

ART G131: PAINTING 2

Item	Value
Curriculum Committee Approval Date	11/05/2024
Top Code	100210 - Painting and Drawing
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

This course is structured as an intermediate progression from Painting 1. Students continue practicing the techniques of painting, focusing on the development of intermediate technical skills relating to traditional and experimental approaches. Students will explore contemporary painting and personal expression through naturalistic representation, abstraction, non-representation, and mixed media. PREREQUISITE: ART G130. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Employ intermediate painting skills and use of materials and processes.
3. Use a broad range of painting vocabulary.
4. Use color for personal expression.
5. Evaluate works of art and articulate an informed personal reaction to them.

Course Objectives

- 1. Create compositions using a variety of picture plane sizes and ratios.
- 2. Create paintings for personal expression at an intermediate level balancing formal concerns with intended content.
- 3. Utilize a wide range of cultural and historical choices in painting style at an intermediate level.
- 4. Create an artist's statement.
- 5. Demonstrate a professional work environment through set up, clean up, and the safe handling of studio equipment.

Lecture Content

Safety Handling of paints, mediums and materials Handling of studio equipment Composition Formal elements Principles of design Editing Cropping Space Atmospheric perspective Experimental Approaches Throughout History Mixed-Media Alternative Methods Art and Meaning

Subject Form Style Context Iconography Content Style Academic Abstraction Exaggeration Simplification Non-Representation

Lab Content

Several Paintings Exploring: Academic Representation Expressive Representation Non-Representation Narrative painting Mixed Media Various supports and formats Intermediate Painting Techniques Alla prima Direct painting Scumbling and glazing Color Mixing Traditional approaches Contemporary approaches Intermediate color harmonies Intermediate use of color as expressive device Composition Organization of the basic formal elements and principles of design as they relate to painting Design process Organizing the picture plane Experimental Approaches Mixed Media Alternative Methods Various supports Various formats Concept Development Integrate form and content Visual expression of ideas Creative interpretation Personal imagery and style Writing About Art Artist's Statement Formal and conceptual analysis of a well-known painting

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Reading Assignments

Articles of painting interest pertaining to class studies. Handouts.

Writing Assignments

Formal analysis of either a current or historical painting of the student's choosing. Personal artist's statement.

Out-of-class Assignments

A variety of study oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as: Still life studies using various color harmonies, compositions, picture planes, painting approaches, supports and subject matter/content. Technique problem solving exercises- may include color, texture, value, and composition. Paintings that reflect an understanding of contemporary and historical approaches to representational subject matter. Paintings that demonstrate critical thinking in form, subject, and content coherence. Mixed media or assemblage.

Demonstration of Critical Thinking

Solve visual problems through painting representational objects and spaces accurately in proportion, space, surface texture, value structure and color. They must make clear and reasoned judgments about what they are directly observing. They must analyze visual data and interpret that data rationally through various painting approaches. They must synthesize what they understand about the elements and principles of design in to a coherent and harmonious composition.

Required Writing, Problem Solving, Skills Demonstration

Students must be able to paint a representation of a still life with an accuracy of proportion, surface and edge quality, value structure and color mixing relative to their learning level. Techniques such as: alla prima, glazing and mark making must be proficient. Compositional skills such as: placement, scale/space/size relationships, dominance and subordination, eye movement and color harmonies must reflect advanced problem solving skills. Written Assignments- Artist's Statement. Students must be able to articulate their personal artistic vision as it relates to concerns of subject, form and content. Students must describe their artwork in formal terms and assess which elements and principles are most prevalent in their work and why. They must be able to identify their

place in the art historical narrative as they know it i.e. are they Classical or Expressive painters, etc. Analyze their artistic process and relate how it contributes to the content of their work. Describe the content of their work and support their ideas with a list of artists from whom they have been influenced. Reveal the underlying concepts and themes that their work is addressing. Appraise the work that they have completed in relation to their objectives and explain their goals for their future art work.

Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent.

Note: 'master's degree in fine arts' as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the 'Master of Fine Arts' (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Master's degree required.

Textbooks Resources

1. Required Roberston, Jean and McDaniel, C. *Painting as a Language: Material, Technique, Form, and Content*, ed. Wadsworth (classic), 1999
Rationale: This is the most recent edition of the book
2. Required Gury, A. *Color For Painters: A Guide To Traditions and Practice*, ed. Watson-Guptill (classic), 2010
Rationale: This text is an excellent resource for understanding the history, application and perceptual nature of color for painters. This is the most recent edition of the book.
3. Required Gurney, J. *Color And Light: A Guide For The Realist Painter*, ed. Andrews McMeel Publishing (classic), 2010
Rationale: This text offers very practical and thorough information about painting all aspects of representational forms. This is the most recent edition of the book
4. Required Jennings, S. *The New Artist's Manual: The Complete Guide To Painting and Drawing Materials and Techniques*, ed. Chronicle Books (classic), 2006
Rationale: This text is a very thorough guide to materials and techniques as well as health and safety for painting and drawing materials. This is the most recent edition of the book.
5. Required Casey, Todd M. *The Oil Painter's Color Handbook: A Contemporary Guide to Color Mixing, Pigments, Palettes, and Harmony*, ed. Monacelli Studio, 2022

Other Resources

1. Acrylic or oil paints Canvas, masonite, paper or wood grounds Brushes, mops, knives Palettes, mixing trays, containers Drawing supplies Paper towels Art supplies necessary for mixed media projects.