

Moravian College ART 280 Painting II

Professor Angela Fraleigh

Spring 2008 T/TH 8.30am-11.00am

Rm. 9

Office hours: T/TH 4.00-6.00pm or by appointment. Rm. 102

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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.

Course Goals:

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Painting

Critical analysis of art and its intention.

Understanding the persuasiveness of images.

Introducing a critical framework for thinking and looking at images with increased attention to emerging media and new technologies.

Course requirements-

On time attendance for all classes

On time delivery of homework and in class projects

A minimum of 6 hrs work outside of class

Participation in class discussions and critiques

Readings, quizzes and papers.

Sketchbook

Field Trip

Homework- There will be several outside assignments due on specific dates. Due to the sequential nature of the course all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade. You are expected to work a minimum of 6 hours per week outside of the scheduled meeting time.

Critiques- There will be several critiques scheduled throughout the semester. In addition to reading assignments and outside studio work you are expected to be an active participant in reading discussions and critiques. Missing a critique is equivalent to missing an exam and will affect your grade accordingly.

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. If it is missing it will be marked against you.

Assignments/ Grading

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Readings, papers and quizzes	10%
Sketchbook	15%
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.

Cell Phones- must be turned to the Silent position.

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.

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

- 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. Due 1/22
- 01/17: Group 1. **Indirect painting.** Grisaille under-painting for glazing. Translating color still-life into B/W, Direct light -3 values. Spatial element: 3 different levels of space, Intent: balance- symmetrical. Finish for Monday.
- 01/22: Group 2. Crit. of 25 paintings and B/W from Wed. class. **Indirect painting.** Neutrals still-life in class. Spatial element: 3 different levels of space Intent: Balance: asymmetrical. HW- 5 sienna/ dioxazine purple paintings. More complex but also done within the 3 hr. time limit.
- 01/24: **Glazing** over black and white/ glazing over neutrals. Choose one you will commit to. Slide talk on color.
- 01/29: Group 3. Color. **Visual Hierarchy, Unification, and Color Schemes.** Composition- Dynamic. Boisterous. Loud. Brush.
- 01/31: Finish color along with proposal (and materials, site or object) for E and E.
- 02/05: Critique Color assignment and begin:
Essence and extravagance. Create a still-life 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.
- 02/07: Essence and extravagance.
- 02/12: Essence and extravagance.
- 02/14- **Contemporary Space-** The way artists have approached the issue of space in painting varied widely during the 20th century, from highly illusionistic space, to the fractured space of cubism, to the focused avoidance of illusion with artists like Robert Ryman, to paintings that occupy space like traditional 3 dimensional sculpture with works such as those by Frank Stella, to works that play on the illusion of space via projection. Space has been simulated, denied, created and transformed. Create 2 paintings of similar subject matter that offer two different ideas of space based on the artists discussed.
- 02/19: Contemporary Space
- 02/21: Contemporary Space. All assignments due- mid-term critique.
- 02/26: **5 Self-portraits.** We will discuss historical precedents and possibilities for your own series. 3 realistic- from life. 2 metaphorical.
- 02/28: Self portrait.
- 03/05: **Spring break**
- 03/08: **Spring break**
- 03/12: Self-portrait
- 03/14: Self-portrait
- 03/19: Self-portrait
- 03/21: Figure- 2 day pose
- 03/26: Figure- 2 day pose-proposal for final due
- 03/28: **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.
- 04/02: figure- 3 day pose
- 04/04: figure- 3 day pose
- 04/09: **NO CLASS... Easter.**
- 04/11: figure- 3 day pose
- 04/16: Work on final
- 04/18: Work on final. Progress crit in class
- 04/23: Work on final. Final critique-individual.
- 04/25: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

**Note- syllabus subject to change*

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?

Supplies-

Oil paint:

Mars black

Ivory black

Viridian

Dioxazine purple

Ultramarine blue

Phthalocyanine blue

Pthalo green

White titanium zinc blend

Cadmium yellow light

Indian Yellow

Raw sienna

Cadmium red medium

Naphthol red

Quinacridone red

Burnt or Raw Umber

And any others you may want to use

Odorless Mineral spirits or Turpenoid (nothing but odorless)

Medium- neo megilp, liquin, windsor newton blending, glazing medium, galkyd light.

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 flats).

Natural Sable flats brushes, #2, #4

2 rounds: #1, #4 #2

Brights: #4, #8

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

Painting Supplies Continued

Sketchbook
Color Aid or swatches from a hardware store
Palette knife
grayscale
color wheel

supports-

canvasette, canvas board, Frederick's pre-stretched canvas varying sizes.

Canvas- you can 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. We will do a demo in class.

Other materials-

Cans or jars (glass or metal)
Rags- Old T-shirts work best
Gesso
Palette
Palette knife
Palette Scraper
Oil pastels or normal pastels
Kneaded eraser
Pencils, Charcoal sticks, Conté

Flake White — A permanent, very heavy-bodied, opaque, warm white. With its reputation as the most permanent of all whites, Flake White is ideal for heavy impasto applications, or where several layers of color must be built up.

Titanium White — Titanium White is a permanent, heavy-bodied, versatile, opaque, pure white that is neutral in hue. It's ideal for applications where great opacity is required, and is considered the strongest tinting white.

Soft Titanium White — Soft Titanium White is a permanent soft-bodied, opaque, non-yellowing Titanium White that is ground in poppyseed and sunflower oils, rather than linseed oil. These oils do not yellow with age, as does pure linseed oil. Soft Titanium White is also recommended for fluid wet-in-wet techniques.

Zinc White — Zinc White is a permanent, heavy-bodied, semi-opaque, cool white. It's designed especially for brilliant clear tints with all oil colors, and is excellent for glazing.

Transparent Glaze Palette

The colors in this palette are ideally suited for use in glazes. Due to the strength and intensity of these colors, painters only need to mix a small amount of color with a suitable painting medium to produce a rich and vibrant glaze.

Indian Yellow — warm yellow makes painting look lit by sunlight

Transparent Orange — warm orange for sunrise/sunset

Perylene Red — cool red with dramatic yellow undertone

Quinacridone Red — cool red replacement for Alizarin and makes high key tints

Quinacridone Magenta — cooler high key red

Quinacridone Violet — clean, warm violet

Dioxazine Purple — cold purple that can be used for a black

Manganese Blue Hue — cool (toward green) transparent blue

Phthalo Blue — 20th century replacement for Prussian Blue

Phthalo Green — cold, dark green with great transparency and tinting strength

Phthalo Emerald — warmer, more natural looking Phthalo Green

In addition to Transparent Glaze Palette, these colors provide the abstract painter with a unique set of visual possibilities:

Mono Orange — clean, bright semi-transparent color, masstone of Cadmium Orange

Mars Black — dense, strong mark making black

Black Spinel — only black with neutral masstone and tint, dries matte

Hansa Yellow Deep — golden yellow, semi-transparent

Old Masters' Palette

Because the Old Masters' palette has been obsolete since the middle of the 19th century, Robert Gamblin suggests this palette of color that will give excellent results plus lightfastness.

[Transparent Earth Yellow](#) — use in place of Yellow Ochre for glazing
[Transparent Earth Orange](#) — use in place of Burnt Sienna for glazing
[Transparent Earth Red](#) — use in place of Venetian Red for glazing
[Asphaltum](#) — lightfast match to popular 19th century glazing color
[Terre Verte](#) — muted earth green, great for grisaille
[Naples Yellow Hue](#) — light earthy yellow with great hiding power
[Yellow Ochre](#) — traditional earth yellow
[Cerulean Blue](#) — cool, semi-transparent blue, muted in tint
[Ultramarine Blue](#) — warm transparent blue
[Cobalt Green](#) — cool green with muted tint
[Burnt Sienna](#) — natural calcined earth color
[Venetian Red](#) — dense with great hiding power, more a brick red
[Ivory Black](#) — general mixing black with moderate tinting strength
[Flake White Replacement](#) — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

Portraiture:

[Naples Yellow Hue](#) — light earthy yellow with great hiding strength
[Caucasian Flesh Tone](#) — light pink base for mixing skin tones. Consider mixing with Yellow Ochre, Olive Green, Venetian Red, Van Dyke Brown
[Yellow Ochre](#) — natural earthy yellow
[Transparent Earth Yellow](#) — use in place of Yellow Ochre for glazing
[Transparent Earth Orange](#) — use in place of Burnt Sienna for glazing
[Transparent Earth Red](#) — use in place of Venetian Red for glazing
[Terre Verte](#) — muted earth green, great for grisaille
[Ultramarine Blue](#) — warm (toward red) transparent blue
[Cobalt Green](#) — cool green with neutral tint
[Van Dyke Brown](#) — brownish transparent black
[Flake White Replacement](#) — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

Basic High Key Palette

With this palette of Gamblin Artists Colors, painters can explore high key situations with bright tints and mixtures. Consider using the Portland Greys to mix tints if you want more natural looking tints using modern colors. The two basic palettes also work very well together so painters can choose one Cadmium Yellow for opacity and one Hansa Yellow for transparency and tinting strength etc.

[Hansa Yellow Lt.](#) - cool (toward green) semi-transparent light yellow
[Hansa Yellow Med.](#) - warm semi-transparent yellow
[Naphthol Scarlet](#) - warm (toward orange) semi-transparent Vermillion red
[Quinacridone Red](#) - cool (toward blue) transparent red
[Phthalo Blue](#) - warm (toward red) transparent blue
[Manganese Blue Hue](#) - cool (toward green) transparent blue
[Phthalo Emerald](#) - warm (toward yellow) transparent green
[Ivory Black](#) - mixing black with moderate tinting strength
[Titanium-Zinc White](#) - best general mixing white