

COURSE CODE: IFA 2106 COURSE NAME: OIL PAINTING Course Description

This course will place emphasis on painting media, methods and materials, stretching surfaces, oil as media, thinner, varnishes, linseed oil, colour palettes, stylistic movements e.g abstraction, realism, impressionism, etc. The challenges of great masters like El Greco, Van Gogh, Pablo Picasso, Edgar Degas and of large paintings; their preparation and execution will be investigated. This course outline will in particular take care of oil colour; its conduct, properties, techniques of expression vis-a-vis execution and application on particular surfaces. Other materials in the line of (mixed media) may be used with oil paint. A manifestation of the relationship of the artist and his materials as expressed in individual works will be expected. The prerequisite for this course is IFA 2106 which involves the basic materials of oil colour and acrylic.

Prerequisite: IFA 2106 Objectives

- Construction of supports/stretching canvases and other surfaces.
- Under-coating different surfaces and preparation of painting surfaces.
- Over painting
- Generation and development of themes and topics
- Exploration of techniques with materials and surfaces
- Pictorial expression; content analysis; styles, concepts and exploration of Isms.
- Planning for large, medium and small size compositions on formats.
- Focused practical use of oil paint on large, small and medium surfaces.
- Execution of works related to challenges of great masters of artists choice.

Course Outline

Week 1: Construction of supports for canvases and other surfaces

- Hard board/cardboard wood
- Canvas
- Manipulated/fabricated surfaces by pasting sewing or glueing substances eg saw dust, sand etc.

Week 2: Practical use and experiments with various vehicles with chosen colour palattes

- Paraffin
- Spirits and Linseed oil
- Varnishes

Week 3: Practice techniques, materials and surfaces

- Explore the effects of glues on animal or wood surface
- Exploit qualities of surfaces with waxes.
- Experiment with Primas (Oil and water based, acrylic, starch, varnish).
- Work with the technique of Over Painting.
- Test paints on different under coatings, grounds, and textural values.

Week 4: Course assessments (C/W1, 10%)

Week 5: Generation and Development of themes for coursework

- Students will form individual themes and topics under specific or assorted terms based on a variety of sources. These will include natural sources, social source, political sources, cultural sources, scientific and technological source and Metaphysical or visualized sources.
- Two major perspectives to be practiced, realism and abstraction.
- Develop sketches to show ideational processes as accompaniments to completed art works.

Week 6: Planning for large, medium and small size compositional formats

- Division of space will central to determining formats and formation of visual qualities.
- Consider compositional balance as a means of organization and ordering visual qualities of the expressional medium.
- Plans in pictorial compositions will constitute: pyramidal, symmetrical, asymmetrical, vertical, pyramidal, radial, portrait, landscape, square, rectangular, or circular formations.

- Formating will consider the foreground, middle ground, and background variations in relation to contrast, dominance and subordination.
- Movement, rhythm and depth will be introduced as significant to a complete expression.
- Above constructs will be fitted to abstract expressionism, automatism and expressionism.

Week 7: Sensitivity to stylistic approaches

- Continuation of the stages of planning and compositional techniques.
- Emphasis will go to the quality of expression and relating such expression to current stylistic approach.

Week 8: Course assessment (C/W2, 10%)

Week 9: Practical use of oil paint on large, medium, and small surfaces

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

Week 10: Pictorial expression, content, and analysis

- Subject matter vis-a-vis content
- Abstraction/realism vis-a-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 11: Composition of flat shapes

- Students exercise with thin paint/washes
- Impasto is introduced as a work method directly related to surface.
- Blending forms begins to take shape as a compositional element.

Week 12: Course assessment (C/W3, 10%) Week 13-14: Value Systems

- Values based on high key
- Middle key
- Low key
- Colour Harmony

- Painted lines
- Landscapes
- Visualized compositions

Week 15: Course assessment (C/W4, 10%) Week 61-17: University Examinations Learning Outcomes

At the end of the study course, a student is expected to have grasped the basics of color application in relation to material and technique. In addition, the course would create an atmosphere conducive to experimentation with material and surfaces. Such experimentation engenders free will and ability to learn through personal reflections, spontaneous responses to

form and material, and controlled reliance on preexisting norms of art making. Through immersion into the total experience of the process of art making, students develop sensibilities peculiar to achieving holistic artistic experiences, which fosters intensified learning drive and improvement in general visual expression. In brief, the course will yield:

- Learning experiences based on hands-on experience.
- Experimentation that fosters free will to express.
- Grasping of colour forms and functionality in both psychic and physical forms.
- Content analysis based on knowledge of colour and compositional qualities.
- Stylistic approaches that include existing norms in collaboration with perceptual artistic qualities.

Methods of Teaching/Delivery

- Lecture
- Group seminars/critiques
- One to one lecturer-student discussion

Assessment Method

Course work 40%

- Ideation, planning, and development of preliminary studies/sketches 10%
- Execution of the practical work 20%
- Dialogue with theory in relation practice 10% End of semester examination 60%
- Theory examination 20%
- Practical examination 40% Final total mark 100%

Reading/Reference material

1. Hilaire Hiler. *The painters pocket book: Methods and Materials*. 3rd Edition 1970
2. How to make an oil painting, 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