

Moravian College Painting I: ART 180 b

T/TH 12.45- 3.15 Rm. 9

Office hours: Wednesday 2:00-6:00pm rm. 102

Art Office: 610. 8 61.1680, my ext. 1652

Angela Fraleigh -- afraleigh@moravian.edu

Course Description

This course emphasizes formal development and critical dialogue through 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 beginning painting class concentration will be heavily located in representational exercises intended to advance your skills. I am not adverse to conceptual motivations as long as they explore and utilize the core aspects of the assignment. 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.

Homework- There will be outside assignments due every week. Due to the sequential nature of the course all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade. As this is a studio course you will be expected to spend a minimum of 6 hours a week on outside assignments.

Course Goals:

Develop 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 objectives

Establish a positive work ethic

Strengthen the individual student's skills in seeing and thinking

Participate in critiques and begin to understand the role of dialogue in the creative process

Utilize art vocabulary

Research Artists and Art Movements

Demonstrate an understanding of value, line, texture, form, color and composition

Present and defend work and ideas in written and oral forms

Understand appropriate craftsmanship

Course requirements-

On time attendance for all classes

On time delivery of homework and in class projects

a minimum of 6 hours a week on outside assignments

Participation in class discussions and critiques

Readings, quizzes and papers.

Sketchbook

Field Trip

Documentation of work (at the end of the semester)

Critiques- There will be a critique every Tuesday at the beginning of class to look at your homework from the previous week. 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. 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.

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.

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. be scheduled throughout the semester.

Cell Phones- must be turned to the Silent position. No texting while in class.

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.

Assignments/ Grading

Studio and Homework

40%

Participation in critiques, and reading discussions	30%
Sketchbook	15%
Final	15%

Quality of work is based on

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

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.

Supplies- An art kit will be distributed in class; the cost will be billed to your student account.

Final note about parking...If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Don't do it.

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

Composition: What about your composition makes this an interesting piece? How does the viewer's eye move throughout the drawing? 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 drawing 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 you subject matter? Do you need to draw every last detail, or do you get a better drawing by making some artistic choices? How well do you know the object after you have finished drawing it?

Color: Where did you use color in this piece? How did you use color in it? Why did you use color in this drawing? 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 drawing, what are your materials? Do you need to use color throughout the drawing or as an accent to drive home a point?

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

Syllabus

- 08/26: Introduction.
HW- Find an image of any painting from any era that interests you and be ready to talk about it. (What draws you to the image? What is happening in it? Are there any narrative associations? If not, what might be taken from the painting in terms of mood? What is the artist trying to communicate and/or what is being communicated? How is the paint application playing a role in this? etc.) Also, bring in three examples of sketchbooks that you admire from the sketchbook websites.
- 08/28: Class discussion of images and critique of Still life drawing on 16x20 piece of paper. Grayscale. HW- 25 paintings within 3 hr. time limit
- 09/02: Light/ Value. Compositional focus. 11x14 critique 25 paintings.
- 09/04: Light/ Value Compositional focus. 11x14 HW- 25 paintings within 3 hr. time limit
- 09/09: Light /Value Compositional focus. 11x14
- 09/11: Monochromatic indirect painting sienna. Save still life.
- 09/16: Temperature- Titanium white, Ultramarine blue Burnt umber and Raw sienna. Slides, warm/cool scale.
HW- Find five examples of paintings that use warm and cool as their major depiction of depth. Prepare canvas for next class. Five paintings in warm and cool.
- 09/18: Warm cool studies with direct light 8 x 10. HW- Complete in-class painting..
- 09/23: Warm and cool
- 09/25: Individual critiques on coursework. Complimentary colors. Discussion of hue, value, saturation and mixing techniques .
Twenty minute palette knife paintings (small cardboard pieces). HW- color grid
- 09/30: color painting
- 10/02: Individual critiques on coursework. Color painting.
- 10/07: No Class. Fall Recess.**
- 10/09: Pass/Fail due. Texture. Flower painting using concepts learned in class 11 x 14. HW- Complete in-class painting/ Color reading. HW- reading and one page paper.
- 10/14: Landscape.
- 10/16: Landscape
- 10/21: Exhibition and discussion, begin assignment based on show. Short critique. Finish previous assignment.
- 10/23: Discussion of HW. Exhibition assignment cont.d.
- 10/28: Exhibition assignment continued.
- 10/30: FIELD TRIP!! Glazing- Field trip to museum for demo and examples of paintings that use glazing. We will then apply those same techniques to b/w paintings from earlier in the semester.
HW- Proposal for final painting.
- 11/04: Composition: Take a favorite figure composition by an artist you love whose work dates before 1900; choose one who's formal concerns and solutions are in some way related to your own interests. Analyze the formal arrangement with a written one-page notation and a copy of the painting of the same dimension. Take note of the relationship between the two dimensional design and the movement of the volumes through space. Size: 24"x30" or larger
- 11/06: Composition continued.
- 11/11: Composition/ One of Three
- 11/13: One of Three.
- 11/18: One of Three
- 11/20: Critique- individual meetings about coursework. Begin Final- An independent undertaking that is at least 3 x 4 ft in dimension. Begin Final.
- 11/25: **NO CLASS... THANKSGIVING CRAZINESS**
- 11/27: Final
- 12/02: Final
- 12/04: Final critique- extremely interesting conversation and delicious snacks.
- 12/09: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

** Note: this is a working syllabus subject to change as the course goes on. Check with your classmates if you miss class or are unsure of something before contacting me.*

Any component of scholarly activity entails an understanding not only of the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindreds. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptions" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artists works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas.

It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one's work for many years. Concepts will oscillate over time, that is good. The sketchbook becomes most beneficial as a document of one's artistic development over many, many years.

Critique Sessions:

During the periodic class critiques the student will be expected to share their thoughtful opinions about their peer's work. The purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid the student in developing an objectivity about his/her work and each student should learn that all comments are meant to aid in their development of seeing and thinking in an objective manner. All students should take into consideration that this class is fueled by a group dynamic. All of the class members are there to learn, not just from the instructor but also from their peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

Grade Determination:

The following list can serve as a guideline for assessing your development:

- 1) Development of skills in seeing and thinking. Sensitivity toward expressive solutions to course problems.
- 2) Development of skills in technical application of media.
- 3) The on-time completion of course problems.
- 4) Participation in group critiques and presentation of work.
- 5) Full and on-time class attendance
- 6) Commitment; measuring how far you will go to solve an assigned problem.
- 7) Attention to solving problems in a creative, unique and expressive manner.
- 8) Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- 9) Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.