

Las Positas College
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Course Outline for ARTS 12C

OIL/ACRYLIC PAINTING: ADV I

Effective: Fall 2014

I. CATALOG DESCRIPTION:

ARTS 12C — OIL/ACRYLIC PAINTING: ADV I — 3.00 units

Advanced projects in oil or acrylic painting with an emphasis on individual creative work and development of personal ideas and style.

2.00 Units Lecture 1.00 Units Studio Lab

Prerequisite

ARTS 12B - Oil/Acrylic Painting: Beginning II

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. ARTS12B
- B. ARTS2A

IV. MEASURABLE OBJECTIVES:

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

- A. show knowledge in the practical fundamentals of tools and techniques of painting whether working in oils or acrylics
- B. demonstrate functional 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
- C. express an appreciation of the value of artistic assumptions of painters other than oneself
- D. display development of an organized awareness of some of one's own developing artistic assumptions
- E. examine and describe historical and contemporary developments, trends, materials, and approaches in painting
- F. assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology
- G. safely handle and use studio painting materials and equipment

V. CONTENT:

- A. Exploration of self, cultural and physical properties of painting.
- B. Organization, application and implementation of the basic formal elements and principles of design as they relate to personal development of a painting style.
- C. Construction and preparation of non-traditional painting surfaces and supports.
- D. Personally expressive content through manipulation of mark, color, value, and composition.
- E. Historical and contemporary developments of approaches to painting and trends as it relates to heritage.
- F. Establishing elements of personal style as it relates to contemporary approaches to painting.
- G. Compare and contrast works of individual or groups using relevant terminology in the field of painting.
- H. Studio, equipment, and material use and safety.

VI. METHODS OF INSTRUCTION:

- A. **Lecture** - Studio lectures
- B. **Discussion** -
- C. **Demonstration** -

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

VII. TYPICAL ASSIGNMENTS:

A. Projects 1. Make four (4) 30" x 36" triadic knife paintings of the same subject. Use variations of color palettes. a. Triad. Three colors which are equi-distant on the color wheel. Few tub colors will provide a primary triad of red, yellow and blue. It is possible to paint a full-color painting with the primary triad (red, yellow and blue) if you don't mind giving up a little intensity in the secondary mixture (orange, green, and violet). i. Variations – a very low-key palette: a) red – use burnt sienna b) yellow – use ochre c) blue – use Payne's gray or (ultra blue mixed with burnt sienna to make Payne's gray) ii. This will yield interesting secondary colors: a) (burnt) orange – mix ochre and burnt sienna b) (olive) green – mix ochre and Payne's gray. c) (neutral) violet – mix burnt sienna and Payne's gray iii. A more intense primary triad: a) red – use alizarin crimson b) yellow – use cadmium yellow lt. c) blue – use ultramarine blue. b. The painting knife is an excellent tool for applying paint and impasto in a spontaneous manner. Knives are available in many different sizes and shapes, including trowel, diamond, elliptical, and chisel-edge configurations. The best painting knives are those with blades made of tempered carbon steel and have handles of solid hardwood. Other useful "painting knives" include the palette knife and glazier's knife (the common putty knife), which are designed for purposes other than painting, yet which are often preferred by many artists. c. Essentially, the painting knife is a miniature "trowel" and is used in place of (or along with) the brush to apply paint and impastos to any painting ground. Paint of normal or thickened consistency can be applied to any surface with a troweling or "printing" action. Paint that has not dried can be scraped with the knife to reveal underlying color for special effects, or delicate lines "printed" with the knife held on edge. You can also use graffito, in which designs are scratched through wet paint, and pointillistic techniques, wherein tiny dots or dollops of paint are applied with the tip of the knife. d. Artists often use the painting knife in conjunction with brush painting, relying on the knife for the final touches or highlights. Yet there are many artists who prefer to use only the knife – or a combination of knives – to create their entire work. The painting knife offers an opportunity for achieving a special kind of direct, spontaneous style. e. Preliminary drawing with pastels on paper is a good prelude for knife painting and provides an opportunity to pre-visualize the composition and color of the proposed motif. These preparatory drawings, however, should serve only as an approximation of the final work; do the "finish" work with the painting knife. Allow for a certain amount of unplanned for – or serendipitous – activity to intervene. The preliminary sketches should be used only to gain "information" and confidence for the final work, which should have a fresh unlabored quality. f. Knife painting requires more paint than do traditional brush painting techniques – especially in large formats. g. A good way to start a knife painting is by troweling light lines on the canvas with burnt umber. (Or, draw the lines beforehand with vine charcoal.) Then charge the painting knife with color and, with sweeping strokes establish the basic shapes and proportions of your composition. h. Viewed up close, your knife painting should appear like a mosaic of many individual "color islands." Plan the work, however, so that a majority of the color passages fuse optically as you step back from the painting. 2. Using acrylic glazing create a Trompe l'oeil painting. Use only one light creating strong shadows on a virtual still life. The secret of Trompe l'oeil painting is how the shadows are painted. a. Trompe l'oeil, a French term meaning to fool, or deceive, the eye, describes a painting that deceives the spectator into thinking that the objects in it are real, not merely represented. To successfully fool the eye of the viewer, Trompe l'oeil artist choose objects, situations and compositional devices using as little depth as possible. In this style of painting, also sometimes referred to as illusionism, i.e., creating the illusion of reality, the flat surface stops the eye at the picture plane, while objects placed upon this surface seem to protrude into the viewer's space. Most Trompe l'oeil paintings are still-lives, dealing with objects small enough to be represented in their natural size. b. Glazing. Glazing is the technique of applying thin, transparent passages of color over previously painted areas. To produce a glaze, paint it thinned with medium. Then, with the canvas placed horizontally, the glaze is applied with a soft-haired brush and allowed to dry. Surfaces are enriched in color and luminosity by superimposing many glazes; they are given a luminous "inner glow." For this experiment, plan your painting with a Trompe l'oeil composition in which some shapes appear to "float" above the surface of the canvas. To do this, keep these points in mind: i. Overlap. Use repeated layering of shapes, one over the other. ii. Delineate cast shadows. Each "floating shape" will cast a shadow on the shape below it. Use the presence of shadows to convince the eye that the shapes are suspended in space. Look at the work of William Harnett (1848 – 1892). B. Written 1. Define the following terms: Trompe l'oeil Local color Triadic colors Formal balance Negative space Chroma Floating shapes Cast shadow

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.
3. Reviews of current painting shows in 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