

Moravian College Painting I: ART 180

2010 fall T/TH 9.00-11.45 Rm. 9

Office hours: Monday/ Wednesday 4-6pm rm. 102 or by appointment

Art Office: 610. 8 61.1680, my ext. 1652 cell- (as a last resort) 914.475.2911

Angela Fraleigh -- afraleigh@moravian.edu please let me know if you need a response as confirmation.

Course Description

This course emphasizes formal development, as well as critical dialogue, and 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 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.

Course Goals:

Develop conceptual understanding through the pictorial.

Develop knowledge of the formal and material elements of Painting.

Strengthen critical analysis of art and its intention.

Understand the persuasiveness of images.

Introduce 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 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

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 and Active Engagement in class discussions and critiques

Readings, quizzes and papers.

Sketchbook

Field Trip

CD or slide Documentation of work (at the end of the semester)

Homework- you will be expected to do readings, a completed drawing and work in your sketchbook every week outside of class unless otherwise noted. 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. We will stick to the syllabus as much as possible so have this available to keep track of what is expected of you.

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- 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 choose a sketchbook assignment for homework every **Tuesday** night. 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 other required event.

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 half an hour or more early
- 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.

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.

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.

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

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 you 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

Week one:

08/31: Introduction. Receive materials. Go over supplies and uses. HW- read painting as language pp. 14-18, (Reference pgs.19-30 if you have questions about materials). 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.

09/02: Class discussion of images and critique of Still life drawing on 18x24 piece of paper. Grayscale. HW- Read pp. 30-38. 25 paintings within 3 hr. time limit

09/03: Opening NCC show 6:30 - 9:30 p.m. 55 well-respected artists, from August 30 through October 1 at the Fowler Family Southside Center, 511 E. Third Street, Bethlehem.

Week two:

09/07: Light/ Value. Compositional focus. 11x14 critique 25 paintings.

09/09: Light/ Value Compositional focus. 11x14 HW- 25 paintings within 3 hr. time limit Read chapter 4 pgs. 57-63. Lecture by Carolee Schneemann, Multidisciplinary Artist, entitled "Mysteries of the Iconographies". 4:10 pm Linderman Library Lehigh University Campus. 30 Library Drive Bethlehem, PA 18015 Room: 200

Week three:

09/14: Light /Value Compositional focus. 11x14

09/16: Monochromatic indirect painting sienna. HW- Finish Painting. Attend NCC show and write a one-page review.

Week four:

09/21: Temperature- Titanium white, Ultramarine blue, Burnt umber and Raw sienna. Slides, warm/cool scale and still life.

HW- read pgs.45-46. Find five examples of paintings that use warm and cool as their major depiction of depth. Prepare canvas for next class.

09/23: China Colloquium 10:20am. Warm/cool direct light. HW- Complete in-class ptg. Read Chapter 3 do exercise #1 pg 43.

Week five:

09/28: Warm and cool. Interior.

09/30: Individual critiques on coursework. Complimentary colors. Discussion of hue, value, saturation and mixing techniques. Twenty-minute palette knife paintings then Begin 11 x 14 color painting. HW- Finish Color Painting. Read chapter 6

Week six:

10/05: Color painting

10/07: Color painting HW- Complete in-class painting.

Week seven:

10/12: **NO CLASS FALL RECESS**

10/14: Individual critiques. Pass/Fail due. Texture. Flower painting. *HW- Finish Flower Painting.*

Week eight:

10/19: Landscape

10/21: Begin interior. *HW- Finish landscape*

Week nine:

10/26: Interior

10/28: One of Three

Week ten:

11/02: One of Three

11/04: One of Three *HW- Scavenger Hunt. Find image for Composition assignment and write one page paper.*

11/05: NYC FIELD TRIP!!

Week eleven:

11/09: 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

11/11: Composition continued. *HW- Work on Composition or One of Three. Proposal for final painting.*

Week twelve:

11/16: Composition continued.

11/18: **Begin Final- An independent undertaking that is at least 3 x 4 ft in dimension.**

Week thirteen:

11/23: Critique- individual meetings about coursework. **Final**

11/25: **NO CLASS THANKSGIVING FUN TIMES!!!**

Week fourteen:

11/30: **Final**

12/02: **Final**

Week fifteen:

12/07: **Final critique. All assignments due... also extremely interesting conversation and delicious snacks.**

12/09: **Final critique.**

** 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.*

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 different elements in 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 paint 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 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 painting? Are you making this 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?

