

Moravian College: Painting I: Art 180

Instructor Michelle Oosterbaan

2012 Fall M/W 9 am – 11:30am, Room 9

Office Hours: M/W: 11:30 am – 12:30 or by appointment via email

Art Office: 610-861-1680 to reach the office

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COURSE DESCRIPTION

This course is an introduction to the process of painting. We will consider many aspects of working with paint with special emphasis on the perceptual and formal techniques for personal expression and visual communication. In both traditional and contemporary methods, we will explore value, color mixing, temperature contrast, space and perspective, and personal narrative. Assignments are derived from still life, interiors, models, and one personal narrative series on the topic of the college: Sustainability / and the topic of the department: Composition. As we investigate the language of mark making and image building, there will be approximately one assignment per week. I encourage all students to be resourceful and courageous in their creative search and to be open to making paintings as imaginative reflections of themselves right now.

REQUIRED TEXTS

Selected Readings will be assigned from the following and others to be announced:

What Painting Is by James Elkins

The NEW Artist's Handbook by Ray Smith

Painting as a Language: Material, Technique, Form, Content by Jean Robertson, Craig McDaniel

REQUIRED MATERIALS

See Material List in Art Kit- An Art Kit will be provided. All supplies ordered from www.dickblick.com

COURSE GOALS (Student Outcomes)

Develop conceptual understanding of picture plane, space, and color

Strengthen way of seeing and thinking as a visual person through practice

Build skills to construct "other worlds"/ "windows to other worlds" – 3d representation on 2d – to capture places from real life and imaginative places with elements - line, shape, value, form, structure, texture, color

Strengthen ability in critical analysis of art – its formal structure and psychological devices for communication and meaning

Analyze one's own and peers artwork regarding composition and formal structures

COURSE OBJECTIVES

Expand visual awareness and studio practice to coordinate hand and eye skills

Train the eye to see and manipulate paint /mix color in various methods and subjects

(Light/dark contrast, monochromatic, limited palette, warm/cool contrast, realism in still life, model, and interiors)

Research artists {painters} and participate in class discussions of current bi-weekly reading assignment

Develop a proficiency of art vocabulary in critiques and written reports

Establish a consistent work ethic

Challenge and grow ones' creative process

Understand craft and presentation

COURSE REQUIREMENTS

On time attendance for all classes

On time delivery of homework and class paintings

A minimum of 6 hours a week on outside assignments

Bring all supplies to class every day

Readings and reports

Sketchbook

Field Trip

CD

1. Class consists of studio time, demonstrations of techniques and materials, viewing images from contemporary design/art history, discussions of readings, “in-process” group reviews and “one-on-one” critiques, one review of museum exhibition (New York Trip is Friday November 9), one midterm review, and one final portfolio review. We will meet twice a week for 2.5 hours per meeting. Keep all paintings and studies in your flat portfolio.
2. You are here to paint. No idle chatter, no texting, no taking calls on cell phones, no food in class.
3. Students should expect to work at least 6 hours outside of class on homework to adequately prepare for this class.
4. Maintain a daily sketchbook with all projects created from life.
5. To paint what you see – not what you know. --
6. To learn vocabulary to critically evaluate one’s own work and the work of others.
7. To expand awareness of contemporary painters with 10 weekly reviews of websites and blogs.
8. To understand the ongoing process of your creative effort (to brainstorm, to reflect, to revise, to be patient, to succeed, to fail, to be sensitive, to be bold, to be rigorous pursuing your ideas. Visual evidence of this is expected. There will be weekly sketchbook assignments. The sketchbook is a perfect place to put down your thoughts and to experiment and grow a relationship with your personal “on-going process” / creative spirit. All work in the sketchbook will be from life.
9. Seek help when needed. If you do not grasp class concepts, email your painting 1 companion and set up an appointment with me @ oosterbaanm@moravian.edu or ask me in class.
10. Make up missed or unsuccessful assignments within a week of missed project.
11. Attend Department Field Trip to New York Friday Nov 9 and complete written documentation.
12. CD is for documentation of your comprehensive portfolio in painting 1 – this is the minimum number of pieces photographed. It is mandatory to save examples for your sophomore review and really helpful to see your work’s progression over the semester.
13. All artwork must be removed from the classroom, including works located on the drying racks, at the end of the semester, or it will be disposed.

ATTENDANCE

The Art Department established this department-wide attendance policy to apply to students in all art classes. It is as follows: After the second unexcused absence, **Student’s final grade will be dropped by one full letter grade.** After the fourth unexcused absence, student will receive a failing grade.

Three late arrivals or early departures or taking extended breaks are equal to one absence.

An example of an excused absence is one confirmed by a note from the Dean’s Office, Student Services, the Learning Center, or verified with an off-campus doctor’s note (within 24 hours of illness). Death in the family should be confirmed with Student Services. The department no longer accepts notes from the health services as excused absences.

All excused absences will be given at the discretion of the Instructor. After two classes are missed regardless of the reason, your grade may be altered.

Documentation is required for sports. Coach should email instructor confirming matches, meets, departure time for games, or anything else requiring absence from class. Practice is not an excused absence. Job interviews or doctor’s/dentist’s appointments are not to be scheduled during class.

Policies regarding if you miss 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 on time or at all
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor’s) to find out what you missed and to catch up in a timely manner.

Attendance for each class is essential for the successful completion of this class.

I will take attendance at the beginning of each class. Consider travel time to and from the art school to the rest of campus. If you are late, it’s your responsibility to acknowledge yourself; otherwise you will be marked absent.

If you miss class due to an emergency or other extenuating circumstances, it is your responsibility to alert me via email and provide documentation of that event. Being ill or travel are not excused absences.

If you have to attend a funeral, proof of that event is also required. If you have jury duty, proof of the summons is required.

All students are required to attend the final critique. Failure to do so results in failing the class. Please note the TBA time and date.

In the event of absence, please share your contact information with 2 other students.

Student Name, Phone number, email: _____

Student Name, Phone number, email: _____

If your term becomes overwhelmed with a variety of issues that are distracting you from completing class work successfully, perhaps dropping the course may be the best solution. You need to withdraw prior to Friday, November 2, in order to receive a W rather than an F.

*When a student's progress is seriously impeded by excessive absence from class or by other difficulties, the instructor may refer the student to the Academic Support Center **located at** Monocacy Hall, phone is 610 861-1348.*

Campus Safety and Police 119 W. Greenwich Street (open 24 hours a day) 610 861-1421 (in case of emergency: 911)

Public Computer Labs - CIT maintains public computing labs and classrooms on Main and Hurd Campuses in: PPHAC 112 (Win), PPHAC 113 (Win), PPHAC 331 (Win), Memorial 201 (Mac), Memorial 202 (Win), Reeves Reference (Win), Reeves Lower Level (Win & Mac), HILL Resource Room (Win), the Writing Center, and Comenius 101 (Win). Any of these labs are available for student use when not being used as a classroom. High-speed networked black and white laser printers are available for student use.

Help Desk - CIT's Help Desk is accessible via telephone, e-mail (help@moravian.edu), online self-serve help at helpdesk.moravian.edu, CIT's portal pages on [AMOS](#), and walk-in from 7:30 a.m. to 7:30 p.m. Monday through Thursday and 7:30 a.m. through 4:30 p.m. Friday whenever College administrative offices are open. Help Desk technicians can assist with a variety of hardware and software issues. The Help Desk is located in Memorial Hall. 610 625-7929.

DISABILITY

Any student with a 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 who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ACADEMIC HONESTY POLICY:

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware that I am very familiar with art websites, such as the Metropolitan Museum's, when you write your papers.

Please review further details in the colleges handbook for academic policy @ <http://www.moravian.edu/studentlife/handbook/academic/academic2.html>

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will NOT condone any form of plagiarism. {Plagiarism is 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 immediate course failure.

CLASSROOM POLICIES

Immediately upon entering class - Pin up homework and Set up your Easel Space. Locate artworks on the wall equidistant from each other, approximately 3-4" distance from each other on the wall. Then prepare your painting zone: grab a cart and set up your easel. Your palette should be clean from last session, lay out entire palette, have cotton rags, mediums in containers, palette knives, clean brushes, and sketchbook, pencils, eraser, and viewfinder ready to go. Be considerate of your neighbors. Ask first. First come, first serve in terms locating yourself closest to the still-life, desired light, desired height, desired tools etc.

On the first day of the week we will have class critiques of your homework. Together, we will look and talk about the artworks to see how your solutions meet the given requirements for that project's craft and content. We will engage in constructive criticism, discussing strengths and weaknesses, and brainstorm helpful re-framing techniques. The following class day revisions are due.

On the second day of the week I will introduce a new project. This ensures that you will use the weekend for the project's completion. The first day of the following week that project is due for critique.

Every week to every other week a new project is presented for a total of 10 - 15 projects.

There is absolutely no use of cell phones in studio. Phones will be confiscated if they are used during class time. Creative flow, and focus is maintained by accomplishing one topic at a time. Use of iPods is at my discretion. Keep them low and ready to turn off during announcements. There will be a class radio and a list of acceptable music – you may vote to listen to music as long as it is appropriate to the class environment.

Complete Homework at "home" & sleep @ "home."

Complete all projects by the due date. In class reviews are not constructive if work is not complete. We want to maintain your creative momentum. And each late project takes attention away from the following project. All projects lose a full letter grade for each class day it is late, regardless of the work's quality.

A note on appropriate behavior: All students are expected and required to behave in a manner that is appropriate. This is studio classroom intended for learning. Any student who engages in inappropriate behavior will be asked to leave the classroom and/or drop the class. Please sit up straight during lectures/slide talks so you do not appear asleep. If your head is on your desk, I will assume that you are sleeping and I will mark you absent. Students are expected to be attentive and use class time wisely.

It is against policy to photograph, videotape, audiotape or otherwise record any classroom activities without express permission of the university.

You must keep all projects to date in clean, flat, and dry condition and keep projects organized chronologically. Do not throw anything away. Presenting your work in a professional manner – clean, chronological, complete - for final critique is required during exam week. Turn in your final project in Kraft paper portfolio.

Wear clothing specific for painting in or bring a smock, apron, old white, or gray, or black shirt – whatever suits you. Paint just gets everywhere.

It is the students' responsibility to return easels & supplies to appropriate locations in studio; throw away trash. Camping.

Do not dispose of any oil paint or media in any bathroom. Proper storage of all paint and media is kept in lockers. Use the solvent can in Room 9 to properly dispose of all old used paint and mediums.

SKETCHBOOK

Each Student is required to keep a journal/ sketchbook as a record of your daily progress, thoughts, and impressions. Think of the sketchbook as a "dictionary" of your progress. The more you draw, the more you see, the more you learn; integrating your muscle memory. Spending time drawing increases the opportunity for your hand and eye to work together.

You are required to keep a 8 1/2" x 11" sketchbook with you at all times....in and out of drawing class. Always bring to class to make notes, thumbnails, think on the page, doodle, and record impressions as they happen. Begin incorporating the act of drawing as a daily experience, habit, and investment in yourself. Draw what you love, hate, what fascinates you. Draw how you feel. The only requirement is that you draw from life. Draw every day for an hour minimum and I guarantee you will notice a significant jump in your skill level by the end of the semester. Use it to begin working out compositions; Collecting inspirational imagery from outside sources, try stuff out. The sketchbook is an extension of class topics and techniques. A good beginning point is to follow along with similar topics / set ups at home as in class...or you are free to follow your imagination. I will collect sketchbooks 4 times during the term – twice announced and twice unannounced. Also, I will assign specific sketchbook assignments /Take yourself for sketchbook "date" once a week. You are only required to draw on one side of each page. A 1/2 full sketchbook is due at your Midterm Review. A full sketchbook is due at your Final Review in December.

GRADING

CLASSWORK -15% and HOMEWORK -15%

SKETCHBOOK - 15%

READINGS - 15%

DISCUSSIONS AND CRITIQUE - 25%

FINAL PROJECT - 15%

All projects are due for critiques on the due date. Late projects drop a full letter grade. Make every effort to be in class even, especially if your project is not complete. *Have another student bring it to class.* Keep all projects in excellent condition, flat, dry, clean, and stored in your kraft portfolio– including --sketches/doodles/tracing paper/small pieces in your sketchbook for the final portfolio review.

All projects are graded with a grading rubric that assesses both *concept* and *craft*
For example: a sample grade could be the following: A / B. The top grade, in this case an “A” refers to the project’s concept (concept – i.e., use line to evoke emotion). / B- (craft – i.e., how clean and careful is line application).

I will use the standard numeric grading scale of the college:

| | |
|-----|----------|
| A | 94-100 |
| A - | 90-93 |
| B+ | 87-89 |
| B | 84-86 |
| B - | 80-83 |
| C + | 77-79 |
| C | 74-76 |
| C - | 70-73 |
| D + | 67-69 |
| D | 64-66 |
| D - | 60-63 |
| F | below 60 |

Grades are based on the following 5 points:

1. *Progress*: Is there visual evidence of search, risk taking, ability to make changes and improve on ideas. (SKETCHBOOK)
2. *Craft / Skill Development*: Engaging with materials with sensitivity and control.
3. *Imagination*: Degree of freedom in exploring what is unique about your individual point of view and unique expression within the parameters of the assignment or in your individual work and sketchbook.
4. *Self-Motivation / Enthusiasm*: Seriousness of purpose, playfulness, devotion, and willingness to try something new, and / or to fail to achieve success. Effective use of class time. Pursuits of your goal until you achieve it and get as it you like it.
5. Attendance and Punctuality.

GRADE DEFINITIONS

A = EXCELLENT

A student whose performance is excellent in all of the above categories will earn this grade. The student’s attention to detail is outstanding and work, craft, and conceptual development shows a high degree of invention, individual initiative, enthusiasm, and shows effort to create authentic solutions to topics at hand.

B = GOOD

This is a mark that acknowledges hard work, growth, good problem solving, invention, and accomplishments in all assignment’s concepts and techniques. This student is punctual, turns in projects with clean presentation, takes pride in his/her work, and participates actively in analysis and construction of the task at hand.

C = AVERAGE

This is a mark of satisfactory performance. A student, who has missed a few classes, sometimes or generally completes projects on time, and engages with concepts and material in a mediocre fashion, can expect to earn a C. Relevant issues may be: poor to fair craft, little skill growth, and little comprehension for overall concepts, occasional participation and / or average performance of stated criteria.

D = POOR

This mark is the lowest passing grade. Performance is inconsistent, requirements partially fulfilled; output minimal, minimal growth in assignments form and conceptual development, attendance and class participation is inadequate.

6 Painting Video Reviews

Due Dates: Week Seven, W Oct 10, Three Painting Video Reviews Due
Week Fourteen, M Nov 26, Six Painting Video Reviews Due

Websites and Painting Blogs:

Gorky's Granddaughter, Dezeen, PBS Art 21, The ArtBlog (Philadelphia)

Over the term, you will research and write reviews of 10 painter's websites and painting blogs. These artists must be living and working today -- anywhere in the world -- and have accessible imagery / information that you can research. The format of the review can be similar to Friday's New York Times Arts and Leisure Section Reviews or the Philadelphia artblog. You are welcome to visit other sites and add them to the list posted in the classroom. The sites and blogs above are jumping off points, although using Gorky's Granddaughter is a requirement.

Your review involves showing how painting concepts and vocabulary -- like line, value, shape, form, texture, composition, scale, and narrative - are applied to your choice of painter's work. Think about the artist's choice of subject, language of mark-making, point of view --whether it is, social / environmental / perceptual / surrealistic/ realistic / private / political. Each typed summary will contain 3 paragraphs at a minimum describing what you discovered from watching this video. Choose your topic....it may be: what attracts you to this painter.... His/Her use of the material, method, style, subject? For example: Ask yourself --"What initially sparked my interest in this video?" Did that remain the same or Change? And how? In what way did your first interest change?? Explain how and why you learned what you did.

Writing samples will be posted. As for feedback / editing / suggestions / aid in writing, visit: The writing Center @ Zinzendorf Hall, 2nd Floor, call 610- 861-1592

Next class -- Wed Sept 5 - bring 2 Current Favorites Paintings. Bring 2 clear images of each painter -- printed 4" x 6" on 8 1/2" x 11" sheet(s) of white paper stating your 2 painter's names, where they live, the title of piece, size of piece that attracts you.

Art Department Philosophy on Art Making:

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

As a result of taking a course in this category, students should develop an understanding of the diversity and complexity of one of the fine arts, the interdependence of form and content, and the richness and importance of artistic expression for individuals and society. They should have the ability to discuss and analyze works of art using vocabulary germane to the discipline, and should also understand the relationship between a work of art and the society in which it was created.

COMPOSITION – This is the emphasis this term – So as you make all projects think about how - You must consider a few things each time you are creating a piece: 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?

PTG 1 CALENDAR

Week One

M Aug 27 = Introduction and Class Policies – Materials Distributed – **HW:** Bring in 2 Painting Examples of your Current Favorite Painters and Explain How and Why for Wed’s Class: List titles, dates, size. **HW: #1 Reading Assigned**

W Aug 29 = Set up Clean Palettes etc. // Power Point: What is Painting. VALUE = Black and White Still life, mix your own “black”// titanium white vs. zinc white, 11 x 14, paper//**HW:** Visit Gorky’s Granddaughter Website and write first one page review of viewing; Specifically focus your response regarding Composition and refer to vocabulary handout of painting terms. **HW: Due Wed Sept 5.**

Week Two

M Sept 3 = NO CLASS

W Sept 5 = VALUE - White Still life – Charcoal Drawing & Brown Umber + Titanium White + Rag-, 11 x 14, paper

4:30 HUB Reception for Doug Zucco “Choice Cuts” show

Week Three

M Sept 10 = VALUE + Limited Palette: Yellow Ochre, Burnt Sienna, Mars Black, Titanium White, Crimson, middle toned ground //dark toned ground - 11 x 14

W Sept 12 = VALUE - Full Palette vs. Monochrome hue painting, 2 - 11 x 14, paper and canvas paper

HW: #1 Reading Response Due + Discussion

Sept 13 College Wide Convocation for Sustainability North Campus – 3rd period

Week Four

M Sept 17 = WARM/COOL – Complementary Contrast – Palette Knives, 14 x 18

HW: #2 Reading Assigned

W Sept 19 = WARM/COOL – Complementary Contrast – Brushes, 14 x 18s

S Sept 22 Family Day

Week Five

M Sept 24 = YELLOW, RED, BLUE STILLIFE, 16 x 20

W Sept 26 = YELLOW, RED, BLUE STILLIFE, 16 x 20- Yom Kipper

HW: #2 Reading Response Due + Discussion.

Week Six

M Oct 1 = METALLIC STILLIFE, 11 x 14

W Oct 3 = METALLIC STILLIFE, 16 x 20, Work on Someone else’s painting

HW: #3 Reading Assigned

Oct 5 Midterm Grades Given

Fall Break Sat Oct 6 – Tues Oct 9 – Organize Portfolio to prepare for 1-on-1 Critiques

Week Seven

M Oct 8 = Columbus Day & Fall Break / No Class

W Oct 10= LANDSCAPES – View from Window

Three Painting Video Reviews Due (3 paragraphs per each) // **1-on-1 Midterm Crits**

Week Eight

M Oct 15 = INTERIORS, 16 x 20

W Oct 17= INTERIORS, 16 x 20 // **#3 Reading Response Due + Discussion.**

HW: #4 Reading Assigned

Week Nine

M Oct 22 = LAUNDRY, graphic pattern + shadow/ half-tones, – “Work-In-Process” SERIES: viewfinder to experiment with compositional point of view, range of sizes on canvas paper

W Oct 24 = LAUNDRY, graphic pattern + shadow/ half-tones, “Work-In-Process” SERIES viewfinder to experiment with compositional point of view, range of sizes of canvas paper

Week Ten

M Oct 29 = SEATED PORTRAITS \ HATS & COSTUMES, 18 x 24 on Canson Paper

W Oct 31= SEATED PORTRAITS \ HATS AND COSTUMES, 18 x 24 on Canson

HW: #4 Reading Response Due + Discussion.

Week Eleven

M Nov 5 = FIGURE IN ENVIRONMENT- 24 Quick Paintings for warm up gesture, monochrome, limited palette - 4 paintings per 18 x 24 sheet, vary palette color way, vary view for each sheet– 8 sheets per student -Last day for With drawl

W Nov 7 = FIGURE IN ENVIRONMENT- palette knife, value explorations for composition, 18x 24 canvas pad

Tues Nov 6 – 4:30 reception HUB, Artists Talks, 5 – 6pm.

Fri Nov 9 – New York Art Trip - Trip Assignment. Topic is Composition.

Week Twelve

M Nov 12 = FEAST STILLIFE, BREAD, FLOWERS, GARLIC, EGGS, BEGONIAS - color - all three complementary pairs – 18 x 24

W Nov 14 = FEAST STILLIFE, BREAD, FLOWERS, GARLIC, EGGS, BEGONIAS - color – all three complements build to include your full palette - 18 x 24

Week Thirteen

M Nov 19 = Begin Final Project on Sustainability – Chose from Options TBA-Generate your own proposals...Some options include: Still life in Cardboard Box + Light source – Real Life Imagery reflecting metaphoric symbolism or Portraits or Sites on Campus suggestive of specific sustainability issues.

W Nov 21 = No Class – Thanksgiving Break – to Nov 25

Week Fourteen

M Nov 26 = Final Project Studio Work + Individual Portfolio Meetings

HW: Six Painting Video Reviews Due

W Nov 28 = Final Project Studio Work + Individual Portfolio Meetings

Week Fifteen

M Dec 3 = Final Critiques as Class, “elbow grease + heart” review sheets

W Dec 5 = Final Critiques as Class, “elbow grease + heart” review sheets

W Dec 5 – 4:30 HUB Reception for HUB Winter Art Show

*Note: this is a working syllabus subject to change as the course progresses. Any modifications will be posted or emailed.