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| **Art 9 Beginning Painting Fall 2016 Carrera**  Email: tracy.carrera@reedleycollege.edu Office Location: Art RM 155  Office Hours: Daily 9-10 Phone: Ext. 3250  **Course Description**  This course is process oriented. This means students have a voice in the way they learn the material. Art 9 introduces students to classical and contemporary painting. We will be drawing for the first 3 weeks of this course. **Students will understand and gain practice in observational drawing which is the foundation for competent design of any sort and representational painting.** Students will learn formal language of design followed by painting’s formal language and the fundamentals of artistic expression. Oil painting techniques will be explored with emphasis on ‘direct, or ‘alla prima’ painting method (all prima means painted in one sitting) towards the end of the quarter.  Clear communication is key in this course. Professor Carrera will get to know each student’s capabilities and their artistic goals.  Students will be an integral part of the design of this class. Students will design still life set ups, design photo shoots based on various themes.   Color theory, linear perspective, compositional structure, figure/ground relationships, visual perception, spatial concepts, and critical thinking skills will all be emphasized.  We will study and research major painting styles and movements in historical context.  The hope is students will use this global approach to develop a “critical eye” in evaluation of contemporary painting.  Demonstrations, videos, PowerPoint discussions, group and individual critiques will be given throughout the course.  **COURSE OBJECTIVES:** • Introduce students to the fundamental processes of visual perception and artistic expression. • Develop students’ confidence in using painting as a primary medium for artistic expression. • Develop students’ ability to verbalize ideas and processes in art making. • Develop understanding of history, major styles and contemporary issues in painting.  **Art and Design Program Goals Addressed in This Course**  \* Basic Skills Developing a foundation of art knowledge, theories, skills, craftspersonship and technologies, where ideas and concepts are communicated in writing, speaking and art making.  \* Art Knowledge Broadening knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.  \* Critical Thinking  Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.  \* Interdisciplinary Connections Exploring and engaging in interdisciplinary forms of art making.  \* Global Perspectives Promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.  \* Collaboration Encouraging both individual and collaborative art experiences among students, faculty, and community.  \* Professional Preparation Developing career paths for various art professions and an understanding of the demands and expectations of those areas.  **General Education Student Learning Outcomes**  Students will:  1. Explain and reflect critically upon the human search for meaning, values, discourse and  expression in one or more eras/stylistic periods or cultures;  2. Analyze, interpret, and reflect critically upon ideas of value, meaning, discourse and  expression from a variety of perspectives from the arts and/or humanities;  3. Produce work/works of art that communicate to a diverse audience through a  demonstrated understanding and fluency of expressive forms;  4. Demonstrate ability to engage and reflect upon their intellectual and creative  development within the arts and humanities;  5. Use appropriate critical vocabulary to describe and analyze works of artistic expression,  literature, philosophy, or religion and a comprehension of the historical context within  which a body of work was created or a tradition emerged;  6. Describe and explain the historical and/or cultural context within which a body of work  was created or a tradition emerged. |
| **COURSE CONTENT & SCOPE**:  •  Color Theory: Color wheel (primary/secondary, complementary), transparency/opacity, hue, value (intensity, brightness), chroma (purity) & temperature (warm/cold). •  Color Contrast & Attributes: Interaction, harmony, psychology/mood, culture & expression. •  Composition: Space, movement, balance, asymmetry, rhythm, shapes, proportion & lighting. •  Media Characteristics & Surfaces: oil paint on canvas board and paper and other experimental surfaces. •  Painting Techniques: Alla prima, grisaille, glazing, impasto, knife painting, scumbling & blending. • Oil Mediums: walnut and linseed •  Painting History: Major painting styles & masters in Renaissance, Realism, Impressionism, Post-impressionism, Expressionism, Modernism, Abstract Expressionism & Postmodernism.  GRADING POLICY: •   Artistic creation is a comprehensive, developmental activity.  Grading is based on the students’ performance in several related areas: •  Evidence of students’ understanding and mastery of techniques and concepts •  Implementation of those ideas in the particular assignments •  Willingness and attitude to experiment  •  Initiative demonstrated and individual effort during and after class time •  Degree of participation in class and in group-critiques •  Overall preparedness and progress through the quarter •  Students completing the basic requirements will receive a grade corresponding approximately to a “C.” •  Students meeting the basic requirements of each assignment, who attends every class, and who contributes reasonably to the general educational environment of the group, will receive a grade of “C+.” •  “B” work exceeds the basic requirements. “A” work is exceptional. •   Each project, completed in or outside class, will receive a letter grade.  Your final grade will be roughly the average of all grades received; final project and class participation will be counted for approximately 25%.  ATTENDANCE POLICY: • Students are expected to attend class regularly.  Excessive absences may result in a failing grade.  In this class, “excessive absences” is defined as missing more than two times.  After that, your final grade will be reduced by one-third-letter grade for each additional absence despite your performance otherwise. •  Medical or personal problems will be excused but only with professional documentation.  This means a statement from a medical professional declaring that you have been ill enough to miss class.  A document that states that you had an appointment or that you saw a doctor is not enough.  Your illness must be documented as having kept you incapacitated. •  All missed activities and work will need to be made-up outside the regular class.  You are responsible for the information missed as a result of an absence.  Make an appointment to see me for missed lectures.  You are responsible for what you have missed. •  Three instances of tardiness will equal one absence.  Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence.  If you have trouble attending class, please discuss your attendance problems privately with me after class. •   After six unexcused absences, a student is at risk of failing this course.  ACADEMIC DISHONESTY: Academic honesty is fundamental to the activities and principles of a higher learning institution.  All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented.  Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful.  The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion.  When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the course instructor.  Any student suspected of submitting work done by someone else will be reported to the Dean of Academics.  STUDENTS WITH SPECIAL NEEDS  Students with disabilities, whether physical, attention related, learning or psychological, who believe that they may need accommodations in this class, are encouraged to contact the appropriate institutional department as soon as possible to ensure that accommodations are implemented in a timely fashion. There may be an authorization that is required before any special accommodations can be made. If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office. To request academic accommodations (for example, a note-taker or extended time on exams), students must also register with the Office of Disability Services.  INTELLECTUAL PLURALISM: The college community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the Departmental Chair (Wendy Swyt) All students will have the opportunity to submit an anonymous evaluation of the instructor at the end of the course.  Text: There is no required text for this course. Handouts and information will be handed out throughout the quarter.  PAINTING I DAILY ACTIVITIES:  Week 1  Student introductions Introductory Slide Lecture, Overview & Course Objective; syllabus review, Materials overview (supplies list included on last page of the syllabus)  Drawing development  Creating value scale  Week 2  Object single light source drawings  Week 3  Drawing the form (clothed)  Week 4  Drawing Still life (ellipses)  Black and white still life: building composition with values (variety of objects)  Week 5  Still Life Painting Demonstration (set up, clean up)  Introduction to color (color mixing)  Hand out ‘Painters Throughout History’ presentation description  Apple painting (alla prima)  Week 6  Plein air painting draped figure Greek inspiration (I Explore participation day with ceramics)  Still life twig/stone/ water (emphasis on vertical versus elliptical shapes)  Week 7  Still life set up in groups Variety in materials, size, texture, transparency, emphasis on overlapping to create depth in composition    Week 8  Continuation of complex still life  Week 9  **Painters Throughout History PowerPoint Presentations**  Rose and metal still life  Week 10  Scumbling/dry brush technique over fixed charcoal still life  Week 11  Cool palette painting (merging shadow shapes)  Week 12  Warm palette painting  Week 13  painting clothed figure reductive technique and glazing  Week 14  Homework: Watch video of Teresa Oaxaca portrait demonstration ( 2 hours 15 minutes)  Week 15  Cool light (figurative)  Assign Color charts due week 9.  Meet individually with instructor to discuss mid-quarter improvement.  Wet into wet technique (alla prima) still life (thematic)  Continuation of alla prima still life (second version of same set up) Homework: view work of Lucian Freud (be ready to discuss in small groups next session for 10 minutes at the beginning of class)  Week 16  Edge recognition fabric/ glass  grisaille demonstration/ grisaille still life painting in class 8x10” canvas board  Week 17  Students paint from own photographs final project to be critiqued on day of scheduled final  Finals Week last session: Critique final project |
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| This is the general pace of the class and is not intended to be a complete list of assignments.  Special assignments or slight modifications of this plan may occur in order to accommodate students’ needs and to solve specific painting problems that arise. |

Although Painting I and Painting II are a ‘cluster class’ (meaning taught simultaneously) Painting II students will focus on strengthening compositional and technical skills guided by their personal interests and vision whereas Painting I students will learn basic technical outcomes.

\* This course follows the philosophy of academic tradition which favors originality and technical capability from idea all the way to finished piece. The creative market demands this and we as educators must empower students with tried and true knowledge in favor of trends in order to prepare students for a career in the creative arts. As your professor, I am not trying to take anything away from you. Quite the contrary, I am here to add to your tools and repertoire so that you may increase and broaden your skill sets. No-one can take away knowledge you already have learned.

**Although comic book and ‘anime’ art has its place, there will be no anime drawing of any kind in this course.** Drawing anything related to Disney, Pixar, Marvel Comics, etc… is not appropriate for this class. Those students who are interested in pursuing a career in animation or the like would be best served by drawing realistically from life every chance they get because this is what animation companies like Pixar and Disney and Lucas Film are looking for and it’s also what the best design schools are looking for in student portfolios.

Painting supplies list Painting I Carrera Fall 2016

Painting I students will use a limited palette to strengthen their color mixing skills and stay mindful of the role values play in painting.

Broadening the palette happens in Painting II

**Oil paints (please note all tubes should be 37 ml and M Graham paints**

Titanium white (large tube)

Pthalo blue

Cobalt violet

Cad red medium

Cadmium yellow

Manganese black

Spray fixative

        Refined linseed oil 16 oz.

Canvas panels 8x12" (10)

Paper towels

Palette knife (metal, not plastic)

Brushes: 3 filbert oil painting brushes sizes 4. 6 and 8

Palette (glass or disposable paper palette with tear-off sheets or resin palette or wood if you prefer). Should be at least 9x12” approx if not larger. Painting with a small palette is like cutting a watermelon on a tiny cutting board!

Tackle box or container to carry materials

Painting apron

Small metal painting medium container (to hold small amounts of your linseed oil/alkyd while you paint)

Questions about supplies?

Email me with questions. Remember, I’m here to help you!

Tracy.carrera@reedleycollege.edu

Painting I Fall 2016 Carrera

‘Painters Throughout History’ Presentation Description

**Importance of History**

Looking back to painting throughout history has many benefits. We as artists can appreciate, reflect upon and build upon the lineage of painting. By studying what artists of the past have done we can save time by learning from their mistakes (and successes!). We can be inspired and ‘carry on’ this tradition of continuous exploration and become a part of that artistic history.

**Choose your artist**

Names of the artists will be written on the whiteboard and students with the highest scores and best attendance will write their name next to the artist they choose. Each student will have a different artist to present on. I have carefully selected various artists which have greatly contributed to Art History. This project is to be done completely as homework using out of class time. This project typically requires 6 hours of time or thereabouts.

**There are 3 parts to this project and students will be graded on each**

1. Research: all notes, information, hard copies of website references, etc.. must be handed in on day of presentation, stapled together with student’s name on each page.

2. Paper (2 pages typed, single spaced). Students should research and use their own words to address the points of interest about their artist. Students are required to use their own words, not copying and pasting what professional writers and art historians have written word by word.

3. PowerPoint slide presentation: If you have never created a PowerPoint presentation, please come see me during office hours and I will be happy to assist you. As you research your artist, you will save images which you think best illustrate their work. Choose at least 3 and research the paintings. As you show them to the class you will speak about them (you will not read from a paper).

Paper/ presentation Outline all students should follow for this project:

1. What time period did the artist live in?

2. What country?

3. Where did the artist attend school? Atelier? University? Self- taught?

4. What was the artists painting Style?

5. Was there an art movement associated with the artist? Examples: (Cubism, Medieval, Art Deco, Fauve, Post Modern, Surrealism, hyperrealism, Pre-Raphaelite, Dada Naturalism, etc..)

6. Medium and painting technique: glazing, Tenebrism, light and shadow, alla prima, tonal, etc...

7. What was the artists approach to color? Were they known for favoring certain colors? What colors were available at the time? What were the processes by which the artist used pigments? Did they make their own pigments like Vermeer or did they buy the paints in tubes? Color palette (comprehensive)

8. Influence of events during the life of the artist (war, famine, politics, religion, etc)

9. What was the greatest contribution this artist made to art history in your opinion?

10. Would you like to have a work by this artist hanging in your home? Why or why not?

Lucian Freud

Frida Kahlo

Mary Cassatt

Alice Neel

Georgia O’ Keefe

Ron Hicks

Kahinde Wiley

Phillip Pearlstein

Cezanne

Franz Hals

Vermeer

Caravaggio

Artemisia Gentileschi

Jenny Saville

Mondrian

Basquiat

Jacob Lawrence

Rembrandt

Goya

Diego Rivera

Salvador Dali

Joaquin Sorolla

Picasso

Teresa Oaxaca