

SCHOOL OF FINE ART AND MUSIC

Winter Semester 2017

SART*2200-01 PAINTING I

INSTRUCTORS: Greg Denton

TIME: Monday & Wednesday, 11:30am - 2:20pm

LOCATION: Zavitz Hall, Rm 312/313

OFFICE: Zavitz Hall, Rm. 407

EMAIL: dentong@uoguelph.ca

OFFICE HOURS: Monday 10:00am – 11:00am

CALENDAR DESCRIPTION:

This course introduces various technical and aesthetic issues of painting, with an emphasis placed on representational strategies. Diverse approaches will be investigated through specific studio assignments in acrylic and oil-based media on various painting supports. Prior or concurrent Drawing classes are recommended.

Prerequisite(s): (1 of ARTH*1220, ARTH*1510, ARTH*1520) SART*1050, SART*1060; (SART*1060 can be taken as co-requisites.)

COURSE DESCRIPTION:

To identify, practice, and advance the basic skills and techniques necessary to the creation of both abstract and representational paintings. Emphasis will be placed on the development of representational painting skills – paint handling, brush handling, understanding tonal value, using light and shadow to construct form, colour identification, mixing and application, pictorial organization.

To develop observational, analytic, and interpretive fluency in both the making of paintings and the critical viewing of paintings.

To encourage an active engagement with Art History in relation to studio practice. And to encourage an engagement with issues concerning the practice of painting in relation to contemporary art culture through attendance of current gallery exhibitions, visiting artist presentations, and research in contemporary art periodicals.

NOTE: This is a 0.5 credit course. Each week, students are expected to spend approximately 4 – 6 hours outside of class on related course work.

Mon, Feb 20-24: Study Break – NO CLASSES SCHEDULED

COURSE REQUIREMENTS:

The course will consist of a number of exercises and projects to be executed and completed both during class time and outside of class. Projects will be due on specific dates for class review and critique. Attendance at all classes is imperative.

Students will work from a variety of subjects including self-portraits, photographs, still life, reproductions of historical paintings, and life model. Slide presentations and lectures will be used to provide a context for exercises, projects, and discussions.

LEARNING OUTCOMES:

1) the development of brush & paint handling skills

Understanding of the importance of tools, materials, and process as they contribute to the manifest meaning of a painting, the range of information they deliver to a painting as an image, as a surface, and as an object.

2) use of tonal value to create the illusion of form

Understanding of tonal range, tonal contrast, how tonal value relates to the effects of light and shadow in constructing the illusion of form on a two dimensional surface, and how tonal organization affects the composition and space of a painting.

3) colour identification, mixing, and application

Understanding of colour bias and pigment properties, the inter-relationship of hue, intensity, and value in mixing colour, organizing colour in a pictorial space that is constructed with tonal value, the relationship of colour to the effects of light & shadow.

4) articulation of light and space

Understanding value contrast as it relates to light intensity & how value affects the construction of pictorial space, using colour to control the quality and continuity of light, how the light source effects the relative colour intensity, warmth and coolness, and value of light and shadow.

5) pictorial organization skills

How the distribution of value constructs space in a picture, using value grouping and contrast to organize colour in a composition, the importance of the picture edge as a compositional determinate, vertical, horizontal, and diagonal intervals and rhythm, the importance of brush dynamics, materials & process to composition.

6) historical & contemporary context

Recognition and ability to discuss how historical precedents, contemporary art practices, and viewing contexts may influence and contribute to the meanings generated by a given work of art.

LAB FEE:

A compulsory materials fee of \$85.00 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

Items Provided by Lab Fee:

Oil Painting Solvent

Glass for palette

Acrylic Gesso

Masonite panels

2 - 8" x 10" canvas board

Illustration board

Rags

Life Model fees

Items Provided by the student:

Acrylic:

Cadmium Light or Lemon Yellow
Cadmium Yellow (deep or medium)
Vermillion or Cad.Red Light
Alizarin Crimson or Rose Madder
Ultramarine Blue
Pthalo Blue (Green Shade)
Titanium White / Black

Oil:

Titanium White
At least one Yellow
At least one Red
At least one Blue
additional assorted colours of student's choice.

Variety of Brushes (flats, filberts, rounds) in a variety of sizes:

Hogs hair/bristle Flats: #12 / #8 / #4

Filberts: #10 / #6 / #2

Rounds: #8 / #6 / #2

Soft hair synthetic – #10 flat / # 1 round

2" House paint brush (for gesso)

Palette Knife (long blade/crooked handle)

razor scraper (for cleaning glass palette)

Heavy Grade Paper (accademia) - 8 sheets 20" x 26"

Utility Knife

Scissors

ruler (18" metal)

Masking tape

Gluestick

1 - 12" x 16" stretched canvas

1 - 16" x 20" stretched canvas

Unstretched Canvas (10oz cotton) 36" x 24"

Staple Gun

Linseed Oil - approx 200 ml

Wood for canvas Stretcher (1"x2" clear pine & ½" quarter-round)

Liquid dish soap (for cleaning brushes)

Assorted Rags and Containers

PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student”. All supplies are to be paid for using Lab Fee monies. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall rm. 201) immediately.

METHOD OF EVALUATION:

You will be evaluated primarily on your understanding of the range of issues, concerns and skills involved with each assignment and the demonstration and investigation of them in your work. Enthusiasm, commitment, and a willingness to take risks will also be considered in the evaluation process. You will receive regular feedback on your work through critiques and in-class discussions. Students will meet with the instructor for individual reviews at mid-term and again at semester end to present and discuss their portfolio for evaluation. Students are encouraged to revise and adjust their work throughout the semester until presentation for final evaluations.

Grey Scales	10%
Tonal Self Portrait (acrylic on board)	10%
Colour Scales	10%
Colour Portrait (acrylic on canvas)	10%
Copy Of Modern Master Still Life (oil on masonite)	12.5%
Still Life From Observation (oil on canvas)	12.5%
Figure Painting (oil on canvas)	12.5%
Independent Project (oil or acrylic on canvas)	12.5%
Participation	10%

SAFETY:

Safety in the studio, etc. is a priority at all times. In order to ensure safety of all participants, the procedures/ guidelines provided by the instructor must be followed. It is the responsibility of each student to attend any safety orientation that is provided.