COURSE DESCRIPTION
This course will serve as a fundamental introduction to the theory and practice of Landscape Painting. Three weeks of “In The Studio” specific procedures will prepare students to venture outdoors and paint on location. This is a step-by-step approach for both beginners and intermediate painters. The history and contemporary relevance of Landscape / Plein Aire Painting will be the content of an ongoing conversation during group critiques and individual instruction.

COURSE CONTENT
This course will teach and use basic painting skills in the context of creating landscape paintings in the plein aire tradition. The course will use a 4-phase approach to prepare the students to paint on locale. Ultimately students are encouraged to nurture a personal response to outdoor subjects as they paint on location using the structure and guidance provided in earlier phases.

COURSE OBJECTIVES and OUTCOMES
Students will build their skills through a phased approach:

Phase 1   Window
The window grid is used to transfer landscape information to the corresponding grid on the canvas or panel. Objectivity is emphasized. Trees, mountains, and architecture are simplified into flat shapes and placed in space, relative to each other.

Phase 1a   Monochromatic Photographic “Grisaille”
This phase functions as traditional “Grisaille” which is a thin monochromatic oil technique, much used in the Western European tradition, but conveniently functions as a ready-made repeatable photograph. Motif and composition are solved with the camera and then converted to digital photocopy print. The print is then glued to a masonite support. Seurat’s pointillism can then be used as the student paints on location “Plein Aire” or visits the motif via Photo Shop or I-Photo.
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Landscape Painting

John Erickson

Phase 2  Atmospheric Perspective
The shapes are placed in the hierarchy of: sky, ground, and vertical planes. Each plane is assigned its appropriate value to produce the effect of atmospheric perspective.

Phase 3  Pointillism
The planes are now translated into more realized forms with small points of color and value. The landscape now comes into focus with an impressionistic effect reminiscent of the French painter, Seurat.

Phase 4  Outdoors
Students are now prepared to function in the “Plein Aire” tradition. Students will now paint on location, beginning on campus, and progressing to optional sites throughout the local area.

Painting II and Advanced Painting Strategies

Phase 5  “Plein Aire” Collage
A collage technique will be used to teach abstraction, push and pull plasticity, and an awareness of “Modern Space”. Cezanne and Hans Hoffman are seen as catalysts for a new order of pictorial awareness. Renaissance vs. Modern Space will be discussed as the advanced students evolve more personal solutions.

Phase 6  Figure in the Landscape
Via photography students can place themselves in their own painting synthesizing any or all of the preceding phases above. The on location strategies may be integrated with photography to create multiple ways of knowing that give rise to a more “Post Modern” sensibility of Deconstruction/Reconstruction

ATTENDANCE
Attendance is necessary for success. More than three absences will begin to affect the students’ grade. The nature of plein-aire painting requires students to paint at locations other than the classroom. Students will typically be expected to either begin or end each class as a group. Expectations will be announced each week as the class progresses.

GRADING
Grading is based on attendance, work produced in and out of class, and participation in group discussions and critique.
LATE ASSIGNMENTS
Student work will be presented at predetermined times for class critiques. The class will periodically discuss both ongoing and completed works. Late assignments are not encouraged. The student is expected to coordinate individually with the instructor when needing special consideration. Communication is key.