

ART 229 – Painting 3

BERGEN COMMUNITY COLLEGE

Art Department

COURSE DESCRIPTION:

ART2xx (*presumably ART229*) – **PAINTING 3** continues the studio experience introduced in ART127 and further explored in ART228. Students develop more advanced technical competencies, and more refined personal, aesthetic considerations, than in the previous two courses. The thread of study is, again, two-fold: a) traditional, academic study in oil painting; and b) contemporary painting experimentation and exploration in oil and/or other media. Student painting may include portraiture/life model, still-life, interiors/exterior, landscapes, and/or non-objective work.

2 lecs, 2 labs, 3 credits

Pre-req: ART228 – Painting 2

TEXT:

Required: Hawthorne on Painting, Dover Publications, Inc., NY, 1960, \$5.95

Required (either A or B below):

- A) *Art School, A Complete Painters Course*, by Monahan, Seligman, and Clouse, Barnes and Noble Books, NY, ISBN: 0-7607-4915-9, \$9.98
- B) *The Oil Painting Book, Materials and Techniques for Today's Artists*, by Bill Creevy, Watson-Guption Publications, NY, NY, 1994

COURSE OBJECTIVES:

- a) Students develop technical competencies and personal expression in painting.
- b) Students pursue a duality of study:
 - traditional, academic oil painting; and
 - contemporary exploration and experimentation in oil and/or other media.

COURSE FOCUS:

- Seeing and painting relative value, temperature, and color, including opaque vs transparent qualities
- Seeing, understanding, and painting structure
- Textural experimentation with techniques such as sgraffito, frottage, and scumbling
- Studying design organization; understanding design elements and principles
- Studying form, with the aim of visually describing the 3D object on a 2D flat surface
- Development of unique, personal style, expression, and ideas
- Experimentation and exploration with oil paints and/or other media, including collage
- Sometimes painting what you see; sometimes painting what you don't see
- Gaining an understanding of traditional and contemporary approaches to painting
- Discussion and language usage, including critiquing of student and other work

COURSE CONTENT:

- Discussions and demonstrations of materials, techniques, and approaches to painting
- Formal, academic study of structure, spatial relationships, value, composition, color, temperature, and texture.
- In-class and homework painting that may include any or all of the following subject areas: portraiture/life model, still-life, interiors/exterior, landscapes, and/or non-objective work
- Discussion and presentation, using smart classroom technologies, of the works of various artists, from the great masters to contemporary.
- Museum visit and discussion of artworks

TEACHING METHODOLOGIES:

- Lectures, discussions, and visual presentations using the smart classroom technologies
 - Individual and group critiques
 - One-on-one tutorial painting work with the individual students in the class
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GRADING: A=excellent, B+=very good, B=good, C+=above average, C=average, D=below average, F=Failure, E=unofficial withdrawal

Your final semester grade is determined by:**40% ART WORK PORTFOLIO #1: “Academic study”**

Approximately 55 hours (minimum) of painting during the semester, divided between in-class and outside-of-class studio painting.

Required:

- a) Painting a series of realistic, or near-realistic, oil paintings that demonstrate successful observation and technique regarding *value, structure, temperature, color, and composition*.
- b) Limited palette for a few weeks, leading to broader use of color, will be emphasized.
- c) Subject matter possibilities: portrait, figurative, self-portrait, still life, interiors, landscape, and master painting copying (*only if approved by the professor*).
- d) Note: Copying from photographs, postcards, calendars, or any other reproduced images is not permitted and will not be accepted as part of the portfolio, with the exception of the master painting copying approved by the professor.
- e) At least half the 55 hours will be done in class; the rest for homework.

40% ART WORK PORTFOLIO #2: “Student choice”

Approximately 55 hours (minimum) of painting during the, divided between in-class and outside-of-class studio painting.

Required:

- a) Completing a series of paintings in style and technique of your own choosing.
- b) Subject matter possibilities: portrait, figurative, self-portrait, still life, interiors, landscape, non-objective, abstract, surreal, etc.
- d) Note: Copying from photographs, postcards, calendars, or any other reproduced images is not permitted and will not be accepted as part of the portfolio, with the exception of the master painting copying approved by the professor.
- e) At least half the 55 hours will be done in class; the rest for homework.

- f) Portfolio #2 may be a continuation if you choose, in whole or in part, of Portfolio #1.

20% ATTENDANCE

- a) Absence, lateness, and leaving class early affect your final grade.
- b) You are allowed one absence with no effect on your grade.
- c) After that, your **20% Attendance Grade** will be lowered by one full grade for each additional absence or group of latenesses. (Ex: one absence=B; two absences=C; 3 absences=D; 4 or more absences=F in the *20% Attendance category*)

ASSESSMENT:

In assessing the Artwork Portfolios #1 and #2 above, a rubric can be used that addresses:

- a) **Quality of work:** competencies
- b) **Concentration of work:** cohesiveness (ex: explorations in painting various portraits)
- c) **Breadth of work:** has the student begun to “push the envelope,” or has he/she merely stood still in an already-achieved comfort zone?

Several considerations regarding the student’s work and performance can subsequently be made, and might include some or all of the following:

- Understanding and using the mechanical aids (of measuring height to width, for example) to perception. Locating the positions of forms in space and translating them to a flat, two dimensional plane.
- Understanding and creating shapes and their relationships in space. Deciding on a relative value scale and implementing the scale so that the image incorporates a relative value structure, in the same way the camera creates an image as a photograph. NO lines are visible in this step.
- Understanding of spatial systems including linear perspective, aerial perspective, and other ways of creating space including use of size changes and overlapping forms.
- Understanding of composition. Placement of formal elements including line, shape, color, texture and value, to achieve a whole. Understanding of figure/ground relationships.
- Aesthetics. Ability to achieve an image where all parts work together in a harmony that becomes more than a depiction of information, but which can become a higher order of thought process.
- Economy of means. Understanding the editing process. Changing and/or eliminating some of the elements to achieve a desired outcome.
- Understanding of color theory regarding warm/cool or temperature, complementary colors, split complementary. Achieving focal points with color anomaly. Creating rhythms or movement by placement of colors.
- Understanding and exploring a variety of techniques, including sgraffito, frottage, and scumbling.
- Discovery and growth: Through this process, what discovery and growth has been demonstrated by the student.
- Assess whether a student is capable of generating an idea and creating a body of work

exploring a specific visual idea that has a coherence. This may be conceptual.

- To what extent does the student's personally driven work (Portfolio #2) show a steadfastness and seriousness of purpose, exploration, and/or experimentation

MATERIALS LIST

FOR CANVAS TONING:

Acrylic paint (in a small jar or tube):

Red oxide
Raw umber
Ivory black
Sap green

FOR SURFACE PREPARATION:

Gesso (for preparing paper, unprimed canvas, etc)

PALETTE: **Wood palette, or glass palette.** (A wood palette needs to be oiled thoroughly with linseed oil/stand oil). Paper or plastic palettes are unacceptable, and will not be allowed in the studio.

OIL PAINTS: Winsor-Newton Artists' Oil Colours, Grumbacher, Rembrandt
DO NOT GET student grade paints: ex: WINTON paints (from Winsor-Newton)

ACRYLIC PAINTS for working with collage Lascaux (the best), Liquitex, Golden

Large tube (4 oz):

Titanium-zinc White

Small tubes: 1.25 oz:

Paynes Gray or Ivory Black	Cadmium Red Light or Permanent Red
Raw Umber	Alizarin Crimson
Burnt Umber	Ultramarine Blue
Raw Sienna	Cerulean Blue (optional)
Burnt Sienna	Cobalt Blue (optional)
Yellow Ochre Pale	Prussian Blue (optional)
Naples Yellow	Sap Green (optional)
Cadmium Yellow Medium	

BRUSH CLEANING:

for OILS: Odorless Turpenoid (NOT Natural Turpenoid), mineral spirits, or gamsol
for ACRYLICS, when working with collage: Water from the tap

PAINTING MEDIUM for OILS:

Liquin Original

Acrylic PAINTING MEDIUM when working with collage:

Gel medium
Glazing medium
Gloss and/or matte varnish

SURFACES... choices

1. Pre-Stretched canvas or linen... or Stretchers, Canvas Pliers, Staple gun and staples, primed or unprimed Canvas or Linen,
2. Masonite panel (1/8 inch un-tempered) covered with gesso size brush you'll want. Below are some possibilities.

A good brand is: Robert Simmons Signet (with beige handles and green tips). It's best and most convenient to have several identical brushes, so that you can have different colors on brushes of the same size and shape

BRUSHES

Brush size, type (bright, flat, round, filbert, fan brush, etc), brand name, is a personal preference. A good brand is: *Robert Simmons Signet* (with beige handles and green tips). It's best and most convenient to have several identical brushes, so that you can have different colors on brushes of the same size and shape.

The following are suggested:

Bristle brushes:

Round #2, #5, #10
Flat or Bright #3, #8
Filbert #3, #6, #10

Sable brushes:

Round #3
Filbert #3, #6
Flat or Bright #3, #6

MISCELLANEOUS

Utility box or paint box for brushes, paints, supplies
Paper towels (you'll need several rolls throughout the term)
3 or more small to medium sized Glass jars... for turpenoid, etc
Blue painters tape or drafting tape for holding canvas paper to board
Plastic bags (that you can tie or seal) for your dirty rags and paper towels
Saran wrap (or similar) to wrap around your oil paint palette when you're done

Vine Charcoal -- soft, medium, hard... for drawing on canvas
Compressed charcoal -- Various grades and kinds, hard, medium, soft
50 (or more) PUSH PINS (clear or white) for use in critiques -- Bring to class each day