

AI 397 Exploring the American Landscape

Competencies Offered A-1-A, A-2-A, A-1-D, A-5

Class Meets Tuesday Evenings, 6:30-9:30 p.m.; June 15-August 17, 2004

Campus Naperville

Instructor Dr. Phyllis J. Kozlowski

Telephone (708) 460-9694

E.Mail Address pkoz44@aol.com

About Your Instructor Phyllis Kozlowski received a Ph.D. from Ohio State University, an M.A. in Art Education from Northern Illinois University and a BFA from Mundelein College. She is currently completing an MA from Governors State University in Art History. Recently retired as Chair of the Fine Arts and Humanities Department at Moraine Valley Community College, she has taught painting and drawing and art history at numerous institutions including Elmhurst College, North Central College and De Paul, where she has been an adjunct faculty member since 1995. She is an exhibiting painter and is represented in private and corporate collections. She also teaches Expressing Yourself Through Paint, Discovering the City Through Drawing and a Distance Learning Course titled Exploring the Art Museum.

Course Description This course will look at the American landscape, a popular subject matter among painters in all media and study works by such noted artists as Albert Bierstadt, Frederick Church, Joseph Stella, Andrew Wyeth, Grant Wood, Georgia O'Keefe and William Beckman. The art history component of the course will be coupled with an opportunity for students to create three landscape paintings using the media of acrylic paints. An introduction to the basic techniques of acrylic painting and color mixing will be included as part of the class. Students will explore the interpretation of both the rural and urban landscape and produce a portfolio of no less than three paintings during the class. A field trip to the Art Institute of Chicago is required. No previous painting experience is required.

Expected Outcomes Upon successful completion of this course, the student will be able to

- " recognize the works of significant American landscape painters working in a variety of media, and know the iconography behind the works and the artists.
- " recognize the variety of techniques these artists have employed to create their paintings.
- " have a basic working knowledge of color mixing.
- " have a basic working knowledge of painting using acrylic paints as a media.
- " be able to express in words their feelings about the works of other landscape artists as well as their own
- " paint a simple landscape painting in acrylic paints.

Textbook Rachel Rubin Wolf, *The Acrylic Painter's Book of Styles and Techniques* (Required)

Art Supplies Students must supply their own materials. Please do not purchase materials until the first class. A complete list with alternative suggestions will be provided by the instructor with suggested resources the first night of class.

Learning Strategies Lectures; Demonstrations; Hands-on exploration; Critiques; Research; Field Trip(s)

Assessment and Criteria Students should note that everyone enrolled in the class will be asked to participate in the hands-on component of this class at different levels of involvement. Since the creative process is as much a part of understanding the art of landscape painting as the lectures and field trip, each component is intended to expand the students knowledge in some capacity.

Competence A-1-A Can interpret works of art and relate them to one's own experience. Using slide lectures and other media, students will be given an opportunity to learn about some of the major landscape painters of the 19th and 20th centuries in America including such famous names as Frederic Church, Grant Wood, Richard Estes and Georgia O'Keefe. Using the Internet and the library, students will research a major landscape painter from the nineteenth and twentieth centuries and prepare a 5-10 oral presentation on those artists. To avoid duplication, selections will need to be cleared by the instructor no later than the fifth week of class. Documentation of the presentation will be with a research paper 3-4 pages in length for each artist summarizing the information presented to the class and including a visual of

the work presented to the class. A bibliography is required. No less than five resources is expected, with no more than three being drawn from the Internet. Students are not limited to landscapes in any particular media, nor to those in the collection of The Art Institute of Chicago. Class time for oral presentations will be scheduled.

Competence A-2-A Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.

Students will be introduced to basic color mixing and a variety of techniques using the media of acrylic paints. Students will be asked to produce three original works of art, after experimenting with a variety of techniques. Each of the works must show and application of a new technique. Among those that will be explored is impasto painting and acrylics used as a transparent media. Students will not be allowed to copy works of other artists, but instead to apply their techniques to original ideas. All students must produce two paintings. Students enrolled in the A-2-A competence must produce a third work and document that work with a one page summary of what they were trying to accomplish in that work.

Competence A-1-D Can analyze writers' representations of human experience.

Using Barbara Novak's book, *Nature and Culture: American Landscape and Painting 1825- 1875* as a reference, the student will read several designated chapters to understand the principles of American landscape painting. Using that information as a springboard along with other readings provided by the instructor, the student will research the evolution of landscape art in America. Their research may compare and contrast two theories of thought regarding landscape painting, or look at two artists from different time periods, such as Georgia O'Keefe and Frederic Church, both of whom painted the southwest. It may even explore how American landscape painting moved away from traditional European landscape painting or how contemporary artists view the American landscape. The final product will be a 5-6 page documented research paper which includes a theoretical statement, the research and a conclusion.

Competence A-5 Can define and analyze the creative process.

Students attempting this competence will be asked to look at the big picture and provide visual examples that document the interpretation of a particular landscape setting by a variety of artists. For example, the student may choose to look at the west and how it has been portrayed by artists including local and/or folk artists, photographers, and draughtsmen. An original journal including poems, quotes, comments and personal statements by the student that documents a particular urban or natural environment will be created. Other ideas for a theme might be a particular city or locale. The book itself should be considered a work of art and its contents should reflect significant investigation of the visual interpretation of a particular site.

Course Outline

June 15 Introduction to the Course. Completion of all paperwork.

- Review of competence requirements.

- Discussion of materials list.

- Deciding on a source for subject matter.

June 22 Lecture: The American Landscape: 1825-1875

- Thomas Cole, Frederic Church, George Inness

- John Singer Sargent, Winslow Homer

- Getting Started With Acrylics

- Introduction to Color Mixing

June 29 Lecture: Landscape Painters from Illinois, Indiana, Wisconsin and Iowa

- Painting #1 Midwest Landscape

July 6 Studio Session

July 13 Lecture: Landscape Painting during the first half of the 20th Century.

- Painting #2: Painting the Sea

July 20 Studio Session

July 27 Lecture: Painting the Urban Landscape
Technique: Acrylics as Transparent Media
Painting #3: Painting the City

August 3 Studio Session

August 10 Field Trip To The Art Institute
Meet at 6:00p.m. Michigan Ave. and Adams

August 17 Oral Presentations/ Final Critique