

FA 45 BEGINNING PAINTING

Purpose

Beginning Painting tries to give the student a basic understanding of the medium of paint and the language of painters. The class assumes that the student has no experience in painting, and is designed for the art major and non-art major alike.

Course Description

There are five problems during the semester, each of which focuses on combinations of different components of painting (tactility, process and color, form in space, value, color tones, brushwork, etc.). The first four problems rely very little on drawing skills (in the long run, however, painters must study drawing). The last problem connects painting to drawing.

Course Requirements

Students are responsible for completing classroom studio assignments on time, participating in class critiques and learning some of the technical terms involved in discussions about painting (hue, value, tone, etc.). There is a one-page paper based on a trip to the Frick Museum of Art in New York. The student must conduct this trip independently at any point during the second half of the semester, when the specifics of the assignment will be announced. The paper is due on the last day of class.

Students must supply their own art materials (see materials list) and are expected to come to the second class meeting prepared to begin work on a painting on paper. The last project is a painting on a hand-made stretched canvas; all other problems are to be done on paper, canvas board or pre-stretched canvas (see below).

Classes will consist of studio work, slide talks and critiques. Critiques are of major importance and affect grades. Critique dates will be announced around the middle of each project. If students fall behind in an assignment, they will be expected to work outside of class time to complete it in time for the scheduled critique. If students complete any given assignment early, they will be expected to do another assignment and present both at the critique. (There is no extra credit for completing extra paintings). There will be a critique for each painting assignment, and each painting assignment, except for the first, will be graded.

Attendance

Because this is a studio class, attendance is weighed heavily in grading. Grades are affected after 3 absences. Many of the ideas about painting emerge slowly

over the course of the semester, and there is no way to "make up" the experience of listening to and participating in the studio discussions that are a part of the studio work. In other words, *the student who misses classes will suffer in grading regardless of the quality of the work made up subsequently*. The instructor does not accept or want excuses for absences. Documented medical or family/personal emergencies that require an absence mean the student must make up the time missed.

Grading

A = Honors, truly exceptional; B = Good, substantially above average;
C = Satisfactory, meets course requirements; D = Poor, passing but considerably below average; F = Unsatisfactory, fails to meet minimum requirements

Projects (TOTAL: 5)

1. Jackson Pollock Project: Process and Tactility (2 pieces of gessoed 100% rag paper, approx. 22 x 30 inches)

Objectives are to achieve an awareness of the tactile qualities in paint, by familiarizing the student with the range of paint marks, to realize the picture plane as the primary compositional arrangement, and to teach the simultaneous frontal and deep space paintings offer

2. Apples: Description of Form through a) light and shade (observing light falling across the apples as they sit on a ground plane; b) color (using the color structure approach to painting introduced by Cézanne (2 prestretched canvases, approx. 14 x 17 inches)

Objectives: Observation of hue, value and intensity; awareness of Cézanne's use of color to depict form v. light source to reveal form. Role of overlap in describing roundness and space

3. Photorealism (canvas board, 9 x 12 inches)

Objectives: Matching hue, tone and intensity

4. Geometric hard-edge painting (one prestretched canvas, 18"x24")

Objectives: Understanding and construction of a complex color structure built on a basic design

5. Still life on Canvas (students will buy stretchers, canvas and gesso and stretch and prepare canvases themselves; approximately 22 x 30 inches)

Objectives: To learn how to stretch and gesso a canvas; to create the illusion of solid objects in space