

RYMAN ARTS
Spring 2010--Syllabus for Advanced Painting
Instructor; Manny Cosentino
Email: mcosentino@ryman.org

January 30: Orientation, Class 1. Color Theory and Still Life

- 1 Introductions:** Manny Cosentino artist/teacher and students.

Please note that for this and for all assignments in class on the Stonehenge paper panels, students must bring in their drawing boards and tape the paper panels to them.

- 2 Color theory assignment.** Review of Color Theory using handout. Instructor will explain the following facets of the assignment in class, to be completed by the students for homework: Students **a.)** create their own color chip chart, **b.)** locate each pure tube color on an ideal color wheel, **c.)** create a value/intensity graph using a small chip of each tube color and its tint, and **d.)** create a series of chromatic greys using the three primary colors, their complements, and white. There will be a total of nine greys; three for each pair of complements, a neutral, a warm, and a cool grey.
- 3 Still Life.** Students will begin painting a still-life (three or four set up around the class room.) To be drawn (linear structure indicated) with paint on a toned board that the instructor will hand out at the beginning of class. Composition, shape, negative space, basic drawing. Drawing in acrylic with a glaze of one earth color. *Familiarity with Acrylics*; palette set up, mixing with knife, medium.
Homework: Students complete color theory assignment.
1 Stonehenge panel 15" X 22", gessoed and grounded with a tint of Yellow Ochre by the instructor (for in class still life,) one 15" X 22" panel for homework.

February 6: Class 2. Continue Still life

- 1 Attendance/Critique of homework.**
- 2 Continue Shape/local color still life; Underpainting.**
Lecture/demonstration; Students complete their still life drawing (linear structure,) and glaze over it with a slow drying transparent earth color. They then wipe it away selectively with a rag, to establish the lights, darks, and transition areas, indicating the value/tonal structure of the composition. Value as an element of composition, light logic. **Glazing, wiping out.**
- 3 Introduce final project for class, "Art About Art."** Distribute hand out. Students read through assignment at home (images, references, and deadlines.)
- 4 Homework:** Students set up their own still life at home and repeat in class assignment. Three to five objects, one light source, background and table plane to be included. **No stuffed animals, no artificial flowers or plants, no photographs.** Balance organic forms with inorganic geometric forms. Balance live objects (fruit, vegetables, plants, flowers etc., with inanimate objects (bottles, rocks, boxes, shoes, hats, etc.) Expressive and conceptual possibilities of still life; still lives that reflect an activity—making an omelet, or buttering a

piece of bread, still lives that imply self portraits, still lives that are about a season of the year or an activity, etc. Historical examples.

1 Stonehenge white panel 15" X 22" for homework. Ground with gesso tinted with yellow ochre or earth tone. Coat/seal with layer of matte medium.

February 13: Class 3. Continue Still Life

- 1 Attendance/Look at homework in Progress.**
- 2** Students begin painting into underpainting. Students will begin by painting background first, and then moving progressively forward in the space, painting the light on the objects. Color theory as it relates to mixing color on the palette. Paint dynamics, *scumbling* in the background, *alla prima*, heavy painting in the lights. *Value transitions*; students will set up the correct types of value transitions on the objects as light transitions into shadows—scumbling to achieve gradual transitions on rounded forms light as light goes into shadow.
- 3 Homework;** Students continue same process on still life at home.

February 20: Class 4. Complete Still Life

- 1 Attendance/Look at homework in Progress.**
- 2 Complete still life.** Students will now focus on shadow areas of objects, darkening with glazes and then scumbling reflected light and color into shadow areas. **Glazing, scumbling.** They will then evaluate composition as a whole and repaint and correct where necessary. Attention to value pattern, continuity of light and space, and form. Adjustments of color.
Review Paint dynamics; “alla prima”, scumbling, glazing. Review application of color theory to color mixing.
- 3 Homework;** Complete still life at home in the same manner as was done in class. Also, gesso *1 18" X 24" canvas board* and ground it with a light tint of Red Oxide for next class. (Seal with matte medium.)

February 27: Class 5. Landscape En Plein Air

- 1 Attendance/Critique in class Still Lives and homework Still Lives.**
- 2 Landscape En Plein Air.** Students will go outside of classroom nearby art studio on the USC campus and begin a Plein Air landscape study. Preliminary drawing on pink (Red Oxide) grounded canvas board in chalk, charcoal or paint (burnt umber acrylic, slow dry.) If drawing is solid enough, glaze over with light earth tone and begin wipeout process, taking care to wipe out in all the places where the color and values would be lighter than the ground with the wipeout glaze on top.
Composition, seeing shapes and forms of the landscape in simple abstract terms. Shape as value. Atmospheric perspective. Historical examples of landscape drawings and simple landscape studies. *Sunhats, sunscreen recommended.*
- 3 Homework;** Students begin a self portrait from life in a mirror at home. (Instructor will hand out small mirrors in case student does not have one.) Single light source—either daylight or artificial light at night. Students must paint themselves in a convincing space, atmosphere and environment; the background must be part of the composition. (Suggest simple uncluttered interior or exterior.) Students will do preliminary drawing first in either chalk, charcoal or paint, as they have done in the previous works in class. Linear

structure, anatomy, proportion, negative space and composition. **What creates a convincing likeness in a portrait?** Execute wipeout over linear structure of self portrait. *1 16" X 20" canvas board*, gessoed and grounded with a light pink Red Oxide tint. (Seal with matted medium.)

March 6: Class 6. Continue Landscape En Plein Air

- 1 Attendance/Critique Landscape Studies and Self Portrait Homework in Progress.**
- 2 Continue Plein Air Landscapes.** Students finalize landscape drawings, glaze over them with burnt umber, and wipeout to indicate light, shadow and value structure of the composition. **Scumbling in dark accents** to further develop value structure. Begin painting into underpainting, starting from farthest back in the distance and working your way forward in the space (usually beginning with the sky.) Instructor will demonstrate **color gradation for sky**.
- 3 Homework;** Students continue self portraits at home. Paint background and light on the face. Carefully set up value transitions that go from light into shadow on the face. Students will also remember to formulate their proposals for their final painting compositions; a one—two page proposal citing examples and visual references of the work or works they plan to base their final project on.

March 13: Class 7. Complete Landscape En Plein Air

- 1 Attendance/Critique Landscapes and Self Portraits in progress.**
- 2 Complete Landscape En Plein Air** Continue and complete plein air landscapes. Working from background forward into space. **Atmospheric perspective** and the calibration of values and color contrasts accordingly. **The use of black and white and earth colors in the far distance. Dynamic colors** against the overall tonality of the ground. Painting heavy in the light, direct color mixing. **Sunlit greens. The use of cadmiums for "sunlit" and very warm colors. Glazing** to darken shadow areas, **scumbling** to indicate reflected light in shadow areas. Adjustments of color, drawing, space and light. Individual instruction one on one.
- 3 Homework;** Students complete self portrait assignment. Glaze shadows darker if necessary, wipeout and scumble in reflected light. Evaluate self portrait composition as a whole, rework, adjust and correct where necessary. Gesso and ground *1 18' X 24" canvas* for model assignment in class, with light pink tint of Red Oxide. *1 canvas, canvasboard or paper panel for final composition*. Gessoed and grounded according to dictates of the project. (Seal both with matte medium.)

March 20: Class 8. Begin Painting from the Model

- 1 Attendance/Collect Plein Air Landscapes and Self Portraits.**
- 2 Painting from the model.** Preliminary drawing/linear structure with charcoal, chalk or paint (one color) on top of toned surface. Gesture, anatomy, proportion, gender characteristics, shape, negative space, composition.
- 3 Homework:** Develop composition and sketch for final project through drawings on paper and on canvas or panel itself.

March 27: Class 9. Continue Painting from Model

- 1 Attendance/Look at model paintings in progress and finalized sketches for final projects.**
- 2 Continue painting from model.** Finalize drawing/linear structure. Fix. Glaze over drawing, wipeout for tonal structure. Scumble in dark accents, begin painting background.
- 3 Homework:** Continue the same process on final project.

April 3: Spring Break; no class

April 10: Class 10. Field Trip TBA

April 17: Class 11. Continue Painting from Model

- 1 Attendance/Look at model paintings and final project in progress.**
- 2 Continue painting from model.** Paint figure in the light—areas of tonal transition, highlights. Focus on anatomical landmarks.
- 3 Homework:** Complete “Art about Art” final project.

April 24: Class 12. Last Class

- 1 Final critique of model paintings and “Art about Art” assignment.**
- 2 Complete paintings from model.** Glaze shadows darker, scumble in reflected light. Assess compositions as a whole. Correct, restate, adjust. Continuity of light, space, successful realization of form, anatomical correctness and sensitivity. Proportion.
- 3 Individual student assessment in conference.**
- 4 Collect work for student exhibition.**