

## **Moravian College ART 280 Painting II**

**Professor Angela Fraleigh**

**Spring 2010 T/TH 9.00am-11.30am 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 one's 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 Objectives**

Development of analytical and communicative skills through regular critique sessions, and oral presentation

Establish a positive work ethic

Strengthen the individual student's skills in seeing and thinking

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

Present and defend work and ideas in written and oral forms while utilizing art vocabulary

Research Artists and Art Movements

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

Understand appropriate craftsmanship and present their completed work in a professional manner.

### **Course Goals**

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Drawing.

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

Documentation of completed work at the end of the semester.

**Homework:** As majors you are expected to work a **minimum** of 6 hours per week outside of the scheduled meeting time. There will be outside assignments due every Tuesday morning. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade. A new completed project is due every week.

**Blackboard-** I will be placing materials to read and slides to look at on blackboard every week. For homework you will be expected to have read and viewed said materials before class on Tuesdays and come prepared with three comments or questions unless otherwise noted. While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated in slide form. You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.

**Participation-** Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning.

**Critique Sessions-** There will be a critique every Tuesday at the beginning of class to look at your homework from the previous week. Students will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique 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 group dynamic fuels this class. All of the class members are here 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.

**Attending Exhibitions, Lectures, the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only 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 and the New York City trip, which is mandatory, is an incredibly enriching art experience.

**Sketchbook-** *"An artist is a sketchbook with a person attached."* Irwin Greenberg. 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 kindred. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" 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 artist's 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. 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 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. 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.

\*\*\*\*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.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>  
<http://www.gis.net/~scatt/sketchbook/links.html>

**Attendance-** The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet twice a week (most full-unit studio courses, most day art history classes): After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class or any required events.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to do the missing work by the next class.*

**Grading-** 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 below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

**Assignments/ Grading**

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

**Grade Determination- The following list can serve as a guideline for assessing your development:**

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- 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.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

**No extensions** will be given for an assignment without a legitimate reason.

**Missing critiques, tests, or presentations is not permitted.**

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

**Receiving an A-** is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

**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.

**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-** you will now be responsible for your own art supplies. Dick Blick is located at South Mall, 3152 Lehigh Street Allentown, PA 18103, (610) 791-7576, Art and Drafting is at the Westgate Mall, 2353 Schoenersville Road, Bethlehem, PA 18017, (610) 882-0533 or you may order supplies online.

**Attitude-** this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

**Hard work is rewarded-** meaning effort that is visible and clear. Not what you say but what you do. The skill level begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

**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. Given the new building, plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

**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 will affect your grade.

**Being on time-** means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

**No food please-** be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

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

**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.

## Syllabus

- T 01/19: **Intro. Syllabus review, materials list. Begin compositional studies and under-painting.** HW- Go to the art store and purchase any missing materials. Do 25 B/W studies on canvas paper or cardboard 5x9". These are to be done within a 3 hr. time period. Focus on composition and brushwork. Due 1/26. Read Chapter 1 and 2
- TH 01/21: **Indirect painting.** Slide discussion. Grisaille under-painting for glazing Continued... Translating Complex Color still-life into B/W using Direct light –at least 3 values. Spatial element: 3 different levels of space, Intent: balance, clean finish, realism. Finish for Monday. Also, HW-10 b/w studies on canvas paper or cardboard 5x9". 10 burnt sienna indirect. These are to be done within a 3 hr. time period. Focus on composition and brushwork. Due 1/27. Read Chapter 4
- T 01/26: **Burnt Sienna Indirect painting.** Same composition, same proportion. + **Glazing** over black and white. HW- glazing over neutrals. Slide talk on color. HW- Group 2. Critique of 25 paintings and B/W from Wed. class. Read Chapter 3
- TH 01/28: **Class will not meet at scheduled time.** Finish all work for two paintings and do copy of figure painting.
- T 02/02: **Critique. Begin Direct Painting Color. Visual Hierarchy, Unification, and Color Schemes.** Spatial element: Claustrophobic Composition- Dynamic. Intent: Boisterous. Loud. Brush.
- TH 02/04: **Finish Color painting.** HW- 1 of 5 self-portraits. 3 from life. 2 metaphorical. We will discuss historical precedents and possibilities for your own series. Read Chapter 6
- T 02/09: **Critique. Discussion on figurative painting.**
- TH 02/11: **Figure and Light-** 1 day pose. Direct light. HW- 2 of 5 Self-portraits.
- T 02/16: **Figure and Light-** 2 day pose
- TH 02/18: **Figure and Light-** 2 day pose HW- three of five self portrait
- T 02/23: Analysis and Expression. Two paintings from the human figure through 4 day pose. 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).
- TH 02/25: Day two Analysis. HW- 4 of 5 self-portrait
- T 03/02: Day one Expression
- TH 03/04: Day two Expression HW- 5 of 5 self-portrait
- T 03/09: *NO CLASS spring break! Whoop hoo!!*
- TH 03/11: *NO CLASS spring break! Whoop hoo!!*
- T 03/16: **Critique. Discussion on portraiture and figure in the environment.**
- TH 03/18: Portrait
- T 03/23: Portrait
- TH 03/25: Figure in the environment
- T 03/30: Figure in the environment
- TH 04/01: Figure in the environment
- T 04/06: **Critique. 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.
- TH 04/08: Contemporary Space.

T 04/13:	Contemporary Space.
TH 04/15:	<b>Essence and extravagance or Abstracting in Stages-</b> Create a still-life, a landscape, a interior or a model- 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.
T 04/20:	Essence and extravagance. Read Chapter 5 and 7
TH 04/22	Final
T 04/27	Final
TH 04/29	Final Critique

\*Note- syllabus subject to change

You must consider these elements 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 you 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

Pthalocyanine 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.

Supports-  
canvasette, canvas board, Frederick's pre-stretched canvas varying sizes. 11x14, 16x20, 18x24.  
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-  
Sketchbook  
Color Aid or swatches from a hardware store  
Palette knife  
grayscale  
color wheel  
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- The Old Masters' palette has been obsolete since the middle of the 19th century, this palette of color that will give excellent results plus light fastness.

**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