

Las Positas College  
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## Course Outline for ARTS 12D

### OIL/ACRYLIC PAINTING:ADV II

Effective: Fall 2014

#### I. CATALOG DESCRIPTION:

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

Advanced projects in oil or acrylic painting with emphasis on demonstrating functional competence and an intellectual understanding of advanced personal ideas.

2.00 Units Lecture 1.00 Units Studio Lab

#### Prerequisite

ARTS 12C - Oil/Acrylic Painting: Advanced I

#### 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

	<b>MIN</b>
<b>Lecture Hours:</b>	36.00
<b>Studio Lab Hours:</b>	72.00
<b>Total Hours:</b>	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. ARTS12C

**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:**

- show understanding of tools and techniques for painting oils or acrylics to further express personal ideas and styles
- formulate personal competence and an intellectual understanding of the various visual dynamics that occurs through the use of multiple art elements
- recognize and express a deeper, more thorough appreciation of the value of the artistic assumptions of ones own work
- identifying and interpreting historical and contemporary developments, trends, materials, and approaches that have influenced ones own work
- assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology
- safely handle and use studio painting materials and equipment

#### V. CONTENT:

1. Further investigation, application and reflection of:

- Physical properties of painting materials.
- Formal elements and principles of design as they relate to painting.
- Advanced color theory, as it relates to personal projects.
- Construction and preparation of painting surfaces and supports.
- Use and application of materials and tools of painting.
- Expressive content through manipulation of mark, color, value, and composition.
- Historical and contemporary developments, critical trends, materials, and approaches in painting, including representational,

- expressive, abstract, or non-objective approaches.
- H. Personal and class projects using relevant terminology in oral or written formats.
- I. 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. 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. 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 the San Francisco Bay Area
4. Artist's websites

#### X. OTHER MATERIALS REQUIRED OF STUDENTS:

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