

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 320 TWO DIMENSIONAL ART : PAINTING THEORY AND PROCESS (3-3)

Six hours laboratory per week.

Prerequisite: ART 310

Studio topics explore thematic approaches in the development of visual continuity and technical competency working in painting, drawing and related art processes. At this phase of study, projects focus on the integration of artistic concept, technique and proficiency in the use of two-dimensional media in the creation of individual works of art.

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 (of eighteen) units of required upper division studio art course for the Art Major in the studio art option.

This is the second 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. It also serves to prepare CSUCI students to develop artistic individual artistic theories and knowledge of art media needed to succeed as artist working in the competitive environment of galleries and museums. Elements of visual design, color, form and structure as they apply to the artistic process are also investigated within the series of required projects. This course also provides students with the opportunity to further develop and apply acquired skills to supporting occupations in the motion picture industry. Work in a studio art course of this nature is created through complicated experimentation involving evolving artistic concept and technique. For this reason, it is necessary that this course to be repeatable for an additional three units, allowing students time to resolve complex technical problems and create projects of greater artistic scope and scale.

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.
- o Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- o Express, through the process of artistic production, personal theories and artistic statements in relation to diverse global events.
- o Design and execute artistic experiments that combine elements of traditional painting with new media.
- o Develop skills leading toward professional artistic practice through the refinement of ideas and technique.
- o 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 320 Two Dimensional Art : Painting Theory and Process (3-3)

Topics covered in assigned painting projects

I. Art History meets the present

- A. Style juxtaposition
- B. Contrasting periods
- C. Stylistic similarities

II. Integrated media

- A. Digital/Traditional
- B. Wet-Dry
- C. Synthetic/organic

III. Shaped Structures

- A. Geometric
- B. Biomorphic
- C. Structure less

IV. Multiple supports

- A. Diptych
- B. Triptych
- C. Polptych

V. Overall surface treatment

- A. Pattern and design
- B. Dominant textures
- C. Monochromatic systems

VI. Natural visions

- A. Images derived from nature
- B. Images of reality
- C. Enhanced realities

VII. Surrealistic visions

- A. Images from the mind
- B. Images from dreams
- C. Juxtaposition of multiple images

VIII. Space and illusion

- A. Illusion of recessive space
- B. Frontal image projection space
- C. Anti space - surface integrity
- D. Ambiguous space

IX. Postmodern philosophies

- A. Eclectic references
- B. Derivative points of view
- C. Appropriation

X. Presentation / Exhibition formats

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

Sample Projects

1. Disproportional Landscape (Vertical or Horizontal).

Project Description: Beginning with a digital photograph of a landscape consisting of varied depth, imagery and colors (wide shot or close-up), digitally crop the normal photo (either vertically or horizontally) to a 5:1 ratio. This will eliminate much of the original picture creating a long/high/wide focal image. Construct a canvas stretcher proportioned to either 5ftx1ft or 4ft x 9in. Transfer (draw) the cropped image to the canvas. You can then work from either the photograph or from life (plein-aire) while at the actual location - somewhere on the CSUCI campus. Explore technique and surface as you see fit. Focus your attention on the visual relationships of objects and compositional structure while capturing the emotional essence of the location.

2. Building and preparing the shaped (angled) canvas

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. Research and critique a famous artist

Project Description: Select an artist's work that you especially respond to and would like your own work to emulate. Investigate and research other works by the artist and critiques from art historians and critics. Come to know and understand the artist's style, working methods, philosophies and theories. Write (type) a one page critical analysis of the work. Include a good photo of the painting with the written report.

4. Mixed Media Polyptych. (image/space/texture/color/material)

Multiple panel, fragmented painting.

Five or more separate canvases of any size and shape will be incorporated in the depiction of what originates as a representational image (your choice of subject matter). The source image may or may not be completely recognizable upon completion of the painting. Beginning with an original image in mind, arrange the canvas parts (not touching each other) in the manner they will be displayed upon completion. Think of the various canvases as separate windows in a solid wall that each reveal a portion of a whole image behind them. You may want to develop a computer prototype to experiment with shape and imagery. When painting the individual panels you may incorporate various non-traditional materials and techniques, which may abstractly or realistically represent the original fragmented source imagery.

5. Personal Painting Experimentation

Create a painting of any scale, working in your own personal style. Incorporate elements of visual design, color, form and structure and selected media. You may work in imagery ranging from representational to non-objective.

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

Regents, Joe Warf. *The 20th Century Art Book*, London: Phaidon Press, 2000

Lovejoy, Margot. *Postmodern Currents*, Inglewood: Prentis Hall, 1998

Mamiya, Christin. *Pop Art and Consumer Culture*, Austin: Univ. of Texas, 1993

Lucie-Smith, Edward. *American Art Now*, New York: William Morow, 1986

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 20 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

Proposer of Course

Date