

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for ARTS 12B
OIL/ACRYLIC PAINTING: BEGIN II
Effective: Fall 2014

I. CATALOG DESCRIPTION:

ARTS 12B — OIL/ACRYLIC PAINTING: BEGIN II — 3.00 units

Development of knowledge and skills introduced in Arts 12A with emphasis on the principles, elements, and practices of painting. Focus on exploration of painting materials, perceptual skills and color theory, paint mixing and technique, as well as creative responses to materials and subject matter.

2.00 Units Lecture 1.00 Units Studio Lab

Prerequisite

ARTS 12A - Oil/Acrylic Painting: Beginning I
with a minimum grade of C

Strongly Recommended

ARTS 2A - Introduction to Drawing
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

Family: Art Oil/Acrylic Painting

	<u>MIN</u>
Lecture Hours:	36.00
Studio Lab Hours:	72.00
Total Hours:	36.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. ARTS12A

Before entering this course, it is strongly recommended that the student should be able to:

A. ARTS2A

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. implement an array of surfaces and supports
- B. use somewhat sophisticated direct and indirect painting techniques including glazing, alla prima, and/or broken color, whether working in oils or acrylics
- C. express an understanding of some of the less obvious dynamics of composition
- D. demonstrate a practical understanding of color relations beyond simple theoretical models
- E. explain some of the many interrelations of the various elements of form whether working in acrylics or oils
- F. verbally express an appreciation of the value of artistic assumptions in deciding the ultimate character of a painting through the language of design
- G. interpret the various ways that art has been a vehicle of expression
- H. further investigate the historical and contemporary developments, trends, materials, and approaches in painting
 - I. assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology
 - J. safely handle and use studio painting materials and equipment

V. CONTENT:

1. Further manipulating the physical properties of painting materials.
2. Rationalizing the organization and application of the basic formal elements and principles of design as they relate to

painting on a deeper level.

3. Deeper investigation of the application of color theory, as it relates to painting practice.
4. Construction and preparation of painting surfaces and supports.
5. Use and application of materials and tools of painting.
6. Examining, evaluation and exploring multiple methods to expressive content through manipulation of mark, color, value, and composition.
7. Historical and contemporary developments, critical trends, materials, and approaches in painting, including representational, expressive, abstract, or non-objective approaches.
8. Developing a deeper understanding of critical evaluation and critique of class projects using relevant terminology in oral or written formats.
9. Studio, equipment, and material use and safety.

VI. METHODS OF INSTRUCTION:

- A. Individual and group critiques
- B. **Lecture** - Studio lectures
- C. **Discussion** -
- D. **Demonstration** -
- E. Examples of student and professional work
- F. **Field Trips** - Museum and/or a gallery visit with an appropriate exhibition
- G. Self critique
- H. Written critiques on appropriate exhibitions
- I. **Audio-visual Activity** - Slides, PowerPoint and videos

VII. TYPICAL ASSIGNMENTS:

- A. Projects
 1. Portray motion. Paint a composition that expresses the vitality of motion or dynamic movement. As a motif, select an event, or a physical subject in movement. For example, it can be a recollection or a photographed image from a track and field event, a dance performance, a football game, a circus event, a sports car rally, a machine in motion, etc. The subject, in fact, can be human, animal, or mechanical.
 - a. In planning your composition, consider the spectator's point of view: Is he or she active or passive? The futurists, for example, were the first to advocate the concept of a pictorial space wherein the viewer would be "situated in the center of the picture."
 - b. Use paint liberally and boldly; rather than draw every single detail and end up with a static picture, suggest rather than explain the shapes and forms. Consider leaving part of the painting unfinished, or partially blurred to exaggerate the effect of the movement. Another way to emphasize the quality of transition is by using color that changes in progressive steps from light to dark, warm to cold, or with the abstraction of the image.
 - c. Apply the futurists' idea: "Bring the spectator into the center of the picture; make him/her participate in the action, the lines of force must envelop and draw them in." Francis Picabia's "Danses à la Source I" (painted in 1912) admirably applies this "lines of force" idea, as does the famous "Nude Descending the Staircase" by Marcel Duchamp.
 2. Extruded Color. Color extrusion, defined for the purpose of this experiment, is simply the process of squeezing acrylic paint out an ordinary plastic squeeze bottle. This technique requires no brushes; instead "drawing" and "painting" is done entirely with squeeze containers, each one loaded with a different color or value, according to the required color scheme.
 - a. Properly mixed with acrylic polymer medium, the paint will ooze out of the plastic squeeze bottle thick and viscous, like toothpaste out of a tube; with a little finesse, you'll be able to squeeze out a variety of shapes in the forms of dots, dollops, squiggly lines, straight lines, or calligraphic designs.
 - b. Bold rhythmic gestures can be created with a broad arm stroke, while more detailed configurations and all-over textures are made with shorter wrist strokes.
 - c. Acrylic extrusion is like drawing and painting simultaneously. Used more like a pencil than a paintbrush, the flexible squeeze bottle can be easily manipulated to dispense paint in either a spontaneous or deliberate manner.
 - d. To get started, try some preliminary experiments on a test surface. Load the squeeze bottles with acrylic color mixed with polymer medium and practice extruding a variety of dots, dollops, and squiggles. Experiment with free gesture as well as with precise control.
 - e. Juxtapose lines close to each other to create textural fields. Try building up layers of spaghetti-like extrusions – one over the other – to create lacy relief textures. Also, use the technique to create "embroidered patterns," graffiti, calligraphic designs, or glorified "doodles."
 - f. Look at work done by Mark Tobey, Jean Dubuffet and Jackson Pollock.
- B. Written
 1. Define the following terms: tint underpainting style tone focal point shade

VIII. EVALUATION:

A. **Methods**

1. Quizzes
2. Portfolios
3. Projects
4. Class Participation
5. Class Work

B. **Frequency**

1. 2-4 quizzes
2. Weekly critiques of studio work
3. 1 Midterm project
4. 1 portfolio of completed work
5. Daily class participation

IX. TYPICAL TEXTS:

1. Robertson, J. and McDaniel, C *Painting as a Language: Material, Technique, Form, Content.*, Wadsworth, 1999.

2. Smith, Ray . *The Artist's Handbook* , . 3rd ed. ed., DK Publishing, Inc., 2009, 2009.
3. Reviews of current painting shows in the San Francisco Bay Area
4. Artist's websites

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Acrylics or oil paints
- B. Canvases & stretcher bars
- C. Brushes & mediums
- D. Various applicable materials