

Moravian College Art 180 Painting 1

Fall 2013 Monday/Wednesday 9am-11:30am

Instructor: Aron Johnston

Office Hours: M/W 4-5:30pm or by appointment

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Course Description:

This course emphasizes formal development and critical dialogue through 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 beginning painting class, concentration will be heavily located in representational exercises intended to advance your skills. 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.

Text: *Painting as Language* by Jean Robertson & Craig McDaniel.

Course Goals:

- Develop conceptual understanding through the pictorial and formal material elements of painting.
- Strengthen critical analysis of art, its intention and an understanding of visual language.
- Understand the persuasiveness of images.
- Introduce a critical framework for how one thinks and looks at images with the use of specific vocabulary related to art.
- Increase attention to emerging media and new technologies.

Course objectives

- Establish a positive work ethic and 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 and develop 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)

Grading:

Due to the volume of material to be covered in a short period, it is essential that you be in class every day, that you complete sketchbook and homework assignments, and that you are prepared to be fully engaged in class discussion and to work in class. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, definable intentions, creativity, technique, and development over the course of the semester. Projects that are truly exceptional and move beyond expectations will be graded as an A. Work that is engaging yet only meets average criteria will receive a B. Work that exhibits thought but is incomplete, poorly crafted/presented, or shows little development will be graded as average to below average and awarded a C or less. (Keep in mind the evaluation of developmental expectations are always based on a comparison to YOUR work, not that of your classmates)

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, when a misunderstanding exists, or when 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 assign a grade accordingly. Please feel free to meet with me at any moment throughout the course. I have posted office hours. I am also available by appointment or before class starts. I do require that you email me to schedule and confirm a meeting time

Individual meetings will be scheduled at midterm and one week before the final class day to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

Grades are a simple way to evaluate submitted work. Your "grade" is not a reflection of your personal worth or promise as an artist. Grades should never be taken personally. Please feel free to schedule an appointment for an Individual critique during my office hours or up to 30 min prior to class if you need further clarification concerning your grade or my evaluation. I prefer not to discuss grades during class, since they are a private matter between you and I. Keep in mind that all graded assignments other than the final one may be resubmitted for re-evaluation up to one week from that project's critique date.

CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:

A= Superior: 94-100, A- 90-93

Scholarship: strong, exceeding requirements of instructor, full conceptual understanding of

terms and usage, able to relate abstract concepts relevant to projects or creative development

Initiative: contributions exceeding the assignment, showing independence and resourcefulness

Attitude: positive, beneficial to class

Individual Improvement: continually developing

B= Good - Above average: B+ 87-89, B 84-86, B- 80-83

Scholarship: accurate and complete, meeting all requirements of instructor, fully uses vocabulary and concepts relevant to projects or creative development

Initiative: good, meeting requirements of assignments

Attitude: proper, beneficial to class

Individual Improvement: shows signs of progress, responds positively to criticism

C= Average: C+ 77-79, C 74-76, C- 70-73

Scholarship: barely meeting requirements of instructor, seldom uses vocabulary, little understanding of concepts relevant to projects or creative development

Initiative: uncertain, apparent only at times

Attitude: generally neutral, but not objectionable

Individual Improvement: not showing signs of progress, not responding to criticism

D= Below average, yet passing: D+ 67-69, D 64-66, D- 60-63

Scholarship: not meeting requirements of instructor, does not understand or use terms and vocabulary relevant to projects or creative development

Initiative: not meeting requirements of assignments, not completing assignments

Attitude: indifferent, possibly objectionable

Individual improvement: not noticeable

F= Completely unsatisfactory: 60 and below

Assignments/ Grading

- 25% Studio: fully realized completed assignments & class work
This work is often a selection of your best work though out the semester submitted digitally. All of your work must be available for evaluation at the end of the semester. Every project must be ready for critique on due dates. I strongly advise you to keep everything you do in class until the end of your stay at Moravian.
- 25% Participation: Attendance, material preparation, class preparation, lab maintenance, critiques, reading discussions, homework, field trip papers, and quizzes
- 25% Sketchbook/Homework/Research/Papers: Assigned work, homework, collected art references, experimentation and material usage, expression of visual interest, visual notes and general questions related to 2D, personal and professional interest related to 2d. Your SKBK grade is an evaluative grade taken 2 times through out the semester and on the last day of class. (3 total)
Home work is part of final portfolio review, Museum Papers and Artist(s) Research
- 25% Final Project and Final critique
Skill development, material usage, craft and presentation are major considerations in the assessment and grading of each completed assignment.

Time required in & outside of class for full credit *(The following is based on a 15 week semester. 12wks denotes total task time and does not mean class only meets 12 weeks -- some weeks are discussion weeks while others are allotted for critiques, gallery & artist talks, and/or research times.)*

180 Painting 1	Hours	Weeks	Total
Studio In Class	5	12	60
Studio Outside Class	4	12	48
Home Work	2	8	16
Research Paper(s)	8	2	16
Research/Reading	2	6	12
NY Trip	12	1	12
Artist Talk & Gallery Openings	2	1	2
Indi Crits	0.5	1	0.5
Group Crit Prep	1	5	5
Indi Crit Prep	1	1	1
Final Portfolio CD	3	1	3
Total Task Time			175.5

Critiques:

Critiques are held at the beginning of class to look at your homework and class work from the previous week(s). In addition to reading assignments and outside studio work, you are expected to be regularly involved in critiques, and to document your work in digital format due at the final critique. Critique may or may not last the duration of the class. Missing a critique is equivalent to missing a test or project, and it will negatively affect your grade. If you are late for class and miss a critique, you will receive a "0" for the critique.

A group critique is held every two weeks and an individual critique at Mid-term & final (see Syllabus for crit. schedule) to review and discuss the work of the previous week. Critiques are a useful way for students to give thoughtful opinions about developing ideas on fully realized work from the previous week. It is the time when peers can give useful conceptual or technical information that might improve the work. The nature of a critique is to add useful developmental input to a student's work. In an academic setting, critiques play a secondary role. They are not unlike a quiz or test. It is the one time that I as your instructor get to see that you have a full understanding of the concepts & terms.

- Each critique is graded "1-10"
- Example: Miss a critique you are awarded a "0"
- Show up but have no work to discuss & say nothing during crit "3"

- Show up but say nothing or have no art work to discuss “5”
- Saying very little other than regurgitating terms and vocab or unrealized work “6”
- Talkative using terms applicable to the work in question “7”
- Adding alternative input using relevant terms and vocabulary “8”
- Adding viable alternative technical solutions or conceptual suggestions in a positive “9”
- Having achieved all of the above and in addition a student is able to reference outside sources such as artists, artworks, terms or concepts not yet discussed in class in a manner that is useful & relevant vis-a-vis student’s work and peer development “10”

It is the responsibility of me the instructor and your peers to challenge your skills and understanding through constructive input and creative suggestions. But, it is the responsibility of you the student to be a willing participant to your own success. The more you bring to a critique the more you will get from it. Finally, it is my personal goal to guide you and prepare you for the Art world beyond academia; I cannot help you if you do not have anything to say or add.

Home Work & Independent Problems: There will be several outside assignments generally due on the following critique date. Due to the sequential nature of the course, all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade. There are a variety of problems given to each student or group of students that pertain directly to the student’s development, reading, or class assignments. Home work is not done in the Sketch book -- all Homework and Independent problems must be done on appropriate materials such as single sheet paper or canvas, for example .

Sketchbook: Due to the nature of the course material, you will be given weekly sketchbook assignments to experiment, plan, and record your thoughts and varied creative intent. Use it each day and be sure to date each entry. Sometimes you may find that a sketch takes you several hours, sometimes just minutes. The point is to take what you learn in class, personalize it, and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend: a place to develop ideas, record thoughts . . . it should become a visual diary, something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Your sketchbook will be graded only three times during the semester. You must have it with you in class everyday. If it is missing, it will be marked against you.

Attendance Policy:

Attendance is mandatory. Each class meeting is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardies equal one un-excused absence.

-Arriving more than 20 minutes late or missing an entire class session is considered an absence.

-Students who do not return to class after break or who leave early will be considered absent.

-Showing up without your supplies is also considered an absence.

-Two unexcused absence may result in your grade being decreased one whole letter.

-Four un-excused absences is an automatic failure.

-An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student’s control. The determination of whether an absence will be excused is left to the discretion of the instructor.

-It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the missed work.

-Students, not the professor, are responsible for assignments given on a day when they are not in class. All missed work must be made up within one week of the due date, unless another date is arranged and agreed upon with the instructor.

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 who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the Office of Learning Services.

Academic 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.

Cell Phones- must be turned to the silent position.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.
Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Drill & Skill building = DS: (SHORT) Object Challenge (SHORT) Object Challenge (5-30 min at the start of every class to quickly develop muscle memory for the day's lesson, often participation grade unless otherwise determined as CA) Keep in mind these are drills not assignments. They count as participation, not projects or class assignments.

Class Discussion=CD: Class discussion, slide/video presentations, group critique, demos or any event/activity requiring class participation this is evaluated as participation. It is graded as part of a student's participation score and missed CD's will be graded as "0" (make up CD = "7" showing up= "7" actively taking part = "8" positive input= "9" Adding to the class discourse through scholarly or personal research= "10")

Class Assignment=CA: Work done in class often done in multiples: sketchbook is required to collect information and develop ideas or sketches for each assignment. You might execute several assignments during a class period; at least one example from each assignment must be submitted digitally for grade. Finished class assignments ARE NOT to be finalized in a sketchbook.

Sketchbook=SK: Sketchbook assignments are used to develop skills and introduce you to concepts and ideas we will be discussing in the coming weeks. The LEAST (#) are suggested as average minimum requirements (see grade criteria.) Your sketchbook is an evaluated grade not an average. Each sketchbook grade is based on development and usage. *(All Sketchbook work should be dated & labeled)*

Homework=HW: Non SK assignments used to generate discourse and develop a broad knowledge base & practical application related to the class. This work is done separate from your sketchbook. *(This is not a sketchbook assignment and is graded separately. All Homework must be labeled with assignment # for credit)* Note: Homework does include any and all research projects and contemporary propositions done outside of class. This work will be up for critique and must be ready for critique throughout the semester.

Read: Along with the work done in and out of class, reading will be the foundation for discussions and work throughout the semester. I will adjust the reading list if required according to skill advancement & group development. Each student is responsible to keep up with the required reading, which must be completed before the start of every class. Pop quizzes are NOT given; rather we use Critiquing as a method to evaluate & determine understanding of terms and usage. So, in turn, be prepared to refer to your reading material & appropriate vocabulary during class and critiques. Each critique is given a grade that in part reflects your understanding of what you read.

Course Schedule

August:

Mon 26th First day of class.

First day of class. Syllabus Review. Hand out supplies.

CL: Know what you see & paint/draw what you know. Object Challenge.

HW: Object lesson: Select, describe & express 6 small simple objects (apple, box, cup, vase, bowl, light bulb, etc...)

SKBK: Read & Review Syllabus. Write down 3 questions you can ask your peers about the syllabus for the next class discussion.

WHAT does the term COMPOSITION mean in ART? Know for class discussion

Read: Introduction p. 1-3, Ch. 1 (**ALL**) pp. 4-18, Ch. 2 p. 19, 20, 24, & 27-40

Wed 28th Knowing what you see vs. seeing what you know?

CD: Homework Review (crit) Class discussion, Video or Slide discussion

What do you now understand about seeing and object? How can taking time to look and see and help you communicated visually?

What is the value of Critiquing your work? What is the Value of Critiquing peer work, what is the value in critiquing Art in history?

CA: Contour line drawing with paint of objects in a simple still-life:

(1st outside 2nd outside contour 3rd Combo lines only)

develop a structured ground for your composition. and define working pictorial space

SK: Practice drawing (*with paint*) the objects in your still life based on information (written and visual) collected in class as well as selected objects outside of class.

HW: 1. Using only contour lines develop 10 composition studies of different 2-3 object still-life of your choice 2. Using only negative space, develop 10 composition studies of different 2-3 object still-life of your choice. 3. Develop (2)completed studies that combine problems 1&2

Read: Ch. 4 pp.57-64 (finish reading from 28th)

September:

Mon 2nd Labor Day; no classes – offices closed

Wed 4th Class discussion/ Homework & classwork Critique/ video or slide

PS: Skill building exercise

CA: Accent the POS./NEG. (stick still-life or inside object(s))

CA: Add 2 objects take away one. (Contour lines only)

SK: Texture Value Scales: at least 5-10 different ways to express texture & value using line. Be able to talk about how you might use line & texture in a painting & show your examples to class

HW: Express 3 objects from SKBK. Using painting to define texture What do the objects you have selected mean in an emotive, social, political, economic, literal or metaphorical way?

How may other emotive expressions can you define using the same object

Read: Ch. 5 pp. 85-92

Mon 9th Homework Review, Class discussion, Video or Slide discussion

PS: Shape to object painting

CA: painting exercise on p. 83 (subject to be determined) Monochrome

mostly: Define the subject, build ground (Value class demo)

Develop a value/intensity scale for each of the following colors RED, BLUE and Yellow

SK: Select at least 3 objects and define them using only value (no lines)

HW: Repeat class assignment w/ varied objects (one for each secondary color)

SK#4 Plan and sketch your HW (predetermine composition for HW# 3&4)

Read: Ch. 4 pp. 64-74 & Ch 7 pp. 142- 154

- Wed 11th Class discussion/ Critique What is Planner analysis? How does it function in a painting? How can it be used to define space?
 PS: Use value to object
 CA: Building a monochrome color pallet. Building an intensity pallet
 CA: Use color pallet subject to be determined
 SKBK: Plan your working subject & space (discuss in class) THUMBNAIL SKETCHES
 HW: 5 Monochrome mostly: use monochromatic scale to define an object in a small space.
- Mon 16th Homework review, class discussion, video or slide discussion
 DS: to be determined
 CA: Timed paintings: space, form & light 3-5 simple light paintings
 CA: Sustained painting: space, form & light
 SK: **Self critique:** Address a developing issue(s) *using varied light and color*
 HW: from selections provided: select an artist or art movement from your reading in . Research & Define how they use paint in their work. Be prepared to discusses and show examples for class. Have images ready to display on the digital projector. I strongly suggest emailing the images to me and yourself to insure they are not lost.
- Wed 18th Homework review, class discussion, video or slide discussion
 PS: to be determined
 CA: Sustained painting: space, form & light Continued
 SK: Address a developing issue. *Or several self portraits using varied light and color*
- Mon 23th Group Critique. Student presentations
 HW: *write a 1 page self evaluation of your work what are the formal issues that need to be addressed in you work? what is done well and what needs improvement? This will be due at midterm independent critique.*
- Wed 25th Expanding your palette
 Introduction to color theory. Video and slide presentation
 CA: Developing an expanded color palette.
 CA: Sustained painting: space, form & light
 SK: Address a developing issue. *Or several self portraits using varied light and color*
 HW: Painting the surface painting an extreme close up revealing texture with light value and color
- Mon 30st
October:
- Wed 2rd Mid-Term Individual Critique & Grade evaluation
 CA: Extending Structure defining space taking a long hard look: Self Portrait
 Independent Critique and Midterm Evaluation 10-15min crit. have all work completed by Oct 30th prepared for evaluation. Drawings, sketchbook, notes, paintings.
- Mon 7th Taking a long hard look Continued
 HW: write a brief self critique of your work for Critique on Wed
- Wed 9th **Visiting Artist: Heather L. Johnson**
Group Critique & Self Critique
- Mon 14th Fall Break
- Wed 16th DEM BONES: Compositional studies of bone structure. What is structure logic?
 What Contrapposto? How does the foundation of a form affect its placement in space?
 Drawing and painting studies of Skeleton and bones
 SKBK: Drawing on what you know and see everyday. Who is the one person you see all day long that doesn't have a head? Draw yourself as you see yourself all day long.

HW: painting (SMALL STUDIES) your Hands, Feet or foot, Choice

Mon 21st

Wed 23rd

Mon 28th CA: 1 final Figure Painting sustained pose
SKBK use sketchbook to address problems as they develop

Wed 30th CA: Final Figure Painting Sustained pose Continued.
Discuss final research paper
SKBK use sketchbook to address problems as they develop
HW write a self critique of you figure painting
Research and read *plein air*. What are example you can share with the class you have found from your research. Email all example for presentation no later than Nov 3rd

November: FRIDAY 1st NY TRIP

Mon 4th What did you see on the NY TRIP that drew your Interest. What, where and why?
Student led discussion on research for *plein air* painting
Group critique of figure studies and figure paintings Final research Paper proposal from selected topics & subject final research is determined by peer review and instructors approval

Wed 6th Getting OUT THERE Painting spaces weather permitting we will paint outdoors
Calls Discussion what is *plein air*
Weather not permitting we will paint indoors looking out.
Small Painting understanding materials and environment.
Final project: define 3 separate concepts for final project to be determined by peer review and instructor's approval. Final projects are strictly based in class work and research.

Mon 11th Getting OUT THERE Larger painting define your ground and build

Wed 13th Getting out there finishing
Final research paper Outline & Bibliography due

Mon 18th Group Critique
Select & start final project

Wed 20th Final Project Cont.
Presentation of research to class peer review (short) critique of final problem how do you finish

Nov 25th-Dec 1st Thanksgiving Break

December:

Mon 2nd Final day to work on Projects -- Short group crit on Developing Individual Concerns
Research paper due

Wed 4th Final Group Critique

Mon 9th/11th (TBD) Final Individual Crit.

*** Note: this is a working syllabus subject to change.**