ART-2060: PAINTING II

Cuyahoga Community College

Viewing: ART-2060 : Painting II

Board of Trustees:
May 2024

Academic Term:
Fall 2024

Subject Code
ART - Art

Course Number:
2060

Title:
Painting II

Catalog Description:
An exploration of more advanced painting concepts utilizing various subjects and styles with emphasis on personal expression and independent problem-solving skills. Focus on craftsmanship and a high level of proficiency with opaque painting media. May be repeated for up to 9 credits; only 6 credits may be applied to degree requirements.

Credit Hour(s):
3

Lecture Hour(s):
1

Lab Hour(s):
5

Other Hour(s):
0

Requisites

Prerequisite and Corequisite
ART-2050 Painting I, or departmental approval: comparable skills.

Outcomes

Course Outcome(s):
Create a series of paintings that demonstrates an understanding of advanced painting concepts and techniques.

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. Institute a more advanced approach to incorporate various subject matter into paintings.
2. Show an increased understanding of varying levels of representation and abstract painting.
3. Express increased knowledge of relevant processes and techniques.
4. Achieve visual energy with harmonic contrast of color properties.
5. Achieve visual energy with harmonic contrast of surface/textural paint properties.
6. Incorporate gradient ranges in color for illusion of three-dimensionality in paintings.
7. Show advanced technical manipulation of paint to create various illusions.
8. Achieve successful spatial interaction of all parts through adjustments in color properties, shapes, and surfaces.

9. Use a variety of techniques to create paintings exhibiting high level craftsmanship.
10. Develop a more advanced painting style with influence from historical or contemporary painters.

Course Outcome(s):

Design compositions with the appropriate application of painting techniques and materials to solve more advanced 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 advanced level painting problems.
2. Build on ideas from sketch state through a developing process to finished piece.
3. Develop relationships between technique, form, and content within individual paintings and over multiple works.
4. Recognize and develop qualities of a more advanced personal painting style.
5. Solve more advanced spatial and emotional concepts with paint.

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.

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.

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. Reworking of paintings in response to group or individual critiques
8. 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. Painting problems designed to develop technical, formal, and conceptual skills of the level II painter
   a. Craftsmanship and proficiency in paint application
   b. Harmonic contrast in technical use of color and gradients which may include:
      i. Creating illusion of three-dimensionality with gradient colors; implying a light source
      ii. Creating visual energy through greater use of analogous and complementary color groups
      iii. Creating high visual energy through maximum contrasts in hue, value, saturation, and temperature
         1. Light to dark (tints and shades)
         2. Bright to dull
         3. Warm to cool
      iv. Creating subtle energy with use of a broader range of chromatic grays
         1. Chromatic neutrals
3. Creating harmonic contrast in full palette paintings
4. Harmonic contrast of surface variations of paint which may include:
   a. Thick, thin, translucent, opaque, and blended paint applications
      i. Impasto
      ii. Glazing
      iii. Scumbling
      iv. Blending
   b. Actual textures/illusive textures
      i. Tactile
      ii. Simulated
   c. Optical color mixing patterns which create high energy/restful smooth texture
   d. Spontaneous/mechanically controlled paint application
5. Conceptual harmonic contrast in subject matters which may include:
   a. Actual objects such as still life, architecture, landscape, and the human figure
   b. Perceptual, spatial, optical, kinetic, or social
      i. Atmospheric perspective
      ii. Linear perspective
      iii. Spatial quality of color itself
   c. Emotional concepts
      i. Poetic
      ii. Dramatic
      iii. Expressive
      iv. Culturally learned responses to color
         1. Style of a historical period or an individual artist
6. Development of more advanced qualities of personal painting style
   a. Creation of a series of paintings based on a theme
   b. Fully realized conceptual project
7. 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 technique, 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.

Chong, Alan and Wouter Kloek. *Still-Life Paintings from the Netherlands, 1550-1720*. Rijksmuseum, Amsterdam: Uitgeverij Waanders b.v., Zwolle, 1999.

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 Rozzoli 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.

Gerdts, 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

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