**COURSE CODE: IFA 3205**

**COURSE NAME: Painting iii**

**Course Description**

Semester Two of the third year student will involve a study of the painting techniques and methods, and the relationship of materials to pictorial expression, content analysis of style and concepts. Individual creative expression focusing on growth and mastery in the use of non-conventional materials with emphasis on use of mixed techniques and materials.

This course outline will in particular take care of oil colour; conduct, properties, techniques of expression vis-à-vis execution and application on particular surfaces. Other materials in the line of (mixed media) may be used with oil paint, observed and analysed.

The pre-requisite will be an earlier exposure of the student to IFA 2106 which involves the basic materials of acrylic and oil colour.

The objectives of the course will break up into the following course outline and units to be spread into duration for 15 weeks respectively.

**Course Objectives/Aims**

* Studio experimentation in the use of individual selected themes; oil colour, acrylic and mixed media; based on e.g. social, cultural, political and philosophical, concerns, with emphasis to the design process or sketches; conceptualization of painterly ideas and message conveyance; techniques and individual expression.
* surfaces/surface manipulation
  + use of grounds
  + under coating different surfaces
  + media’s of over painting
  + techniques with materials and surfaces
* Generation and development of themes and topics
* Pictorial expression; content analysis; styles and concepts
* Planning for large, medium and small size compositions on formats

- planning for murals, frescoes, coloured reliefs and special approaches to sketching for the above

* Focused practical use of painting; VEHICLES with oil paint/acrylic vis-à-vis turpentine, paraffin, spirits, linseed oil, varnishes, binders and water.

**Course Outline**

**Week 1: Selection of Themes/Titles for practical work**

* Generation and Development of sketches From Individual Themes, Topics, Specific or assorted based on: Natural sources, Social source, Political sources, Cultural sources, Scientific and technological source, Metaphysical/visualized sources
* Two major perspectives to be practiced: (a) Realism; (b) abstraction
* Pieces with original sketches
* TEST PIECE (Practical)

**Week 2: Discussion of individual themes and topics/major work**

**Week 3:** **Techniques – materials and surfaces/undercoating and grounding**

* Manipulated/fabricated surfaces by pasting sewing or gluing substances eg saw dust, sand etc.
* Glues – animal/wood, waxes
* Primas – oil based or water based (acrylic, starch, varnish
* TEST PIECE (PRACTICAL)

**Week 4: Practical use and experiments**

* Carry out experiments with various materials such as:turpentine, paraffin, spirits, linseed-oil,varnishes, binders**,** and additives.
* TEST PIECES

**Week 5: Course work assessment 1**

**Week 6: Pictorial expression**

* Subject mater vis-a-vis content
* Abstraction/realism vis-à-vis content
* Colour temperature/mood/psychic/ philosophy
* Visual elements in painting: e.g. Texture, line, colour, composition space, time, movement, volume, shape and light.

**Week 7: Primary value systems**

* Value systems are conducted in line of: high key, middle key, low key, colour harmony, painted lines, landscapes
* Visualized compositions
* Test pieces on chosen aspects

**Week 8: Planning for large**

* Medium and Small Size Composition/formats/major work.
* Division of space
* Use of the Golden Section

**Week 9: Composition**

* Compositional balance
* Plans in pictorial compositions (Pyramidal, Symmetrical, Asymmetrical, Vertical, Pyramidal, Radial, Portrait, Landscape, Square, Rectangular, Circular)
* Above to abstract expressionism automatism and expressionism. As related to format foreground, middle ground, variation and contrast, dominance and subordination. Movement – rhythm and depth.
* Test Pieces on Chosen Types

**Week 10: Course work assessment 2**

**Week 11: Planning for special over sizes/miniatures**

* Production of murals, frescoes on ceilings
* Backdrops – Theatre and photographic studios, wall painting/coloured reliefs
* Special approaches to sketching for the above.
* TEST PIECE

**Week 12: Practical use of oil paint on large small and medium surfaces**

* Testing brush strokes hard and soft
* Brush types flat, round etc
* Use of manipulated surfaces
* TEST PIECES

**Week 13-14: Historical “isms”**

* Historical movements such as: Pointillism, Expressionism, Impressionism, Symbolism, Abstract Expressionism, Cubism, Modernism, automatism etc.
* Styles
* Composition of flat shapes with thin paint/washes, Impasto, Blending forms

**Week 15: Course work assessment 3**

**Learning Outcomes**

By the end of the course, students should be able:

* To manage and plan compositions for formats between
* The murals, large paintings, medium and small sizes
* To have mastered painting techniques and methods
* To relate materials to pictorial expression
* To analyse content, style and concepts
* To be able to develop individually in style
* To be able to handle non conventional materials and mixed media
* To have mastered the use of all vehicles
* To be able to generate themes on various topics
* To be able to use various vehicles

**Methods of Teaching/delivery**

* Weekly lectures
* Development of sketches
* Practical material experimentation and experimentation
* Generation of themes and Practical execution of paintings
* Holding Critiques
* Holding exhibitions for Examination

**Mode of Assessment**

Course work 40%

* Planning and development of sketches: 10%
* Execution of practical work: 10 pieces each equivalent to 4 marks

End of semester examination 60%

**Reading/Reference Materials**

1. The painters pocket book, By Hilaire Hiler, Methods and Mateials, 3rd Edition 1970
2. How to make an oil painting, By Michael Crespo 1990
3. The Artists Eye, A perceptual way of painting, By Harriet Shorr, New York 1990
4. Action and Vision, Painting and Sculpture in Ethiopia, Kenya and Uganda, From 1990
5. Mainstreams of Modern Art, By Hohn Canaday Edwin, Second Edition 1981
6. Art Through the Ages Gardner, By Dela Croix and Richard G. Tansy, New York
7. Perspective for Painters, How to create convincing Illusions of form and space in Landscape, still life and Figure subjects. By Howard Etter and Margit Mulmstrom
8. A History of Modern Art, Third Edition, Revised and Updated, Thames and Hudson 1986
9. E.H. Gombrich, The Story of Art, 1989 Phaidon Press

WATER COLOUR PAINTING