

Painting I

ART 210

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COURSE DESCRIPTION

(From the 2013-14 Undergraduate Catalog)

Introduction to the techniques, expressive qualities, and criticism of oil painting media.

Prerequisite(s): ART 104, ART 115.

(Professor's description) This is an introductory Studio course in the techniques, fundamental concepts, and historical background of Fine Art Painting as it is currently practiced. The course projects will begin with an emphasis on color theory and paint application, then move on to a representational, yet painterly treatment of still-life and landscape subject matter. Later assignments will explore 20th and 21st century abstraction, expressionism, and representational approaches.

COURSE LEARNING OUTCOMES (Goals)

Upon completion of this course Students will be able to:

Translate three-dimensional subjects into two-dimensional images through the manipulation of paint.

Employ the visual elements and principles of design in their paintings.

Demonstrate their knowledge of basic of oil paint mixing and application.

Demonstrate their knowledge of, and ability to use, the basic materials, tools, and techniques of oil painting.

Make paintings in a variety of historical styles.

Express themselves authentically through the medium of paint.

Course Methods and Assignments (Student Learning Outcomes)

Color exercises

Preliminary drawings in a sketchbook

Short painting "sketches" on poster board

Longer, more developed paintings on canvas using still life set-ups, architecture, and nature as subject matter

Demonstrations and lectures by the instructor

Class and individual critiques

Discussions about theoretical issues and concerns related to the practice of historical and contemporary painting

COURSE REQUIREMENTS

Read this syllabus in its entirety. Save it for future reference.

Attend all class sessions in their entirety.

Obtain all required materials on time, before class sessions.

Make all required preparations on time.

Complete all assignments on time.

Record all lecture and demonstration notes, all preliminary sketches, all due dates, etc. in your sketchbook.

Attend designated art exhibitions and write responses to the work you see there. Instructions and due dates will be given when appropriate.

GRADING POLICIES

Individual painting assignments will be graded throughout the semester and averaged to comprise 70% of your semester grade. Another 10% of your grade will be based on written assignments, and the remaining 20% will be based on the overall quality of your class performance, including working outside of class time, participation in critiques, and your overall effort, work habits, etc.

Please note: Grading artwork is obviously subjective (if I like your work, it gets a higher grade than if I don't), but my expectations and standards have been formed through years of watching beginning students. So that you will know what my standards are, I try to be as forthright as possible in my criticism during class sessions.

SEMESTER GRADES WILL BE BASED ON THE FOLLOWING CRITERIA:

"A" Outstanding artwork, always done on time; extraordinary effort; consistent and voluntary participation in-group discussions; remarkable improvement.

"B" Above-average work, turned in on time; strong effort; participation in group discussions; notable improvement.

"C" Average artwork, turned in on time, some improvement, neutral effort

"D" Below average artwork turned in on time or average artwork frequently turned in late, missing materials, lack of effort, poor attendance.

"F" Failure to turn in assignments, extremely poor effort, poor attendance.

LATE WORK: Paintings that are turned in late will be given a grade of "D" or lower, and may not be resubmitted for a grade change. Missing a critique because you are not done with the assignment will result in an "F" for that assignment.

ATTENDANCE POLICY

Please let me know if you are going to be absent, regardless of the reason. You are allowed to miss three class sessions without penalty. After that, any absence will result in your grade being lowered and you may be dropped from the class. After the allowed three, the only excusable absences will be for an extreme emergency in your immediate family or your own illness. If you have a contagious disease such as a cold or flu, **DO NOT COME TO CLASS**. And please, notify me by phone or email rather than in person.

Being more than five minutes late to class is considered tardy. Two tardies equals one absence.

Coming to class without the necessary supplies will be counted as an absence.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session on the day they are due—including assignments posted in Eclass. Late assignments are not accepted, so if there are any issues you know about that may prevent you from completing an assignment in a timely manner, be sure to discuss it with me before the due date!

PRACTICAL ISSUES

SAFETY

Let me know immediately if the fumes are bothering you.

Always wash your hands before eating or drinking.

Do not hold brushes in your mouth.

Do not use industrial oil-based enamel paints, spray paint, acetone, lacquer thinner or other strong solvents in the painting studio.

Always pour used solvents and paint into the hazardous waste barrel under the sink. Replace the lid immediately.

Discard used rags in the red rag container.

Discard oily paper towels in the trashcan marked: "Oily Paper Towels".

CLEAN-UP

After EVERY work session. We are sharing this room with other classes.

Always put paintings, easels, and palettes away.
Always clean off taborets.

Always throw away trash in the cans, not on the floor. We have
re-cycle and regular trash cans.

SUPPLIES AND MATERIALS

Purchase the "kit" for this course (Art 210). It contains almost all of the materials and equipment that are required.

The kit will be sold to you by Blick Art Supplies in our classroom on Monday Sept. 9 during class.

The cost will be \$ 215.99. They want you to bring a credit card, not cash.

ALSO, you will need the following items:

A sketchbook. At least 8X 10"
1- 20" X 30" white matte board or poster board

A VERY TENTATIVE AGENDA

WEEK 1

w Course Introduction

WEEK 2

m Introduce COLOR WHEEL , COMPLIMENTARY COLOR STRIPS

w Introduce ACHROMATIC painting of still-life

Students will:

Use Gestural Brushwork

Create a wide Value Range

WEEK 3

m Work on ACHROMATIC painting of still-life
CRITIQUE of ACHROMATIC painting of still-life

w Work on ACHROMATIC painting of still-life
CRITIQUE of ACHROMATIC painting of still-life

WEEK 4

- m Introduce Complimentary Color Scheme RED-GREEN
Make a "Quilt" study
Students will:
Use a wide range of Hues and Values to create pictorial space
Create a Composition that is Visually Engaging

w CRITIQUE "Quilt"

WEEK 5

- m Introduce Complimentary Color Scheme RED-GREEN Scheme painting
Students will:
Understand and represent Local Color
Create deep, more believable Pictorial Space by:
Using a wide Range of Hues and Values
Correctly using Linear Perspective
Correctly using Aerial Perspective
Create a strong Composition
Understand and use the Rule of Thirds
Understand and use Diagonal Directional Forces
Understand and create Unity with Variety
Artists: James Whistler, John Singer Sargent, Eduoard Manet

w Continue RED-GREEN painting.

WEEK 6

m Continue RED-GREEN still-life

w Continue RED-GREEN still-life

CRITIQUE OF RED-GREEN still-life

WEEK 7

- m Introduce IMPRESSIONIST painting
Students will:
Understand and represent Local Color
Use an even wider Range of Hues and Values
Use Optical color mixing
Use a Pointillist technique
Use refined personal, yet Gestural brushwork
Use Underpainting, Glazing, and Scumbling techniques
Create a dynamic, Asymmetrical Composition
Content: Create a painting that evokes a lively emotional viewer response
Do Preliminary Color studies in oil
Artists: Claude Monet, Mary Cassat, Edgar Degas

w Continue IMPRESSIONIST landscape painting

WEEK 8

m Continue IMPRESSIONIST landscape painting

w Continue IMPRESSIONIST landscape painting
CRITIQUE IMPRESSIONIST landscape painting

WEEK 9

- m Introduce POST IMPRESSIONIST Self-portrait
Students will:
Understand the difference between Objective/Subjective
Understand and use Poetic/Symbolic/Emotional color
Use an Expressive drawing style
Use Expressionistic (very gestural)brushwork
Create a very dynamic Composition
Content: Create a painting that evokes a very emotional viewer response.
Do Preliminary sketches in charcoal or ink. Work from memory.
Artist: Vincent Van Gogh
- w Work on POST IMPRESSIONIST Self-portrait or portrait
CRITIQUE POST IMPRESSIONIST Self-portrait or portrait

WEEK 10

- m Introduce CUBISIST/EXPRESSIONISTIC ABSTRACTION painting
Students will:
Develop an Abstraction that evolves from Realism
Use an object that is personally significant as the subject matter
Create a very Dynamic composition
Create Fractured, Geometricized Pictorial Space
Manipulate pictorial space through color rather than linear perspective
Use Expressionistic Brushwork
Use Self-expressive color
Understand and use the concept of Pochade
Acknowledge the flatness of the picture plane
Do preliminary compositional sketches in pencil or charcoal
Do preliminary color sketches in oil
Artists: Paul Cezanne, Pablo Picasso, Fernand Leger ,Henri Matisse, and Richard Diebenkorn
- w Continue CUBISIST/EXPRESSIONISTIC ABSTRACTION painting

WEEK 11

- m Continue CUBISIST/EXPRESSIONISTIC ABSTRACTION painting
- w Continue CUBISIST/EXPRESSIONISTIC ABSTRACTION painting
CRITIQUE CUBISIST/EXPRESSIONISTIC ABSTRACTION painting

WEEK 12

- m Introduce ABSTRACT EXPRESSIONIST painting
Students will:
Work on a Large Scale
Make a Non-Representational painting
Use the picture plane as an arena in which to act
Reveal the process of making the painting (extreme Pochade)
Use intuitive, very physical, self-expressive paint handling
Work on multiple paintings simultaneously
- Artists: Jackson Pollack, Willem DeKooning, Cy Twombly, Franz Kline

w Work on ABSTRACT EXPRESSIONIST paintings

WEEK 13

m Work on ABSTRACT EXPRESSIONIST paintings

w NO CLASS: THANKSGIVING

WEEK 14

m Work on ABSTRACT EXPRESSIONIST paintings

w CRITIQUE of ABSTRACT EXPRESSIONIST paintings

Introduce NEO-DADA/PROTO-POP painting

Students will:

Mix historical styles that we have covered

Use Mixed Media,

Use Collaging, Juxtapositioning ,and Layering as strategies

Use “found” or appropriated imagery, objects

Artists: Robert Rauschenberg, Sigmar Polke

WEEK 15

m Work on NEO-DADA/PROTO-POP painting

w Work on NEO-DADA/PROTO-POP painting

WEEK 16 (Finals week)

m Final Critique of NEO-DADA/PROTO-POP painting