

ART-2050: PAINTING I

Cuyahoga Community College

Viewing: ART-2050 : Painting I

Board of Trustees:

May 2024

Academic Term:

Fall 2024

Subject Code

ART - Art

Course Number:

2050

Title:

Painting I

Catalog Description:

An introduction to the materials, concepts, and techniques of opaque painting (oil and/or acrylic) with an emphasis on the use of color, composition, and other perceptual concerns.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

ART-1050 Drawing I, or departmental approval: comparable skills.

Outcomes

Course Outcome(s):

Examine a variety of subjects and techniques through a series of oil or acrylic paintings.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Use various painting tools to create multiple effects on the painted surface.
 2. Examine variations in paint thickness from transparency to impasto painting.
 3. Use surface techniques of glazing and scumbling.
 4. Assemble, stretch, and prime a canvas.
 5. Paint from direct observation to advance understanding of the translation of the three-dimensional world to the two-dimensional surface.
 6. Use a variety of techniques to create paintings exhibiting basic craftsmanship.
 7. Develop emerging painting style with influence from historical or contemporary painters.
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Course Outcome(s):

Create paintings that demonstrate an understanding of color perception and interaction.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Mix and use chromatic grays in paint.
 2. Define paint pigment properties.
 3. Choose colors to display a mood.
 4. Apply the principles of subtractive color theory to paint mixing.
 5. Achieve volumetric and spatial illusions through the mixture and use of color value, temperature, and intensity changes.
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Course Outcome(s):

Design compositions with the appropriate application of painting techniques and materials to solve visual problems and communicate concepts.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Complete a series of technical and conceptual beginning level painting problems.
 2. Build on ideas from sketch state through a developing process to finished piece.
 3. Achieve successful spatial interaction of all parts through adjustments in color properties, shapes, and surfaces.
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Course Outcome(s):

Analyze and evaluate one's own paintings, the paintings of peers, and the artwork of historical and contemporary artists.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Analyze and verbalize through class critiques various problems and solutions for paintings.
 2. Examine and evaluate historical and contemporary paintings.
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Course Outcome(s):

Manage time, materials, and equipment effectively and follow proper safety precautions for chemicals, equipment, and processes.

Objective(s):

1. Manage time, materials, and equipment effectively in the classroom to complete paintings safely and on schedule.
 2. Identify best practices and exercise necessary safety precautions with tools, equipment, materials, and chemicals.
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Methods of Evaluation:

1. Class Participation
2. Individual contribution to problem solving and discussion at group critiques
3. Portfolio of completed assignments
4. Technical competencies in completion of assignments
5. Visual aesthetic development achieved in completion of assignments
6. Sketchbook/journal work
7. Willingness to be open to constructive comments and criticism in order to problem solve

8. Reworking of paintings in response to group or individual critiques
9. Written responses to artwork and art concepts

Course Content Outline:

1. Studio policies, procedures, and proper usage of equipment and materials
 - a. Studio set-up and clean-up procedures
 - b. Inventory, storage, and usage of general equipment and materials
 - c. Safety procedures and hazard information of potentially toxic substances
 - i. Solvents
 - ii. Synthetic resins
2. Introduction to paint and paint materials
 - a. Types of paint
 - b. Types of brushes
 - c. Gesso application
 - d. Paint mixing with palette knife
 - e. Use of solvent/mediums
 - f. Canvas construction and stretching
3. Development of painted compositions
 - a. Various ways to begin a painting
 - b. Interaction of elements within a painting
 - i. Line
 - ii. Shape
 - iii. Touch or surface qualities (actual and simulated)
 - iv. Form
 - v. Space
 - vi. Color
4. Subtractive color theory for painting
 - a. Mixing variations of each properties of color (hue)
 - i. Value
 - ii. Temperature
 - iii. Intensity
 - b. Using color to imply depth on the two-dimensional surface
 - i. Light to dark (tints and shades)
 - ii. Warm to cool
 - iii. Bright to dull (mixing neutrals)
5. Introduction of various color applications in painting
 - a. Optical energy/movement of patterns and textures
 - b. Volume
 - c. Spatiality
 - i. Atmospheric perspective
 - ii. Linear perspective
 - iii. Spatial quality of color itself
 - d. Emotional
 - i. Poetic
 - ii. Dramatic
 - iii. Expressive
 - iv. Culturally learned responses to color
6. Painting Techniques
 - a. Alla prima
 - b. Layering
 - c. Glazing
 - d. Scumbling
 - e. Impasto
7. Painting problems designed to develop technical and conceptual skills of the beginning painter
 - a. Technical use of color and gradients in problems for monochromatic, limited color, analogous, complementary, and full color palettes
 - b. Subject matter that includes still-life and may also include architecture, landscape, study of a historical style, human figure, and a visual, social, or emotional concept
8. Discussion, presentation, critique, and reworking of paintings

- a. Participate in individual, group, in-progress, and final critiques
- b. Analyze various aspects of student, historical, and contemporary painting in class discussion critiques
- c. Adjust and rework choices of colors, shapes, and surfaces to achieve successful spatial interaction of all parts
- d. Identify relationships between form and content

Resources

Albers, Josef. *Interaction of Color: 50th Anniversary Edition*. New Haven: Yale University Press, 2013.

Ames, Jim. *Color Theory Made Easy: An updated and improved version*. Morrisville, NC: Lulu Publishing Services, 2017.

Barnes, Lucinda, et al. *Hans Hofmann: The Nature of Abstraction*. Oakland, CA: University of California Press, 2019.

Davis, Elliot Bostwick. *Edward Hopper & Cape Ann: Illuminating an American Landscape*. New York: Rizzoli Electa, 2023.

Dolkart, Judith F. and Martha Lucy. *Masterworks: The Barnes Foundation*. New York: Skira Rizzoli Publications, Inc., 2016.

Feisner, Edith Anderson. *Color Studies*. 3rd ed. New York: Fairchild Publications, 2014.

Friborg, Flemming. *Gauguin: The Master, the Monster, the Myth*. Copenhagen, Denmark: Strandberg Publishing, 2023.

Gerds, William. *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection*. Houston, TX: Museum Fine Arts Houston, 2017.

Jennings, Simon. *Artist's Color Manual: The Complete Guide to Working with Color*. San Francisco: Chronicle Books, 2003.

Kessler, Margaret. *Color Harmony in your Paintings*. Cincinnati, OH: North Light Books, 2012.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed. New York: Penguin, 1991.

Mollica, Patti. *Color Theory: An Essential Guide to Color-from Basic Principles to Practical Application*. Irvine, CA: Walter Foster Publishing, 2013.

Risaliti, Sergio. *Jenny Saville*. Cinisello Balsamo, Italy: Silvana Editoriale, 2023.

Sanditz, Lisa and Jonathan Franzen. *Lisa Sanditz: Sock City*. New York: CRG Gallery, NY, 2008.

Scott, Marylin. *Oil Painter's Bible: An Essential Reference for the Practicing Artist*. New York: Chartwell Books, 2009.

Strand, Mark. *William Bailey*. New York: Harry N. Abrams, 1987.

Tate, Elizabeth. *The Northlight Illustrated Book of Painting Techniques*. Cincinnati, OH: Quarto Ltd., 1986.

Walther, Ingo F. and Rainer Metzger. *Van Gogh: The Complete Paintings*. Cologne, Germany: Taschen, 2020.

Wilcox, Michael. *Blue and Yellow Don't Make Green: How to Mix the Color You Really Want-Every Time*. 2nd ed. Rockport, MA: Rockport, 2002.

Wolf, Norbert. *Expressionism (Basic Art Series 2.0)*. Cologne, Germany: Taschen, 2015.

Zeppetelli, John. *Dana Schutz*. Montreal, Canada: MAC - ABC Art Books Canada, 2015.

Resources Other

Additional resource materials as provided by the instructor

Instructional Services

OAN Number:

Transfer Assurance Guide OAH048

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