

NEW COURSE PROPOSAL

PROGRAM AREA: **ART**

**1. Catalog Description of the Course.** *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of \_\_\_ units); time distribution (Lecture \_\_\_ hours, laboratory \_\_\_ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

**ART 310 TWO-DIMENSIONAL ART: PAINTING MEDIA AND TECHNIQUES (3)**

Six hours laboratory per week.

Prerequisite: Art 108, 201

Studio projects explore media and methodologies in painting, drawing and related two-dimensional art forms. Assignments emphasize the integration of traditional art materials and techniques with related digital art technologies in the creation of two-dimensional art projects.

**2. Mode of Instruction.**

	Units	Hours per Unit	Benchmark Enrollment
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	3	2	20
Activity	_____	_____	_____

**3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

Justification

This course fulfills three units of required upper division studio art course for the Art Major in the studio art option.

This is the initial course in a sequence of Two-Dimensional Art courses designed for the Art Major or non-artist seeking to expand their knowledge and working abilities into the realm of painting and drawing as a form of artistic expression. Painting is one of the longest established traditions of art making. A unique aspect of this course is the integration of digital tools within the assigned projects, giving students the opportunity to explore emerging technology simultaneous to working in related traditional artistic media. This course advances the mission of the CSUCI Art Program and the University to be on the forefront of technological innovation. It also serves to prepare CSUCI students to succeed as artist working in the competitive environment of galleries and museums as well as providing the opportunity to apply acquired skills to artistic supporting occupations in the motion picture industry.

Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, class discussions, field trips to museums and galleries, project presentations and class critiques, students will:

- o Develop projects that integrate traditional art materials and techniques with digital art technologies.

- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Express, through the process of artistic production, personal ideas and artistic statements in relation to diverse global events.
- Design and execute artistic experiments that combine elements of traditional painting with mixed media.
- Develop skills leading toward professional artistic practice through the refinement of ideas and technique.
- Produce individual works of art.

4. Is this a General Education Course                      YES                      NO  
 If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

5. **Course Content in Outline Form.** *[Be as brief as possible, but use as much space as necessary]*

### **ART 310 Two-Dimensional Art: Painting Media and Techniques (3)**

#### I. Analysis of traditional painting genres and techniques

- A. Representational
- B. Abstract
- C. Mixed-Media

#### II. Color vs. monochromatic imagery

- A. Hue: visual properties of various colors
- B. Value: light and dark
- C. Saturation: density of color
- D. Tint and shade: degrees of color purity

#### III. Line and shape

- A. Abstract form
- B. Representational contour lines
- C. Texture and breadth

#### IV. Project development, preliminary sketches

- A. Pencil drawings
- B. Painted mock-ups
- C. Scale drawings

#### V. Exploration of painting media

- A. Oil based media
- B. Acrylic Polymers
- C. Water based media
- D. Resins and new products

- VI. Experimentation with digital art technology
  - A. Visual experimentation with painting simulations
  - B. Idea prototyping
  - C. Image compilations

- VII. Scale and proportion
  - A. Structural integrity
  - B. Appropriateness of image container
  - C. Closed form compositions
  - D. Open form compositions

- VIII. Concept and content
  - A. Self-referential aspects
  - B. Historical references
  - C. Contemporary social/political references
  - D. Image appropriation

- IX. Illusion and implied space
  - A. Traditional perspective
  - B. Manipulation of illusion
  - C. Alternative perspective systems
  - D. Image projection vs. image recession

- X. Presentation formats
  - A. Wall hangings
  - B. Framed objects
  - C. Freestanding structures
  - D. Experimental formats

### Sample projects

- 1. Underpaint/Overglaze  
Image size: 12x18 inches maximum.

Project Description: The Underpaint-Overglaze technique is a traditional painting method dating back to the invention of oil paint during the Renaissance period. An underpainting is created using basic monochromatic colors. Later areas of chromatic transparent color are applied over the appropriate portion of the image; the final step is the application of highlights. The Avant-Garde artists abandoned this technique in the late nineteenth century as painters began exploring the use of color as subject matter. By the late 20th century, many representational painters used photographs as their basic source of imagery. Their painting method focused on the literal transference of image and color from one surface to another. Flat areas of color were laid side-by-side resulting in starkly realistic images if viewed from a distance, which upon closer inspection were virtually abstract.

Methods employed in the project:

1. Select original "Old Master" painting that uses many vivid sections of colors and clear detail.
2. Use the computer to scan the original subject matter.
3. Carefully study the painting and select (crop) a close-up portion of the painting you will reproduce.

4. Convert it to a sepia tone image using Photoshop. Mask out specific areas and experiment in applying "local color" layers to the monochromatic image. Add highlights to simulate the traditional painting technique.
5. Transfer under-drawing of the cropped image to your canvas.
6. Using the underpaint/overglaze painting technique, recreate the monochrome image on canvas in oil or acrylic.

## 2. Building and preparing the stretched-canvas.

Project Description: There are many techniques available for creating a professional canvas support. Materials needed: wood, unprimed canvas, staple gun, and gesso. Methods to be explored:

1. Overlapping joints
2. Angled miter
3. Custom shapes

## 3. Large-Scale Self Portrait.

Project Description: Create a self-portrait painting (4 to 6 feet) beginning with a digital photograph of yourself. Scan/import the selected photo into the computer. Utilizing digital art software (Photoshop and Painter) manipulate the original photo with other images that best express your personality from an extroverted and introverted viewpoint. Using digital filters, create additional textures, color manipulations, and visual imagery. Upon completion of the "digital painting" transfer the image to the large canvas and paint incorporating techniques acquired in previous projects. Work in conjunction with instructor in concept development, material selection and technical refinement.

## 6. References. [Provide 3 - 5 references on which this course is based and/or support it.]

Berger, John. *Ways of Seeing*, London: Penguin Books, 1972  
 Lovejoy, Margot. *Postmodern Currents*, Inglewood: Prentis Hall, 1998  
 Lucie-Smith, Edward. *American Art Now*, New York: William Morow, 1986  
 Mamiya, Christin. *Pop Art and Consumer Culture*, Austin: Univ. of Texas, 1993  
 Pelfrey, Robert H. *Art and Mass Media*, New York: William Morow, 1995  
 Regents, Joe Warf. *The 20th Century Art Book*, London: Phaidon Press, 2000  
 Tomkins, Calvin, *Post-To-Neo*, New York, Penguin Books, 2000  
 Walker, John. *Art Since Pop*, London, Barrons Educational, 1998

## 7. List Faculty Qualified to Teach This Course.

- Jack Reilly, MFA, Professor of Fine Arts

## 8. Frequency.

a. Projected semesters to be offered: Fall \_\_x\_\_ Spring \_\_x\_\_ Summer \_\_\_\_\_

## 9. New Resources Required.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. Facility/space needs

No new resources will be required to implement this course. Instruction takes place in the CSUCI Art Complex painting studio that is equipped with 26 industrial easels, tools and materials required to successfully execute assigned projects. The digital component of the course will be held in the Art Complex multimedia computer lab incorporating the latest digital software applications designed for two-dimensional digital image prototyping. Existing equipment and facilities are currently adequate to support the implementation of this course.

## 10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

**11.** If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jack Reilly, Professor of Art

1-4-03

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Proposer of Course

Date