

Course: Painting II

Spring 2007 MW 8.30am-11.00am

Rm. 9

Office hours: M 4.00-6.00pm or by appointment.

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This course emphasizes formal development and critical dialogue. The course will focus on technical assignments intended to increase ones ability to manipulate paint. Through regular critiques we will move into formal investigations while allowing you to consider conceptual possibilities and your own personal and historical affinities. Because this is a painting II class concentration will be heavily located in representational exercises intended to advance your skills while developing a more assertive conceptual approach. This class is an intensive look into the depiction of the physical realm and is designed to enable each artist with the basic tools that are necessary for any art you may choose to do later in life. Assignments will be seen in the context of both classical and contemporary artists who are investigating related conceptual and technical terrain.

**Note-* In addition to reading assignments and outside studio work you are expected to be regularly involved in critiques, and document your work in slide/digital form at the end of the semester.

Homework- You are expected to work a **minimum** of 6 hours per week outside of the scheduled meeting time. There will be a critique every Monday to review and reflect on the previous assignments work. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade.

Sketchbook- Due to the nature of the course material you will be given weekly sketchbook assignments to experiment, plan, and record. Try to use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend. A place to develop ideas, record thoughts.. it should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Can you tell I think this is important? Also, you will be graded on this and you must have it in class with you at all times as we will have a warm up period and preparatory thumbnail exercise before each days work. If you do not have it in class it will be marked against you.

Course requirements-

On time attendance for all classes

On time delivery of homework and in class projects

Participation in class discussions and critiques

Sketchbook

Assignments/ Grading

Studio and Homework	45%
Participation in critiques, and reading discussions	20%
Sketchbook	20%
Final	15%

Quality of work is based on

Completion of projects
Effort and Engagement
Understanding of various concepts
Participation and attendance
Technique

Grading-

Due to the volume of material to be covered it is essential that you be in class, every class (unless an excuse has been presented and permitted), have completed the homework and are prepared to fully engage in class discussion. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Group critiques and discussions- will be scheduled throughout the semester. Students are **required** to participate.

Cell Phones- must be turned to the Silent position.

Music- may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

No food please- be ready to begin working at the class start time. You may eat on your break.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

Disability- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Attendance Policy

Attendance is mandatory. Each meeting of class is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardy counts equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Three unexcused absences may result in your grade being decreased one whole letter. Four un-excused absences is automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the work missed.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

Syllabus

- M 01/15: Intro. Syllabus review, materials list. Go to the art store and purchase any missing materials. HW- 25 b/w studies on paper or cardboard 5x9". These are to be done within a 3 hr. time period. Focus on composition and brushwork.
- W 01/17: Translating color still-life into B/W, Direct light -3 values. Finish for Monday.
- M 01/22: Crit of 25 paintings due and BW from Wed. class. Neutrals still-life in class. Ideas of under painting and glazing techniques. HW- 5 sienna/ dioxazine purple paintings. More complex but also done within the 3 hr. time limit.
- W 01/24: Explore and use color relationships that advance in space. Focus on composition. Finish for Monday.
- M 01/29: 5 paintings and adv. Color due. Explore and utilize color relationships that recede in space.
- W 01/31: Explore and utilize a combination of these color relationships. Finish for Monday begin brainstorming for E and E assignment.
- M 02/05: Combo color due. Along with proposal (and materials and site or object) for...
Essence and extravagance. Find a monument, sculpture, architecture, or object or person and treat it in two opposing ways; in one find the essential elements; the most simple yet specific formal depictions of your subject, in the other push your treatment of the same subject almost to the point of excess; obsession etc.
- W 02/07: Essence and extravagance.
- M 02/12: Essence and extravagance.
- W 02/14- **5 Self-portraits.** We will discuss historical precedents and possibilities for your own series.
- M 02/19: Self portrait.
- W 02/21: All work due (2 of the 5 self portraits) mid-term critique.
- M 02/26: Self portrait.
- W 02/28: Self portrait.

- M 03/05: **Spring break**
W 03/08: **Spring break**
M 03/12: **Three variations on the theme of the City.** For this project, you will select a point of view of Bethlehem, (or the studio, or an object if you would rather) from which you will make a series of three related paintings. You will be responsible for developing a composition with your subject matter, exploring variations on that point of view, and experimenting with a variety of representational approaches and media. The variations that you develop from one painting to the next are more important than choosing complex subject matter. Subject matter, size, representational approaches, media and supports are up to you.
Possible compositional variations could include: Different points of view Extremely low or high points of view Repetition of the image Variations in cropping Fragmentation and recombination of the image
Possible representational approaches could include: Line Value-low contrast Non-referential color Collage Value-high contrast Representational color Abstracted forms
- W 03/14: **Three variations on the theme of the City**
M 03/19: **Three variations on the theme of the City.**
W 03/21: **Analysis and Expression.** Three paintings from the human figure. One canvas approaches figure painting from a strictly analytical point of view (analysis as “means and end”). Another documents the subject from a purely subjective point of view (expressive). The third painting attempts to synthesize the two polarities.
- M 03/26: figure- 2 day pose
W 03/28: figure- 2 day pose–proposal for final due
M 04/02: figure- 3 day pose
W 04/04: figure- 3 day pose
M 04/09: **NO CLASS... Easter.**
W 04/11: figure- 3 day pose
M 04/16: Work on final
W 04/18: Work on final. Progress crit in class
M 04/23: Work on final. Final critique-individual.
W 04/25: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

**Note- syllabus subject to change*

* **Field trip-** there will be an all school field trip at some point during the semester. It is mandatory that you attend. An assignment will be given that relates to your in class work prior to that event. You will also be expected to visit a local art show in addition to the mandatory NYC trip.

You must consider a few things each time you are creating a painting: composition, technique, observation, color and effort.

Composition: What about your composition makes this an interesting painting? How does the viewer's eye move throughout the painting? What is the focal point of the work? What creates a sense of unity within the work? How does it hold itself together? What is the relationship between the painting and the picture plane?

Technique: What are you doing with the materials to make this an interesting work? Are you approaching each mark the same way? Are you dealing with the application of mark making differently than in other areas? Are you really mastering the materials you are using?

Observation: How hard are you really looking at your subject matter? Do you need to draw every last detail, or do you get a better painting by making some artistic choices? How well do you know the object after you have finished painting it?

Color: Where did you use color in this painting? How did you use color in this painting? Why did you use color in this painting? How do the colors relate to one another? How do the colors relate to the mood of the painting? How do the colors relate to the picture plane? What did you use to add color to the painting, what are your materials? Do you need to use color throughout the painting or as an accent to drive home a point?

Effort: Are you putting effort into this painting? Are you making this painting to fulfill an assignment or to become a better artist? How much have you planned for this painting? Are you working from preliminary work and references or are you working off the cuff?

Painting Supplies

Color names	Ultramarine blue
Titanium white (big tube)	Prussian Blue
Ivory black	Pthalo Blue
Quinacradone red	Cerulean blue
Naphthol red	Viridian
Alizarin crimson	Sap green
Cadmium Red light	Dioxizine violet
Cadmium Yellow	Ultramarine Violet
Lemon Yellow	
Yellow ochre	
Indian yellow	
Raw Sienna	
Burnt Sienna	
Burnt umber	
Raw umber	

Canvas Buy canvas and frames separately. You will have to stretch and prepare the canvas each time. You do not need to buy expensive canvas—cotton canvas is all right.

You will need to prepare your supports. We will cover this later early on in class demo.

Brushes Each artist will eventually follow his/her own preferences when it comes to brushes.

The essential thing is that you NOT limit yourself to too few, or badly worn brushes.

I recommend the following: Natural bristle brushes for oils, #1, #3, #4, #8, #12 (filberts or brights or rounds).

Natural Sable flats brushes, #2, #4

One big flat bristle brush for gesso, about 12/14 cm. wide.

Objects and inappropriate materials Important: Think outside the box, anything can be used in your art making. You can use found material on the street and other materials that you do not buy in an art store, for example, plastic, wire, fabric, enamel, cardboard, metal foil, etc. I strongly encourage and support students to be creative and experimental in their art making. Take risks and push yourself.

Other materials

Cans or jars (no plastic)

Linseed oil (for oil color)

Gesso preparation

Palette 16 x 20 in sheet of glass

Rags- old t-shirts work best

Palette knife- trowel shaped medium to large size

Palette scraper- hardware store glass scaper

Razor blades

Painting knife

Sketchbook

Drawing pad

Oil pastels or normal pastels

Kneaded eraser

Pencils Charcoal sticks/ conte