

Painting II

Course Description

In this course, students develop advanced techniques in oil painting. They apply their knowledge of color theory to various styles and subjects, and they further develop sound oil painting practices and methodology. Students work from life and photo references and are introduced to Hyper-Realism, Symbolism, Abstraction, and the Diptych format. They also expand their knowledge of Surrealism and imagery involving multiple figures in space. Throughout the course, students incorporate the drawing skills and compositional guidelines learned in prerequisite courses, and they expand their abilities to analyze and critique their own work and the work of others. The ultimate goal of this course is to empower students to use painting for self-expression and to allow students to expand upon and sharpen their awareness of aesthetic order and sensitivity. In alignment with the Holy Cross **Portrait of the Crusader** students learn to be resilient and use feedback from critiques as an opportunity for growth. The classroom environment fosters respect, kindness, and service to others in a collaborative culture in which students assist each other in skill-building with compassion and support.

Essential Questions

- How do methods of color use and painting application differ when the goal is to achieve realism, surrealism, abstraction, or expressionism?
- How do painters use symbolism to imbue their work with meaning and a message?
- How is the work of a painter connected to and related to historical art works?
- How do artists effectively communicate in the language of art criticism?
- What criteria can be used to evaluate the effectiveness of non-representational paintings?
- What are the evocative effects of certain color palettes on the viewer?

Unit 1 - Hyper Realist Painting

Focus Questions:

- What is hyper-realism as a painting style?
- What methods and techniques of painting will produce a painting that looks like a photograph? What are accuracy of structure and brightness value?
- How can the grid system be used to render the original image with greatest accuracy?
- What previous knowledge of color must be employed to most closely replicate the colors in the original photo?

Concepts/Skills:

- Use the grid system to duplicate an image with accuracy.
- Articulate the key factors in achieving realism: precision, values, contrast, edges, transitions, temperature, colors, saturation. Demonstrate a fundamental understanding of each.
- Select appropriate brushes and apply the technical skills of paint application for greatest realistic effects.
- Apply knowledge of color theory to replicate colors of a photo with accuracy.

Formative Assessment:

- A close-up reference photo and a rendering of that image on canvas with the grid in correct proportion to original.

Summative Assessment:

- Photorealist/hyper-realist painting utilizing technical skills to render realistic effects and accurately replicate colors of the photo.

Unit 2 - Landscape Diptych

Focus Questions:

- What is the purpose of diptych visual art? What are its characteristics?
- What kinds of images lend themselves to the diptych format? What are the special considerations when choosing images?
- How does the painter create unity between the two images?
- What are the effects of using the landscape versus the portrait position?

Concepts/Skills:

- Evaluate diptych paintings from various historical periods.
- Select specific landscape images that lend themselves to diptych format.
- Define terminology: color modulation, soft focus versus sharper focus edges, scale and overlapping, low contrast vs high contrast, and cooler, duller hues vs warmer more saturated hues.
- Create color sketches and finished paintings that use the techniques defined above to create atmospheric perspective.
- Create unity between the 2 images of the diptych landscape painting.

Formative Assessment:

- Reference photos and color sketches for the final diptych painting.

Summative Assessment:

- Two finished paintings done in the diptych format demonstrating atmospheric perspective and unity among the two panels.

Unit 3: Multiple Figures in Space

Focus Questions:

- How can the student model the style of a master and still maintain individualism?
- How does the painter create an original composition using multiple photo references?
- How does the painter emphasize depth and dynamism?
- How can the artist manipulate color, composition, subject, and position of figures to create evocative potential and express meaning?

Concepts/Skills:

- Analyze specific paintings by masters to evaluate techniques and styles. Use appropriate terminology to critique and discuss paintings.
- Explain the concepts of dynamism and depth and articulate how these are achieved by the painter.
- Use foreground, middle-ground and background, linear and atmospheric perspective to create depth.
- Use line, shape, size relationships, edges, and gradation of value and color to create the effect of movement and energy (dynamism) in the painting.

Formative Assessment:

- Sketch of "Multiple Figures in Environment" using skills learned in the unit to create a sense of depth and dynamism. Determine if the space will be shallow space or a deep space, indoor or outdoor scene. Include photo references.

Summative Assessment:

- Painting of "Multiple Figures in Environment"

Unit 4 - Large Format Abstract Painting in Asymmetrical Balance

Focus Questions:

- What is meant by an intuitive process versus an intellectual one?
- What are the benefits to the artist's creative process of focusing on intuitive processes?
- How can the artist use non-traditional drawing methods to inspire the intuitive process?
- What adaptations must the artist make when working on a large canvas or painting support? On a rigid panel with a smooth surface?
- What technical concerns must be addressed when painting on a panel with an irregular surface, such as on salvaged materials?

Concepts/Skills:

- Respond intuitively to visual stimuli without internal intellectual discourse.
- Define/illustrate types of mark making.
- Focus on specific areas of mark making based on individual aesthetic.
- Enlarge a sketch to a large format scale while retaining the freshness and spontaneous look of the original.
- Apply paint for various effects, including glazing, scumbling, and non-traditional methods such as dripping, pouring and spattering.

Formative Assessment:

- Mixed media non-representational sketch done on paper in a non-traditional intuitive, "blind" process then amended with eyes open.

Summative Assessment:

- Large scale non-representational reproduction in oil of the mixed media sketch.

Unit 5 - Self Portrait Figure Painting Modeled After Rembrandt

Focus Questions:

- How would one describe the color palette that typifies the work of Rembrandt Van Rijn in terms of hue, value, saturation and contrast?
- How would one describe the typical compositional aesthetic of his work?
- What scale and depth of space is typical of the self portraits of Rembrandt?
- Which of the 2 major types of balance, formal or informal typifies most of Rembrandt's major works?
- What strategies for lighting and posing may be employed when using oneself as the model for a photograph to be used in a figure painting in the style of Rembrandt?
- What are the issues one must consider when translating a photograph into a painting?

Concepts/Skills:

- Research and analyze specific works of Rembrandt and critique using accurate terminology.
- Create optimal photo references for use in a *low key* painting whose dominant values are in the range from mid tone to black.
- Translate a contemporary photograph into a painting in the style of master artist Rembrandt Van Rijn using a similar color palette, compositional aesthetic, balance, and strategies for lighting. (Done after the in-depth study of the formative assessment.)

Formative Assessments:

- Research the self portraits of Rembrandt and answer the following questions from written research as well as your own observations. Cite references. Answer the following:
 1. How would one describe the color palette that typifies the work of the master-Rembrandt Van Rijn in terms of hue, value, saturation and contrast?
 2. How would one describe the typical compositional aesthetic of his work?
 3. What scale and depth of space is typical of the work of Rembrandt? Deep space? Shallow space? What kind of spaces (interior, exterior)?
 4. What level of detail does Rembrandt include in his self portraits?
 5. Which of the 2 major types of balance, formal or informal typifies most of Rembrandt's major works?
 6. What strategies for lighting and posing may be employed when using oneself as the model for a photograph to be used in a figure painting in the style of Rembrandt?
 7. What are some issues one must consider when translating a photograph into a painting?
 8. What is similar in most of them? What are the differences in the portraits?

Summative Assessment:

- Figurative self portrait done in the style of low key color used by Rembrandt Van Rijn

Units 6 - Cohesive Series in Theme of Student's Choice

Focus Questions:

- What subjects and modes of visual expression in painting are of greatest interest to you?
- How can you create a cohesive, thematic series of paintings that explore a particular interest in depth?
- What formal and contextual aspects of painting serve to bind a series together?

Concepts/Skills:

- Synthesize the knowledge and skills taught in Painting I and II to create a personal fully-realized mode of self expression through painting.
- Articulate the vision.
- Create and implement a strategic plan for the creation of a series of paintings that are bound together thematically and aesthetically.
- Share a personal critique after completion.

Formative Assessments:

- 4-5 preparatory studies and supporting references, research

Summative Assessments:

- A series of 4-5 paintings that demonstrate a cohesive thematic and aesthetic commonality

Final Exhibition

- Participate in a final exhibition of work from the year, curating and writing a process paper describing the experience.

Final Exam Equivalent

- Written exam assessing knowledge of the elements and principles of art, color theory, painting methods and techniques, and best studio practices.

Image Gallery



Hyper-Realism



Diptych Landscape Painting



Figures in Space



Edward Hopper



Abstract/Non-Representational art by Kandinsky



Self Portrait by Rembrandt