

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

Course Outline for ARTS 12D

OIL/ACRYLIC PAINTING:ADV II

Effective: Fall 2004

I. CATALOG DESCRIPTION:

ARTS 12D — OIL/ACRYLIC PAINTING:ADV II — 3.00 units

Advanced projects in oil or acrylic painting with emphasis on individual creative work and development of personal ideas and style. Prerequisite: Arts 12C or equivalent (completed with a grade of C or higher). 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

Grading Methods:

Letter or P/NP

Discipline:

	<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:

IV. MEASURABLE OBJECTIVES:

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

1. show thorough knowledge in the practical fundamentals of tools and techniques of painting whether working in oils or acrylics
2. demonstrate complete competence in and an intellectual understanding of the various visual dynamics that occur on a painting's two dimensional surface within its illusionistic three dimensional space
3. express a deeper, more thorough appreciation of the value of the artistic assumptions of painters other than oneself

V. CONTENT:

- A. Advanced investigation of supports, grounds, materials and terminology
- B. Advanced study and application of painting tools and techniques
- C. Emphasis on the discrimination among and the integration of the various techniques, visual skills and artistic points of view to which the student has been exposed in Art 12B and Art 12C
- D. Indepth exploration of the conceptual and emotional components of painting to which the student has been attracted previously
- E. Close study of the relations of technique and habits of perception to these interests
- F. Still life, landscape, figure and non-representational painting as appropriate

VI. METHODS OF INSTRUCTION:

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

VII. TYPICAL ASSIGNMENTS:

A. Project 1. Over the next six weeks, using alla prima do 6 self-portraits. No matter what subjects artists choose, the one subject that all share is that of themselves, the self-portrait. Self-portraits are not just a reflection of what they look like but also of how the artist interprets themselves and the world around them. It is perhaps the most personal story that the artist can tell and makes the self-portrait one of art's most important subjects. a. Getting started: To begin, take a close look at your face in the mirror. Look for unique structural details such as the shape of your nose, the shape of your eyes and the shapes made by your hair. Notice that your eyes are about midway between the top of your head and the bottom of your chin. Next, look at the contours of your face. Take your finger and follow along the edges of your face. If you press slightly, you'll feel the bone structure, which makes your face unique. b. The project: To start your drawing, it is a good idea to work outwards from the center of your face. Start with your nose. Work slowly, keeping your eye focused on the contours of your

face in the mirror. Rather than simply drawing yourself, include something in your picture that will tell others about who you are, what you like to do, or where you live. When you've finished, pin your drawing up and stand back away from it. Are you satisfied with the result? If so, start using paint. c. Alla prima: This technique is a spontaneous one-shot way of working wet-into-wet color. Here, colors are mixed, applied, and/or blended on the canvas while they are still moist, an operation that calls for quick action because of the fast-drying properties of the paint. Acrylics don't offer the lengthy time for blending that oils do. You must work quickly, accepting the limitations of the material or prolonging the drying time by adding a small amount of retarding medium to the colors. As noted, excessive use of the retarding medium can prove counterproductive. d. Study self-portraits by Frida Kahlo, Rembrandt van Rijn and Vincent van Gogh. What can you tell about these artists by looking at their work? B. Written 1. Using the San Francisco gallery map I handed out: by next class, visit 10 galleries showing paintings. a. List the gallery and artist showing in 5 galleries. b. Write a critique on the style of painting and the handling of the subject matter for each of the 5 shows. c. How was the content handled in regards to the formal elements and cc

VIII. EVALUATION:

A. **Methods**

1. Other:

B. **Frequency**

IX. TYPICAL TEXTS:

1. Philip W. Metzger and Phil Metzger *Artists Illustrated Encyclopedia: Techniques, Materials and Terms.*, Northlight Books, 2001.
2. Ralph Mayer *Artist's Handbook of Materials and Techniques.*, Viking Press, 1991.
3. Monthly Local Art Magazine *Artweek.*, Kitty Spaulding, Publisher, 0.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

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