

**College of San Mateo
Official Course Outline**

1. COURSE ID: ART 251 **TITLE:** Acrylic Painting III

Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; and 64.0-72.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

Prerequisite: ART 226

Recommended Preparation:

Completion of or concurrent enrollment in ENGL 100 or ENGL 105.

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

3. COURSE DESCRIPTIONS:

Catalog Description:

The third semester of acrylic painting introduces students to advanced painting techniques and artistic context, with an increasing emphasis on personal style and meaning.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate a working knowledge and understanding of intermediate techniques and principles of acrylic painting.
2. Conceptualize, formulate and analyze strategies to manifest ideas into visual images.
3. Examine, compare and analyze historical and contemporary examples of acrylic painting within a global context.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a student will be able to:

1. Apply advanced acrylic paint techniques to paintings.
2. Construct paintings that show sound drawing, composition, design and color concepts.
3. Experiment with different acrylic paint styles, techniques and media.
4. Evaluate and discuss historical and contemporary acrylic painting techniques and concepts.
5. Experiment through a series of projects how to find and impose artistic context in one's paintings.

6. COURSE CONTENT:

Lecture Content:

Experimental Portrait Diptych with Grisaille, Glazing and Gilding:

- Lecture: Analysis of portraiture including Roman Egyptian funerary portraits, Russian icons, Byzantine, Renaissance, and contemporary portraits.

Hardedge Geometric:

- Art historical slide show of 1950s hardedge abstraction in the 1950s with discussion of composition and its relationship to color.

Simulated Impasto:

- Introduction to and demonstration of abstract or figurative experimental painting applying textured surfaces with modeling paste, adding layers of color and glazes on top of texture. Scumbling can be added.

Integrating Hardedge with Drapery:

- Discussion of light theory, color schemes, layers, surface textures, and glazes. Lecture demonstration of application and integration of textures into imagery. Slides of Surrealists Kay Sage, Yves Tanguy, Dorothea Tanning.

Mixed Media with Textures and Scumbling:

- Discussion and demonstration of mixed media technique possibilities through the integration of cloth, sand, gel medium and modeling paste textures into a figurative image. Review color schemes, glazing, scumbling and finishing with gloss or matte varnish.
- Slide lecture: Anselm Kiefer, subject matter, materials, and archival concerns.

Lab Content:

Experimental Portrait Diptych with Grisaille, Glazing and Gilding:

- Construct two supports from stretcher bars and raw canvas, 20" X 16". Paint Pendant portraits with

multiple layers of glazing, scumbling and gilt background. This assignment compares under painting grisailles of chromium green oxide and white on one portrait with a grisaille of ultramarine, burnt sienna, and white on the other. Dark glazing and scumbling highlights in multiple layers produces a luminous, chiaroscuro prism effect. Apply gilding to background and then varnish.

Hardedge Geometric:

- Paint and over paint in layers, using paint, gloss medium and masking tape. (Canvas board panel, 12" X 16")

Simulated Impasto:

- Produce abstract or figurative experimental painting techniques by applying textured surfaces with modeling paste, adding layers of color and glazes on top of texture. Scumbling can be added. (Canvas board panel, 12" X 16")

Integrating Hardedge with Drapery:

- Use masking tape technique in an abstracted landscape with a draped form. Linear perspective will create geometric forms in opposition to soft curves of drapery (Constructed canvas 18" X 24")

Mixed Media with Textures and Scumbling:

- Integrate cloth, sand, gel medium and modeling paste textures into a figurative image, adding color schemes, glazing, and scumbling and finishing with gloss or matte varnish. (Constructed Canvas 18" X 24")

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique
- E. Directed Study
- F. Discussion
- G. Field Trips
- H. Individualized Instruction
- I. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students research and write a paper about selected assignments from the semester in preparation for the final, which involves a presentation to the class for group critique and discussion.

Reading Assignments:

Reading assignments come from the recommended texts, online handouts and PowerPoints.

Other Outside Assignments:

Students will write an analysis of a work of art or complete a worksheet from a museum field trip.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Field Trips
- D. Homework
- E. Lab Activities
- F. Oral Presentation
- G. Papers
- H. Portfolios
- I. Projects

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Nelson, M., D.. *Learn to Paint in Acrylics with 50 More Small Paintings: Pick Up the Skills, Put on the Paint, Hang Up Your Art (50 Small Paintings)*, ed. Quarry Books, 2020

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Effective Term: Fall 2022
Course Originator: Rebecca Alex