

MORAVIAN COLLEGE
PAINTING 2 (Art 280)
SYLLABUS / Spring 2011

INSTRUCTOR: Michael Burmeister
DAYS / TIME / CLASSROOM: T-TH / 1:30 - 3:45pm / Room 9
E-MAIL:
OFFICE HOURS: Before or after class (by appointment)
CELL:

COURSE DESCRIPTION:

This course serves to advance the formal and critical application of painting as it applies to the creation of pictorial space. Students will be guided through a series of weekly and bi-weekly projects in visual expression. These projects will further advance your understanding of the formal elements of drawing through various media, as well as begin to develop conceptual possibilities within the art work. This course is an advanced level painting class therefore we will focus largely on representational art making from objects, persons, interiors/exterior, and spaces physically seen. Although, drawing is a very flexible avenue in the Arts, hence there will be many opportunities for exploration both in media and the physicality of the object itself. Many assignments with this focus will pay increased attention to new media and technology.

COURSE GOALS:

- To advance one's representational painting skills.
- To realize the conceptual through the pictorial.
- To promote visual thinking.
- To introduce a critical framework for thinking about and looking at art.
- To develop a knowledge of drawing's formal and material elements.

COURSE REQUIREMENTS:

- Students are required to work a minimum of 6 hours per week outside of class.
- Students are required to actively use their sketchbooks.
- Students are required to be on time for all classes.
- Students are required to be engaged in class discussions and critiques.
- Students are required to attend the a department field trip.

HOMEWORK: As stated above, you will be expected to put six hours (at a minimum!) of work into your sketchbook assignments, readings, and studio work outside of class. Getting behind WILL be a problem for you in terms of your grade and your work. All assignments must be completed on time - there are no exceptions unless otherwise discussed with me. Pay attention to your course outline and don't lose it!

SKETCHBOOKS: Sketchbook assignments (SA's) will go hand-in-hand with Homework Assignments (HW's). These assignments could take minutes or hours, the amount of time you put into them is up to you. Also, how you approach the use of your sketchbook is up to you. You will often be asked to make preliminary sketches and "official sketches" for an assignment, but I would also like to have you feel the sketchbook is there for doodles, musings, ideas, writing down guys and girls phone numbers and the like. It should be the thing to write/draw into....have it with you at each class. You will be graded for the work you do in your sketchbook.

TEXTBOOK: Painting 2 students are required to purchase the textbook. Textbooks are available in the Moravian bookstore. P1 textbook: Painting as Language, Robertson. Readings will be assigned throughout the course of the term.

ATTENDANCE: All students must attend all classes, required visiting artist lectures, and trips. How well you prepare for class, work during class time, and participate in critiques and discussions will influence your final grade. Work that is late due to illness, or other emergencies, will not be penalized. 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 (upon your return to class). Without some form of written excuse you will receive an unexcused absence. Documentation is required for all sports. Your coach, or you, should e-mail me ahead of time for anything that would require your absence from class. Students, not the professor, are responsible for assignments given on a day when they are not in class.

The following also count as unexcused absences:

- After the third arrival to class more than 10 minutes late
- Failure to bring supplies to class
- Leaving class early unless otherwise discussed with professor

After the second unexcused absence, the student's final grade will be dropped by one full letter grade.

After the third unexcused absence, the student will receive a failing final grade.

This attendance information is Art Department policy and will be strictly enforced.

GRADING: Each project must be successfully completed in order to receive credit for the course. Final grades will be based on: work done both in and out of class, meeting the project's objectives, level of achievement, creativity and imagination, craftsmanship, and presentation. Class participation and attendance are major considerations when assigning grades. How well you prepare for class, work during class, and actively participate in critiques and discussions will influence your grade.

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| Studio projects & Homework/Sketchbook assignments | 50% |
| Sketchbook, Quizzes, & NYC/Brooklyn Rail response paper(s) | 20% |
| Attendance, Work ethic in class, & Class participation | 20% |
| Final | 10% |

Grades are a simple way to evaluate submitted work. They are not a reflection of your personal worth or promise as an artist. Grades should never be taken personally. If you are not happy with your grade, ask me why you received the grade you did and what you can do differently the future. All graded assignments may be resubmitted if you choose to rework them, you have two weeks to do so. Lastly, I will not be focusing on grading each project promptly and returning projects graded at the next class. There is a flow and pace to the class, so I am more interested in your development and implementation of methods. Grades will be given out every couple of weeks.

CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:

A: Superior

exceeding requirements of the assignment, showing independent resourcefulness
a positive, benefit to class
continually developing

B: Good

meeting requirements of assignments
beneficial to class
shows signs of progress, responds positively to criticism

C: Average

barely meeting requirements of instructor
not showing little signs of progress, rarely responding to criticism

D: Below average, yet passing

not meeting requirements of instructor

I: Incomplete

only given in extreme circumstances

DISABILITIES: Students who wish to request accommodations in this class for a disability should speak with me during the first two weeks of class. Accommodations cannot be provided until authorization is received from the office of Learning Services. All discussions will remain confidential.

MATERIALS LIST: Students will be provided with all materials required for this class. The cost of materials will be billed to each student's Moravian account. You may find that you want to add to your materials, but this must be done on your own time and at your own expense. I can discuss with you any additional materials you may want to purchase - just ask!

SUPPLIERS: Dick Blick Art Materials, South Mall, 3152 Lehigh Street, Allentown, PA 18103 610-791-7576

Area art supply stores may give a 10% student discount. Bring your student I.D.

CRITIQUES: Toward the end of each project there will be an entire class critique. The critique's are intended for you to respond to your peers work and to your own. It is not a platform for me to speak solely, everyone is to be involved. Learning to analyze one's own work and the work of others is an extremely important skill for any student/student artist to develop. ATTENDANCE AT ALL CRITIQUES IS MANDATORY. Again, if you are absent without a doctor's excuse or written documentation from student services, your grade will be negatively affected.

LECTURES and TRIPS:

Date for Bus Trip to NYC:

Friday, April 8th, 2011

NYC response paper:

Tuesday, April 19th, 2011

PAPERS: I must receive your response papers as hard copies, **not** as email attachments. Papers will not receive a grade, but count toward the class participation portion of your grade. Not handing in a paper will negatively affect this portion of your grade. These papers are intended to offer you a space to share your ideas and viewpoint. There is no need for plagiarism from a catalog, magazine, book, or web resource. It's easy to read a change in your speaking and writing style, and enter the world of plagiarism.

STUDIO: Students are responsible for the studio (Room 8) and equipment. Please get into the habit of cleaning up after yourself at the end of each work session. Turn cell phones to the "silent" position before class begins. No TEXTING during class! Text during break. Texting will negatively affect the class participation portion of your grade. You may drink (non-alcoholic beverages) in class: coffee, soda, but you may not bring your dinner to class. A snack is fine, a steak is not. Bring in both of old clothes for rags and studio attire. Have a second set of studio shirts, pants, and shoes! All of these items should and will get dirty - they should. Don't let D&G hold you back from making greatness.

SAFETY PROCEDURES:

1. Please wear the appropriate clothing to class because art materials will always find a way of getting onto your clothes.
2. Spray paint, aerosol glues, and fixatives are extremely flammable, do not use near an open flame. If you are going to use any of these products at home, spray outside or wear a high-quality respirator.
3. Only use aerosols in the spray booths provided in the studios.
4. Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished, turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies.
5. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

COURSE OUTLINE Painting 2 (ART 280) Spring 2011 Michael Burmeister

| Days | Date | Assignment |
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| T | JAN 18 | Introduction, syllabus review, & Art kit materials distribution. Studio set-up. |
| TH | JAN 20 | Introduce and Begin: Painting from still life: B & W palette. Symmetrical & Balanced. Compositional variety. Realism. Full value scale. HW #1 & SA: #1 |
| T | JAN 25 | Continue: SL painting #1 Due: HW: #1 & SA #1 |
| TH | JAN 27 | Critique: SL painting #1 Introduce and Begin: Painting from still life #2: Compositionally compressed. Approximate symmetry. Shallow space. Local Color. Low Value. Solid. HW #2 & SA: #2 |
| T | FEB 1 | Continue: SL painting #2 Due: HW #2, SA #2 & SL painting #1 |
| TH | FEB 3 | Critique: SL painting #2 Introduce and Begin: Painting from still life #3: Impasto paint handling. Asymmetrical. Compositionally open. Local color. High value. Focus on directionality. HW #3 & SA: #3 |
| T | FEB 8 | Continue: SL painting #3 Due: HW: #3, SA #3 & SL drawing #2 |
| TH | FEB 10 | Critique: SL painting #3. Introduce and Begin: Gesture & Rhythm from SL. Aggressive. Material experimentation. Full Value. Expressive color. Compositionally open or expansive. Addition of figures through use of mirror. HW #4 & SA #4 |
| T | FEB 15 | Continue: Gesture & Rhythm. Due: HW #4, SA #4 & SL painting #3 |
| TH | FEB 17 | Critique: Gesture & Rhythm. Introduce and Begin: Interiors & Persons: paintings from architecture. Two types of space: Cavernous & Expansive. Memory - Loss. Limited palette. HW #5 & SA #5 |

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| T | FEB 22 | Continue: Interiors Due: HW #5, SA #5, & Gesture & Rhythm. |
| TH | FEB 24 | Critique & Continue: Interiors & Persons. |
| T | MAR 1 | Introduce and Begin: Partner & self portrait. Warm & cool color. Shallow and open space. Geometric & Organic mark-making. High value contrast. Rough. HW #6 & SA #6 Due: Interiors & Persons. |
| TH | MAR 3 | Continue: Portraits |
| T | MAR 8 | Spring Break |
| TH | MAR 10 | Spring Break |
| T | MAR 15 | Introduce and Begin: Figure. Open Space. Cool color. Geometric mark. Raw. Unresolved. HW #7 & SA #7 Due: Portraits, HW #6, & SA #6. |
| TH | MAR 17 | Continue: Figure |
| T | MAR 22 | Continue: Figure. Open or expansive space. Warm color. Organic mark. Lyrical & Fluid. |
| TH | MAR 24 | Critique & Continue: Figure |
| T | MAR 29 | Introduce and Begin: Landscape with people #1. Collage. Focus on textural variety. Larger work beyond the single frame in 2 dimensions. Compositional variety. Implied narrative structure. Order. HW #8 & SA #8 Due: Figure work, HW #7, & SA #7 |
| TH | MAR 31 | Continue: Landscape #1 |
| T | APR 5 | Critique & Continue: Landscape #1 & HW #8 |
| TH | APR 7 | Introduce and Begin: Landscape with people #2. Collage. Focus on textural variety. Larger work beyond the single frame in 2 dimensions. Compositional variety. Narrative structure. Disorder. Execute bad painting. God's/Bird's eye view. HW #9 & SA #9 Due: HW #8, SA #8 & Landscape #1 |
| F | APR 8 | NYC Trip |
| T | APR 12 | Continue: Landscape #2 HW #10, SA #10, & Proposal for Final Project. Begin research, sketching & writing ideas, & gathering images. |
| TH | APR 14 | Critique & Continue: Landscape #2 |
| T | APR 19 | Begin: Independent Final Project. This piece should be @ least 3' x 4'. Due: HW #10, SA #9, & Landscape #2 & NYC Response Papers. |
| TH | APR 21 | Continue: Final Project |
| T | APR 26 | Continue: Final Project |
| TH | APR 28 | Final Group Critique & Continue: Final Project Congratulations party w/ wonderful snacks & drinks. |
| T | MAY 3 | Final Critique/Review with Professor: Individual 15-30 minute intervals. Please arrive with all your work from the semester. Please come prepared and ready to go 10 minutes before your review. |

HW = Homework SA = Sketchbook Assignment SL = Still Life

Readings and handouts will given/assigned throughout the course of the semester.

This course outline is a guide and subject to change.