

Mercer County Community College

Arts and Communication Division

ART 232

ADVANCED DRAWING AND PAINTING

COURSE DESCRIPTION

This is an intensive course, designed for the advanced student in drawing and painting. Under the guidance of the Instructor, the student develops a personalized approach to composition, color and technique. Weekly problems will be constructed towards making the act of painting the unique and personal experience. This course will also include classroom critiques, outside assignments and possible field trips.

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

Prerequisites: **ART104 and ART230 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 any Chemicals or Cleaning Fluids without the
appropriate MSD Sheets.**

Course Coordinator: Mel Leipzig

Latest Review: Spring 2005

I. RATIONALE

This course is designed for the advanced student who wishes to develop, under the guidance of an instructor, their ability to paint and/or draw. A model will always be available for those students who wish to work from one, especially those interested in drawing or painting directly from nature. Students, though, may concentrate on abstract or non-studio problems.

II. GENERAL COURSE GOALS

1. The student will be able to opt for himself which of the following three disciplines he wishes to follow: drawing, figurative painting or abstraction.
2. If he chooses painting, he will be able to complete or bring to near completion five paintings.
3. If he chooses painting, he will complete one 6' painting.
4. If he chooses drawing, he will be able to complete two 18'x 24' pads filled with drawings.
5. If he chooses drawing, he will complete 15 drawing compositions.
6. The student will be able to set up, with the aid of the instructor, those goals which he wishes to achieve in painting or drawing.
7. The student will be able to verbally analyze his or her painting and paintings of other students.
8. The student should take notes from weekly lectures and demonstrations.
9. The student should have a serious attitude towards painting and drawing throughout the course.
10. The student will be able to decide for himself or herself, with suggestions from the instructor, what approach to painting and/or drawing is most helpful.
11. The student will be able to decide for himself or herself, with the help of the instructor, what specific problems should be set up for each of the five required paintings and/or 15 drawings, so that the problem set-up is directly related to his or her own development as an artist.

III. SPECIFIC COURSE GOALS

1. The student who opts for painting will complete or bring to near completion at least one painting in every 3 weeks. Painting derived from either: A. the model set-up in class; B. Drawings from the outside, either imagined or real; C. Non-objective and Abstract concepts.
2. The student who opts for drawing will draw from the model during every studio class session and will complete at home 15 projects in compositional drawing.
3. All paintings and drawing composition should display the student's grasp of:
 - A. Division of space.
 - B. Placement.
 - C. Form construction.
 - D. Space construction.
 - E. Color harmony and organization.
4. The student who opts for painting will execute one painting in which one dimension is at least 6'.

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 and/or drawings good grasp of elements in (V.3), then that student will earn grade "B".

If that student shows exceptional handling of elements mentioned in (V.3), then that student will earn 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 in his or her final evaluation.

V. INSTRUCTIONAL MODES TO BE USED

1. Lectures using slides, art books and reproductions.
2. Demonstrations.
3. Films.
4. Field Trips.
5. One-to-one instruction.
6. Class critiques.

VI. REQUIRED TEXTS AND MATERIALS

1. No Text.
2. Materials:
 - A. Acrylics and/or oils.
 - B. Drawing supplies (pencils, pens, brushes, inks, pads, newsprint, Strathmore, Brown or Grey paper, White and Black chalk or Conti crayon, charcoal).
 - C. In some instances, pastels and watercolors can be used.

VII. RECOMMENDED TEXTS AND MATERIALS

- A. Recommended texts: Mayer, Artist Materials.

VIII. ATTENDANCE

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

IX. CLASS PROCEDURES

- A. The student is responsible for setting up his or her own work space.
- B. He or she is responsible for cleaning up any mess that is made within his or her own 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.

X. COURSE OUTLINE

1st Week

Lecture: Course objectives. Discuss individual projects.
Studio: Students work on drawings from the model and ideas for painting.

2nd Week

Lecture: Division of space in portrait, still life, nude, interior, landscape, abstraction, with examples from masters. Discussion of drawing homework.
Studio: Work on painting and drawings.

3rd Week

Lecture: Manet, Piero & Uccello compared. Tonac interaction in painting. Discussion of drawings.
Studio: Finish up paintings.

4th Week

Lecture: Discussion of new project for painting. Matisse lecture.
Studio: Work begins on 2nd painting.

5th Week

Lecture: Cezanne and Van Gogh - color construction. Drawing and painting discussion.
Studio: Continue 2nd painting and/or drawing.

6th Week

Lecture: Discussion of foreground, middle ground, background, with use of old masters.
Studio: 2nd painting continued and/or drawing.

7th Week

Lecture: Sources of pop imagery. Use of color in Klee, Noland - color field. Drawing homework discussed.
Studio: 3rd painting started and/or drawing.

8th Week

Lecture: Negative space in abstract and figurative work (Vermeer, Matisse, Pearlstein, Motherwell, Mondrian).
Studio: 3rd painting continued and/or drawing.

COURSE OUTLINE (cont'd)

9th Week

Lecture: Color and space construction in Vuillard, Bonnard & Hopper. Drawing discussed.
Studio: 3rd painting and/or drawing completed.

10th Week

Lecture: Review of paintings and drawings.
Studio: 4th painting started.

11th Week

Lecture: Geometric organization of painting - figurative and abstract. Color harmony theories.
Studio: 4th painting continued and/or drawing.

12th Week

Lecture: Drawing techniques (Seurat, Van Gogh, Ingres, Rembrandt, Pearlstein, Mondrian).
Studio: 4th painting and/or drawing finished.

13th Week

Lecture: Variation of edges, hardedge to modulation (Piero, Botticelli, Vaneyck, Chiaroscuro, Cezanne, Manet, Seurat, Johns, Kline).
Studio: 5th painting and/or drawing started.

14th Week

Lecture: Degas & Matisse - a comparison.
Studio: 5th painting and/or drawing continued.

15th Week

Studio: Work on completing paintings and drawings.