Introduction to Painting, Art 203 – Fall 2014
M – 1:00 – 4:00, Kennedy 207

Instructor – Professor William Salzillo
Office Location – KTS 106
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Course Description

What is a painting? What are the materials that painters use and how do they work? What techniques do you have to know to make a painting? How do you mix the paints? How do you apply them to the surface and what kind of effects can you achieve? How can you preserve your work and prepare it for exhibition?

How can you apply your drawing skills to making a painting? What do you have to know about design and color theory? What is light in painting? What is temperature? What is space in painting? What are the compositional devices you can employ? How can you make things look the way they do and what can you do beyond that?

How do you come up with images for paintings? What have artists traditionally done and why? How and what can a painting communicate? What are the cultural assumptions you bring to this medium? How do you talk about your work and explain it to others? How do you make value judgments about your work and how do those judgments relate to broader social issues?

Introduction to Painting will ask you to think about these questions and more. You will leave the course with a new awareness of painting as a social and cultural phenomenon, and possess the technical knowledge you need to establish your own studio practice.
Course Objectives

As a result of their enrollment in Introduction to Painting students will be capable of constructing a support, preparing a ground, using mediums, mixing colors, using and caring for brushes and framing a painting. They will have the technical skills to make an oil painting and present it for exhibition.

Students in the course will be able to employ theories of representation in order to create a believable space. They will be able to use perspective and render light effects and have a conceptual knowledge of basic design theory in order to structure a visual message. They will have general knowledge of color theory and its relation to pigments. They will know how to organize a palette and use color expressively.

Students will learn to speak about their work and communicate their responses to the work of others in the class. They will understand painting as a historical and cultural phenomenon, and have some knowledge of the critical issues surrounding art today. Students will develop personal critical standards and be capable of discussing themes and content in the visual arts.

Students will leave the course with a new approach to their studio practice.

Requirements

**Materials** – Students will be responsible for supplying their materials. Oil painting solvents will be supplied. See attached list of materials available in the bookstore.

**Major assessments** – An individual mid-term review is required. All students must be present for the final class critique on December 20.

**Portfolio** – At the end of the semester each student must present a final portfolio of all completed assigned projects.

**Attendance** – Attendance is required. More than two absences without a doctor’s excuse will result in the lowering of the
Schedule

- Introduction

**Assignment – assemble materials for next class**

- **Topic I – Monochrome still life**
  - Creating a composition/From drawing to painting
  - Mixing and blending
  - Tone and temperature/Palette basics

  Workshop – Beginning a painting

**Assignment – complete first tonal study**

**Reading** - Clive Bell, ‘The Aesthetic Hypothesis,”

- **Topic II – Refining your technique**
  - Illumination in a space
  - Establishing a value key
  - Rendering light or modeling form

  Lecture – Still life/ Past and present
  Workshop – required studio time

**Assignment – completed 2nd tonal painting**

- Critique of Outside Assignment and Discussion of Readings

**Topic III – Surface reality/Texture in painting**
  - The Expanded palette/Earth tones
  - Painting mediums
  - Supports and grounds/ Stretching a canvas
  - Perspective and scale

  Workshop – preparatory sketches
Assignment– create a composition from the in-class studies and transfer it to canvas for next week

• Topic IV - Representation
  o Painting mediums
  o Under painting
  o Marks and mark making
  o Techniques and tools for creating textures

Lecture – The surface of reality
Workshop – Required studio time/stretching a canvas

Assignment – complete indirect painting

• Critique of Outside Assignment

Topic V – Color theory and palette construction
  o The color wheel
  o Color relativity
  o Characteristics of color
  o Color and light

Workshop – Color studies
Assignment – prepare canvas and composition for next project

• Topic VI – The saturated color field
  o Intensity and brightness
  o Creating unity with color
  o Mixing and modulating
  o Using compliments

Lecture – Expressive color in painting
Workshop – required studio time
• Critique of outside assignment

Independent mid-term reviews

**Assignment – prepare canvas for next project**

**Reading** - Albert Gleizes and Jean Metzinger, from *Cubism*

• **Topic VII – The Chromatic Palette**
  o Design theory and composition
  o Flatness and the picture plane
  o Transformative scale

Workshop – compositional study on canvas

• **Topic VIII – Non-Representational Thinking**
  o Expressive use of color
  o Distortion
  o Form and value

Lecture – Non-objective and Cubist painting
Workshop – required studio time


**prepare canvas for final project**

• **Topic IX – Seeing and Meaning – “I Am a Camera”**
  o Visual narrative
  o Theme and content
  o Subjective realities

• **Topic X – FINAL CRITIQUE**

**FINAL PORTFOLIO DUE AT END OF FINAL CRITIQUE**
Resources

Books


Websites

- [www.PBS.org/art21](http://www.PBS.org/art21)
- [http://www.the-artists.org/index.cfm](http://www.the-artists.org/index.cfm)
- [http://icom.museum/vlmp/](http://icom.museum/vlmp/)
- http://witcombe.sbc.edu/ARTHLinks.html
- http://www.metmuseum.org/toah/splash.htm

Disclaimer

This syllabus in all its details represents a tentative plan. The instructor retains the right to make changes for pedagogical purposes whenever necessary.