COURSE CODE: IFA 2205

COURSE NAME: OIL PAINTING II

Course Description

This course will involve emphasis on painting concepts, images and development of personal insights in oil painting related to individuality and expression. Individual creative expression focusing on growth and mastery in the use of non-conventional materials with emphasis on use of mixed techniques and materials will be undertaken. 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. The pre-requisite will be an earlier exposure of the student to IFA 2106 which involves the basic materials of oil colour and acrylic.

Course Objectives

The objectives of the course will include:

• Studio experimentation in the use of individual selected themes; oil colour, acrylique 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

- exploration of 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 using oil paint/acrylic vis-a-vis turpentine, paraffin, spirits, linseed oil, varnishes, binders and water.

Course Outline

Week 1: Studies in supports and surfaces

• Construction of supports for canvases and other surfaces.

• Use of hard board/cardboard wood as organic surface

- Students gain knowledge and preparation of canvas as an industrial material.
- Manipulate/fabricate surfaces by pasting sewing or gluing substances e.g. saw dust, sand etc.

Week 2: Practice and experimentation

- Practical use and experiments with various vehicles or materials.
- Paraffin as both a material and medium for artistic renderings.
- Use spirits to create accidental but organic visual effects.
- Linseed oil and varnishes used as additives and as improvements on surface quality. **Week 3: Techniques and materials**
- Study in handling surfaces of various qualities.
- Apply undercoats as grounding methods to enhance surface form.
- Waxing technique as a precursor to experimentation with form and medium.
- Create collage materials and mediums of expression.

Week 4: Course assessments (C/W1, 10%) Week 5-6: Over painting

- Students are expected to continue with experimentation with techniques, materials and surfaces.
- Tests with paints on different under coatings or grounds and to achieve functional textural values.
- Make paintings with both organic and synthetic materials that exhibit basic knowledge of surface behavior in relation expressional content.

Week 7: Thematic range

- Generate themes and topics as precursor to form and content.
- Create relational patterns between form and content.
- Relate generated themes to formal qualities
- Execute paintings exhibiting ample knowledge of relations between form, content and medium

Week 8: Course assessments (C/W2, 10%) Week 9-11: Experimenting with styles

- Consider style as a precursor to thematic analysis.
- Abstraction and realism as basic elements of practical work.

- Carry out exploration of various 'isms': Pointillism, expressionism, impressionism, symbolism, abstract, expressionism, cubism, modernism, automatism, etc.

Week 12: Course assessment (C/W3, 10%)

Week 13-14: Synthesis of practical procedures

- To audit the process and goals of experimentation and historical recourse
- Link practical goals with archival theories
- Combine achievements of experiment with medium, technique and style. **Week 15: Course assessment (C/W3, 10%) Week 16-17: University examinations Learning Outcomes**

Students are expected to learn the process of creating themes and how such a process is integral to the quality of artistic expression.

Additionally, experimentation with material and form helps learners to exploit the qualities of instinct and intuition in art making, which are key factors towards the development of sound art works.

Through experimentation with material and technique, students gain confidence and prepare themselves for the next level of artistic engagements.

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%

References

1. Hilaire Hiler. The painters pocket book: Methods and Materials, 3rd Edition 1970.
2. Michael Crespo. How to make an oil painting 1990.
3. Harriet Shorr. The Artists Eye: A perceptual way of painting, New York 1990.

4. Action and Vision. Painting and Sculpture in Ethiopia, Kenya and Uganda from 1990.

5. Hohn Canaday Edwin, Mainstreams of Modern Art, Second Edition 1981.

6. Dela Croix and Richard G. Tansy, New York Art Through the Ages Gardner

7. Howard Etter andMargit Mulmstrom Perspective for Painters: How to create convincing, Illusions of form and space in Landscape, still life and Figure subjects.

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