

COURSE CONTENT

Course Code	DA5001 (DA2001)
Course Title	Painting
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course is an introduction to the fundamental concepts of Western oil painting. In this course you will learn to prepare various surfaces, mix colour, learn methods of application and basic control of materials and tools. Techniques include varieties of slow-drying, indirect oil painting, and modernist direct application of wet-in-wet paint. There will be an emphasis on traditional subjects ranging from still life, self-portrait, the figure to the individualization of your own pictorial language. There will be a focus on the integration of drawing and design concepts, color relationships, and the articulation of descriptive and expressive form. You will gain experience in the assessment and analysis of your own painting and that of other artists.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Integrate design and colour concepts to create paintings both representational and abstract.
2. Paint in techniques using slow-drying, indirect oil painting, and modernist direct application of wet-in-wet acrylic paint.
3. Apply principles learnt in class to develop an individual pictorial language.
4. Present and discuss painting processes, concepts, and finished work with clarity.
5. Critique your own artwork and your peers' work in a clear and constructive manner.

Course Content

The course is conducted in a studio/classroom or at a site-specific place corresponding to the assignment. The instructor and students observe the progress of everyone's work, and contribute critique as it is being made. Learning is a collective experience in the classroom, and you will problem-solve on the canvas, benefitting from a cross-pollination of ideas and input from your peers. It is therefore very important that you attend all classes.

The semester begins with representational painting using slow-drying, indirect oil painting techniques learning basic paint mixing, colour observation and composition. Gradually you will become more independent with your work. The semester ends with experimentation of modernist direct application of wet-in-wet acrylic paint.

The course also offers opportunities to collaborate with local museum exhibitions as well as international students, artists and communities.

Course content includes:

- Introduction to materials:
 - primers and painting surfaces
 - properties of oil paint
 - properties of water based acrylic paint
- Colour mixing and seeing colour
 - Seeing and mixing cool tones
 - Seeing and mixing warm tones
- Elements of Composition & Design with perceptual painting
 - Movement: Directional lines leading the eye
 - Creating space or flat colour
 - Balance, contrast, emphasis, Rhythm
- Painting handling
 - Texture
 - Use of mediums
 - Working with unconventional tools
- Portraiture
 - Proportions of the head
 - Seeing and mixing flesh tones
- Night landscape
 - Simplifying form
 - Seeing and mixing night tones
- Principals of Abstraction and working from references
 - Working from references
 - Creating a dialogue with the painting

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Still Life Painting Landscape Painting Portrait Painting	1,2,3,4	--	50	Individual
Final Project: Non-representational painting	1,2,3,4	--	30	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

On Line Journals:

Painting Perceptions: <http://paintingperceptions.com/>

New York Art Critic David Cohen's site: Artcritical <http://www.artcritical.com/>

New York Times : <https://www.nytimes.com/section/arts>

The Jakarta Post : Arts-Culture <http://www.thejakartapost.com/life/arts-culture>

Gallery Websites

Cheim & Read Gallery <http://www.cheimread.com/>

David Zwirner Gallery <https://www.davidzwirner.com/>

Saatchi Gallery <http://www.saatchigallery.com/>

Artists to consider:

AD Pirous	Fairfield Porter	Rackstraw Downs
Albert Pynkham Ryder	Frank Auerbach	Rosemarie Beck
Alex Katz	Georges De LA Tour	S. Sudjojono
Alfred Leslie	Jack Beal	Sophie Calle
Alice Neel	Janet Fish	Stanley Spencer
Andrew Wyeth	Jenny Saville	Sutjpto Adi
Balthus	Joe Shannon	Suzanne Coffey
Barli Sasmitawinata	Kara Walker	Tal R
Cecily Brown	Lennart Anderson	Tamara De Lempika
Chris Ofili	Lucian Freud	Terry Winter
Chuck Close	Manet	Utamaro
Claudio Bravo	Morandi	Van Gogh
Dana Schultz	Nasirun	Vincent Desiderio
David Hockney	Nyoman Masriadi	Widayat
Entang Wiharso	Paula Rego	
Euan Uglow	Philip Pearlstein	

Course Policies and Student Responsibilities**(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Materials Demonstration, stretching and priming a canvas, laying out the palette. Film: Pigments Prime painting surfaces	1,5	Introductory Lecture In-class exercise Compositional studies Lecture: "Geometry of the Picture Plane" Design Principals
2 - 4	Painting demonstration: HOW to approach a painting — Color mixing- Composition Morandi, Manet, Janet Fish, Lennart Anderson Vincent Desiderio, Tal R, Dana Schultz, Claudio Bravo, Rosemarie Beck, Kara Walker, Fairfield Porter	1,2, 4,5	Lectures Morandi discussion: Reading, "Temporary Equilibrium" by Eleanor Ray Composition discussion: Look at Susan Lichtman The Vanitas: Dutch Still Life Painting In-class exercise Class will set up the 1st -3 rd still lifes — all white still life. Begin 1st still life- 3rd painting with limited palette

5 - 6	<p>Night Painting</p> <p>Artists:</p> <p>Albert Pynkham Ryder, Alex Katz, Georges De LA Tour, Rackstraw Downs</p>	1,2, 3, 4,5	<p>Lecture Night Painting: Seeing color at Night, Simplifying form</p> <p>In-class exercise Landscape painting at Night</p>
7 -9	<p>Portrait Painting</p> <p>Artists:</p> <p>Jack Beal, Euan Uglow , Lucian Freud Van Gogh, Alice Neel, Nyoman Masriadi Stanley Spencer, Sutjpto Adi, Paula Rego, Barli Sasmitawinata, Suzanne Coffey, David Hockney</p>	1,2,3,4,5	<p>Demonstration on mixing flesh tones</p> <p>Lectures Discussion after watching Demonstration with MaryBeth McKenzie- Youtube, Art Students League</p> <p>In-class exercise Portrait painting with model</p>
10 - 12	<p>Abstract and non-Representational Painting with unconventional tools</p> <p>Artists:</p> <p>Cecily Brown, Kandinsky, Picasso, Terry Winter Entang Wiharso, Nasirun</p>	1,2,3,4,5	<p>Lecture: Texture/mark-making, constructing space in relationship to content Color in relationship to content</p> <p>In class Exercise 2 models Set- up collect reference materials</p>
13	Final Critique	4,5	<p>In Class Exercise: Group Critique</p>