

Unit: Painting

There is no clear division between drawing and painting. One can paint into a drawing or draw into a painting. Each art medium has its own character and limitations; each artist has highly individualized ways of working. With wide varieties of pigment, colour, tools, traditions, and techniques, artists command an extensive range of expression.

Action painters, naive painters, muralists, realists, and surrealists have a great deal in common. Each expresses something of personal significance. What the viewer senses in the best work is a confident statement of personal discovery, a powerful, evocative means of communicating. And artists, in their best works, demonstrate eloquently the intimacy that can exist between image and medium. This relationship has existed throughout history. Prehistoric artists used daubs of clay, charcoal, and grease to draw and paint images meant to summon forces of good luck. They felt a powerful intimacy with imagery. Michelangelo became conscious of a similar relationship between image and material when he saw colours absorbed into the wet plaster surfaces of his frescoes.

Some artists have altered traditional relationships of image and their art medium. Some have explored the illusion of space, some the expressive dimensions of colour as light, mood, and symbol. Others have manipulated texture and surface. Through continued exploration of the relationship between imagery and the materials of drawing and painting, the limits of personal expression have expanded and will continue to grow.

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Outcomes

Students will be expected to

- PA1 develop personal imagery through painting
- PA2 incorporate visual concepts, art processes and process-related concepts in their painting to realize their expressive intentions
- PA3 through their own art and the art of others, students will explore the following visual concepts in the painting unit
- PA4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the painting unit
- PA5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for painting projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Make a non-objective painting which used colour to create the illusion of depth.
- Paint a landscape employing atmospheric perspective.
- Experiment with warm and cool colour combinations using a non-objective composition on a white ground, and then on a black ground. Compare spatial effects.
- Make a painting using a palette restricted to two complementaries plus white.
- Compare the effects of landscape rendered in transparent colour washes to the same or similar subject rendered in acrylic impasto.
- Keep a dream diary for a month and illustrate it with coloured sketches. Develop a Surreal painting from these images.
- Paint on alternate surfaces such as chairs, sneakers, walls, tires, or food.
- Make a painting, cut it into pieces and reassemble it in a collage.
- Experiment with painting on a collograph and/or on the collographic print.

Unit: Painting**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources**Visual Concepts**

- colour and space
- colour and expression
- colour and symbolism
- actual and implied texture
- visual weight
- foreground, middleground, background
- movement
- balance
- proportion
- scale
- space

Processes and Process-related Concepts

- flat, graded wash
- wet-in-wet
- impasto
- transparency, opacity
- resist techniques
- dry brush
- staining
- masking
- permanent, fugitive
- optical colour mixing
- collage
- the ground (texture, shape, colour)

Unit: Painting**Outcomes***Students will be expected to*

- PA6 Develop a personal style, statement, or vision pertaining to painting
- PA7 Recognize that there are various interpretations of visual forms
- PA8 Recognize technological development of paint medium, support, and process
- PA9 Analyze, compare, and evaluate works representing different individual artists, as well as different styles and periods from a variety of past and contemporary cultures

Elaborations-Strategies for Learning and Teaching

- Make a painting which deliberately confuses spatial perception.
- Magnify a small object in a painting.
- Develop an image from an assigned or a chosen word such as money, justice, flight, delicious, or grief.
- Concentrate on creating volume in a painting through modelling.
- Push colour similarities to their limits to create an image which is barely distinguishable.
- Explore the relationship between brushstroke and texture in a painting.
- Collect a variety of coloured and textured materials. Make a small well-balanced collage.
- Think of yourself, your personality, your likes, dislikes, and sense of identity. Select materials and make a mixed-media visual/tactile representation of yourself.
- Render a model or still life in a painting by stamping the image with the edge of a piece of cardboard dipped into paint or paint-filled sponges. Develop this into a Cubist piece by painting the shapes between the lines with a restricted palette.
- Create a pictorial diary. Assemble original drawings and paintings, magazine photographs, significant objects and memorabilia in a composition.
- Create an ambiguous space through the use of colour.
- Incorporate an everyday object into a painting so that it is impossible to tell where the object ends and the background begins.
- Incorporate a plaster cast of a body part into a painting.
- Create a painting using only kitchen materials, utensils and food products.

Unit: Painting**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources**Vocabulary**

- abstract
- acrylic
- aerial perspective
- airbrush
- bristle brush
- chiaroscuro
- chisel-edge brush
- collage
- dry brush
- encaustic
- fragmentation
- fading
- hard edge
- impasto
- impressionism
- incising
- intensity
- lift-off
- masking
- mixed media
- montage
- non-objective
- opaque
- palette knife
- permanent
- polymer
- pointillist
- portfolio
- representationalism
- resist
- sable
- spectrum
- staining
- tooth
- transparent
- two-dimensional
- washes
- wet-in-wet

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Outcomes*Students will be expected to***Elaborations-Strategies for Learning and Teaching**

- Students explore inner energies, sensations and feelings and translate those through colour to shapes within an outline of their bodies.
- Paint a series of sounds.
- Reinterpret a representational art work using geometric and non-representational shapes.
- Enlarge an object that is dear to you. Write something about its value and incorporate it into the painting.
- Select one small part of a completed painting and enlarge it.
- Enlarge the patterns and shapes found in the palm of your hand as a source for a painting.
- Make non-landscape forms become landscape forms. For example, arrange a towel into a landscape.
- Stick 3-D objects to the ground and build a painting around them.
- Incorporate a life-size image with a smaller image enlarged to the others scale.
- Distort images through grid-drawings. Stretch, twist, or bend images and paint them.
- Interpret an old master painting through the smallest number of shapes and lines possible.

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Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

For further information about visual concepts in the painting unit, please see the following:

Living With Art

Colour, pp. 102-114

Texture, pp. 114-115

Space, pp. 117-125

Unity and Variety, pp. 131-144

Emphasis and Focal Point, pp. 144-148

Proportion and Scale, pp. 149-152

The Complete Book of Painting Techniques

Colour, pp. 111-48

Composition, pp. 49-74

For further information about art process and process-related concepts in the painting unit, please see the following:

The Complete Book of Painting Techniques

Watercolour, pp. 121-127

Acrylics, pp. 206-211

Collage, Mixed Media, pp. 221-222

Dry Brush, pp. 130

Washes, pp. 130-132, 134

Wet-in-Wet, pp. 138-139, 142

Impasto, pp. 216

Transparency, Opacity, pp. 128-129, 225

Living With Art

Painting, pp. 178-196

Unit: Painting**Outcomes***Students will be expected to*

- PA10 explore painting as a form of communication
- PA11 work with Color
- PA12 implement color theory techniques to increase control of the medium and enhance expressiveness
- PA13 develop skills that exploit the physical and expressive qualities of art media and tools to produce original work
- PA14 utilize the picture plane
- PA15 analyze visual elements and concepts in his/her own work and the work of others
- PA16 generate multiple solutions for artistic problems and will make appropriate selections of ideas from the many possibilities
- PA17 elaborate and refine visual solutions
- PA18 utilize a visual journal for recording ideas, collecting potential subject matter, and reflection of finished projects
- PA19 use a variety of media, techniques, and subject matter
- PA20 explore images and ideas by manipulating art materials and media

Elaborations-Strategies for Learning and Teaching

- Discuss the interaction of color in terms of hue, value, and intensity and its effect on the visual statement and its relation to painting.
- Study and learn the basic elements of art such as; color, line, value, texture, shape, volume and mass, composition, and spatial illusion.
- Learn to use acrylic and/or oil paint for translation of ideas.
- Experience various painting surfaces such as stretched canvas, canvas board, masonite, and paper.
- Begin to develop means of solving visual problems in a painting through critical and analytical methods, such as; examining compositional devices, observing interaction between positive and negative space/shape, demonstrating the difference between pictorial space and actual space, and becoming familiar with historical styles by comparing paintings.

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Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

It is essential that all students have the opportunity to work with a variety of the art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Tempera
 Watercolour
 Gouache
 Acrylic
 Acrylic medium
 Textural agents (e.g., sand, sawdust, salt)
 Brushes, sponges, knives, etc.
 Paper
 Canvas
 Canvas boards
 Wood
 Alternate surfaces

Enrichment Materials

Oil
 Metallic paint
 Latex paint
 Encaustic
 Fresco
 Egg tempera
 Airbrush
 Easels

Unit: Painting**Outcomes***Students will be expected to*

- PA21 study the history of painting in order to understand the development of painting processes and methods
- PA22 emphasize color relationships, color mixing, and the expressive qualities of color
- PA23 become familiar with various tools, materials, and techniques used in water-base painting
- PA24 explore various subject matters for artistic expression, for ex. still life, figure, landscape, architectural, etc.
- PA25 develop art production skills in specific media

Elaborations-Strategies for Learning and Teaching

Produce works that show an exploration of the elements and principles of design when planning and making paintings.

Create works that demonstrate an exploration of transparent and opaque water-base paint (e.g., watercolor, tempera)

- Paint with a variety of types and sizes of brushes.
- Paint in both wet and dry techniques.
- Paint in a limited palette with specific color schemes.
- Engage in exercises to improve skills in mixing colors and to attain a wide range of values.

Explore the expressive qualities of color.

Learn to evaluate paintings through oral and written critiques.

Demonstrate the proper use and care of painting materials and equipment.

Develop observational skills through directed practice in a sketchbook-journal.

Develop research skills through work in a sketchbook-journal.

Expand vocabulary to include words specific to painting.

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Resources**The “Restoring a Masterwork” Exhibition**

In the fall of 1999 this exhibition provided an up-close look at the delicate process of restoring a painting that is over 300 years old.

<http://www.artsmia.org/restoration-online/>

Free step by step painting demonstrations

<http://www.jarnie.fsnet.co.uk/>

Free online art lessons and instruction in a wide variety of art education topics are offered at ArtSchool Online.

<http://www.wetcanvas.com/>

Here’s a few of the many courses offered:

Landscapes

Portraiture

Acrylics

Digital Art

Basic Drawing

Oil Painting

Pastels

Watercolor

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Outcomes

Students will be expected to

PA26 compare and contrast paintings from different time periods

PA27 study the paintings of a particular artist in order to understand his or her artistic development

PA28 increase knowledge and skills in various painting media and methods through the exploration of a variety of styles

PA29 analyze, integrate, and apply the elements and principles of design in paintings

PA30 compare and contrast paintings that have similar themes

PA31 gain knowledge of professional quality painting materials and presentation techniques

PA32 demonstrate proper use and care of painting materials, tools, and equipment

Elaborations-Strategies for Learning and Teaching

Create paintings that demonstrate a development in complexity of ideas, methods, and techniques.

Begin to use acrylic paints:

- Prime a surface.
- Apply paint in transparent, semiopaque, and opaque manners.
- Use brushes and palette knives.

Work the entire surface as a whole to achieve a balanced composition.

Compare and contrast qualities in own works and in master paintings.

Explore the use of the sketchbook-journal as a resource and reference.

Create strong compositions that demonstrate a proficiency in the selection and application of water-base media.

Use professional quality materials that may include water-soluble oils, gouache, casein, watercolor, or acrylics on the appropriate surfaces.

Study a group of paintings from a certain period to understand them as statements about their own society.

Use the sketchbook-journal as a resource for painting.

Produce paintings that reflect an increased understanding of color theory and a personal style.

Review painting skills and explore new techniques in working with watercolors and acrylics.

- Use glazing, scumbling, and impasto approaches.

Select paintings to be added to his or her portfolios.

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Resources

Emma Butler Gallery - Features: Current Exhibit, Artists, Gallery Tour, Heritage, Links.
<http://www.emmabutler.com/>

The Lane Gallery - Features: About The Lane Gallery, Images of Newfoundland Collection, Commercial Photography Service, Terms of Use, Contact Info, Online Ordering. Located in St. John's, NF.
<http://www.lanegallery.nf.ca/>

Christina Parker Gallery - representing serious Newfoundland artists <http://www.christinaparker.com/>

The James Baird Gallery has free searchable fine arts database
<http://www.jamesbaird.com/>

The Spurrell Gallery
<http://www.wordplay.com/spurrell/>

