

Mercer County Community College

Arts and Communication Division

ART 230

PAINTING II

COURSE DESCRIPTION

Student training and experience in the observation and application of painting media, acrylic or oil. The instructor will guide the student in translating what is observed or conceived into graphic and plastic forms. Traditional problems of painting and composition, working with light, color, weight, and dimension will be fully explored.

USE OF STUDENT WORK

All artwork, projects and work done by students in connection with this course are done for educational purposes. The college reserves the right to retain or reproduce any student work for exhibitions, publications, its permanent collection, or any other purpose.

Text (s): **Reference Division Booklist**

Prerequisites: **ART 130 Painting I with a minimum C grade**

Co-requisites:

Credits: 3

Lecture Hours: 1

Studio/Lab Hours: 4

Food and Drink are strictly prohibited in Classrooms as per Health and Safety Laws. Students are not permitted to bring in chemicals or cleaning fluids without the appropriate MSD Sheets.

Course Coordinator: Mel Leipzig

Latest Review: Fall 2005

I. RATIONALE

This course is designed to help the student (who already has some background in painting) to further develop his technical skills, broaden his conceptual range and discover a personal approach to painting.

II. GENERAL COURSE GOALS

- A.** The student will be able to create five paintings in class from the following ten choices:
1. Still life painted directly from nature.
 2. Abstract or Surreal still life.
 3. Single figure composition painted directly from nature.
 4. Abstract painting, exploring the possibilities of line, rectilinear or curvilinear.
 5. Composition, using greys, of figures drawn from life in an environment taken from either a photograph or one outside the class.
 6. An imagined or surreal interior or landscape done in greys.
 7. A painting starting with an environment in which figures are placed.
 8. A serial or modular painting.
 9. A landscape painted from either nature or drawings.
 10. A non-objective painting.
- B.** The student will be able to create one painting, using either the classroom problem or the free home painting in which one dimension is at least six feet.
- C.** The student will be able to create two paintings using concepts of his own choosing, at home.
- D.** The student will be able to verbally analyze his or her painting and paintings of other students.
- E.** The student should take notes from weekly lectures and demonstrations.
- F.** The student should have a serious attitude towards painting throughout the course.

III. SPECIFIC COURSE OBJECTIVES

- A.** The student will execute a painting from either of the following:
1. A still life painted directly from nature, using a limited palette, which shows a good division of the surface, an ability to put forms in space, with the color functioning in an orderly fashion. ---OR
 2. An abstract or surreal still life, using a limited palette, which shows a good division of the surface, an imaginative approach to form and an understanding of the space and color organization.
- B.** The student will execute a painting from either of the following:
1. A single figure composition painted directly from the model which displays an ability to construct a form in its space and an ability to design the shape of the figure in relation to the negative space. --- OR
 2. An abstract painting exploring the possibilities of line, rectilinear and/or curvilinear. Objective: to explore the various qualities of line, painted line, line of same weight, line as a boundary. Student can create abstract space with Cue Points or Check Points. Composition may be open or closed.
- C.** The student will execute a painting from either of the following:
- A. A composition using greys in which figures are first drawn in class and then placed in an environment derived from some other space, the student's home, a made-up area, or a photograph, in which the correctness of tone creates the space. Good composition and division of space are emphasized. ---OR
 - B. An imagine or surreal interior or exterior, using greys, in which the tone creates space, good composition, imaginative form, and good design are stressed.
- D.** The student will execute a painting from either of the following:
1. A painting starting with an environment, preferably one on the campus, into which clothed figures drawn in class are placed, for composition and scale.---OR
 2. Modular or serial painting. Student divides canvas into from four to twelve units, regular or irregular, using photos from ordinary advertisements as basis in collage or drawings and organizes them in the divided space, in preparatory studies, one of which the instructor approves. That one is then transferred to canvas.

(continued)

- E. The student will execute a painting from either of the following:
1. A landscape painted either directly from nature or from a drawing, in which spatial organization is emphasized. ---OR
 2. A non-objective painting, in which good design and color organization is emphasized.
 3. The student will execute two paintings, in whatever vein he or she wishes at home.
 4. The student will execute one painting in which one dimension is at least 6 feet.
 5. The student will keep a notebook for lectures.

IV. **EVALUATION PROCEDURES**

It is impossible to make a perfect grading system for painting. Many students in the past who were considered poor students by their teachers turned out to be the great artists of their day. Art is so varied and its possibilities so seemingly infinite that no one teacher could possibly possess all the knowledge necessary to judge all painting. Teachers are limited, no matter how much they might not wish it, by their preferences in art, by their training, and by their reading of the temper of the times. With all this in mind, an evaluation system must be made.

If a student does all the classroom and home assignments, he will automatically earn grade "C". If the student shows in his painting a good sense of design, good color, good form, and space construction, then that student will earn grade "B". If the student shows exceptional handling of color, design, form and space construction, then that student will earn the grade "A". These evaluations are based on the judgment of the instructor.

A student's attitude is considered in the evaluation process. Attendance, classroom behavior, and the enthusiasm in tackling the work are taken into consideration. Those students with a poor attitude can expect no more than a "C", more often a "D" or an "NC".

If a student shows improvement during the course, that will be taken into consideration in his or her final evaluation.

V. INSTRUCTION MODES TO BE USED

- A. Lectures using slides, art books, and reproductions.
- B. Demonstrations.
- C. Films.
- D. Field trips.
- E. One-to-one instruction.
- F. Class critiques.

VI. REQUIRED TEXTS AND MATERIALS

- A. No Text.
- B. Materials:
 - 1. Acrylics and/or oils.
 - 2. In some instances, pastels and watercolors can be used.
 - 3. Drawing supplies.

VII. RECOMMENDED TEXTS AND MATERIALS

Recommended Text: Mayer, Artists Materials

VIII. ATTENDANCE

Since much information is given at lecture and one-to-one criticism of paintings from class set-ups, it is strongly urged that students attend all classes.

IX. CLASS PROCEDURES

- A. The student is responsible for setting up his or her own workspace in class.
- B. He or she is responsible for cleaning up any mess that is made within his or her work area.
- C. He or she is responsible for making sure that the sink is unclogged after he or she has used it.
- D. If a place to put easels and workbenches is designated by the instructor, then the student is responsible for stacking his or hers in the designated area.

COURSE OUTLINE

WEEK 1:

- Lecture: Course objectives discussed. Still life painting from nature (Chardin, Manet, Cezanne, Morandi). Abstract or Surreal still life (Picasso, Leger, Gris, Braque, and Magritte).
- Studio: Students opt for painting directly from either still life set up in class or surreal or abstract still life. Both groups concentrate on drawing.

WEEK 2:

- Lecture: Matisse's still lifes. Demonstration in painting directly still life. Realistic.
- Studio: Students paint directly from still life set up using limited palette on ground if they choose. Other students transfer abstract or surreal drawings to canvas and paint.

WEEK 3:

- Lecture: Demonstration in using abstract color in painting from still life. Discussion of student paintings.
- Studio: Continue paintings from last week.

WEEK 4:

- Lecture: Discussion of first painting. Figure painting from model (Pearlstein, Diebenkorn, Welliver, Degas, Manet, Cezanne, Renoir, Rubens, Cranach, and Matisse). Abstraction using lines (Kline, Gorky, Mondrian, Kandinsky, and Klee).
- Studio: Draw from model or drawing studies for abstraction.

WEEK 5:

- Lecture: Demonstration in direct painting from model. Discussion of drawings.
- Studio: Commence paintings from model or abstract line.

WEEK 6:

- Lecture: Further discussion of all artists discussed in 4th Week in relation to student work.
- Studio: Continue paintings from 5th Week.

COURSE OUTLINE (continued)

WEEK 7:

Lecture: On Interiors realistic abstract and surreal. (Velasquez, Flemish Art, Piero, Vermeer, Dehooch, Degas, Vuillard, Bonnard, Matisse, Hopper, Picasso, Magritte, Delvaux, Miro Diebenkorn, and Seurat).

Studio: A model is drawn in several poses. The student will organize the figure drawings in an environment from outside classroom. (See V 3A)--OR
The student will draw a surreal interior or exterior. (See V 3B)

WEEK 8:

Lecture: Discussion of drawings in interiors.

Studio: Students start interior paintings using greys.

WEEK 9:

Lecture: Discussion of artists discussed in seventh lecture in relation to student paintings.

Studio: Students continue painting.

WEEK 10:

Lecture: Demonstration on construction stretchers for 6 foot painting. Discussion of environment painting and modular painting. (Warhol, Nevelson, Johns, Rauchenberg, Rosenquist) (See V 4)

Studio: Students work on sketches for painting.

WEEK 11:

Lecture: Discussion of sketches. Home painting, 6 foot painting.

Studio: Work on paintings.

WEEK 12:

Lecture: Discussion of paintings, home paintings and 6-foot paintings.

Studio: Continue on painting.

COURSE OUTLINE (continued)

WEEK 13:

Lecture: Landscape painting (Bruegel, Constable, Turner, Cezanne, Corot, Impressionists, Fauves, Seurat, Van Gogh, Gauguin, Welliver, Diebenkorn, Avery, and Matisse.) Non-objective painting (Mondrian, Kandinsky).

Studio: Landscape sketches or abstract sketches.

WEEK 14:

Lecture: Demonstration landscape painting. Discussion of sketches.

Studio: Students work on paintings.

WEEK 15:

Lecture:

Studio: Finish Paintings.

WEEK 16:

Final Exam/Critique.