

# ART 380/ 370: Advanced Painting/ Drawing

2015 Fall M/W 9.00-11.30 Rm. 9

Instructor: Angela Fraleigh

Office hours: Wednesday 1.00- 3.00pm, or by appointment

Art Office: 610. 861.1680, my ext. 1652

[fraleigha@moravian.edu](mailto:fraleigha@moravian.edu) please let me know if you need a response as confirmation.

Cell phone- (only contact this number as an absolute last resort)

This class will focus on strengthening conceptual, technical and observational skills. We will concentrate on the essential elements of painting and drawing, their materials, methods and craft, while studying the human form. This advanced course will focus on the development of technical and observational skills while working to a sophisticated understanding of two-dimensional composition. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space through an in-depth study of figurative structure, including skeletal and muscular anatomy and how these structures affect surface definition.

To frame these class pursuits, every two weeks, we will look at a group of artists, primarily painters or image-makers, working within a specific conceptual/ formal terrain. Every week you will complete assignments in response to each category. As a group you will devise a sophisticated response to the model set ups, determining lighting, "dress" , posture, etc. In your outside assignments you will have complete freedom as long as the project relates to the material. The artist groupings will be loose, and many artists will be considered within more than one category. We will look at what conceptual or formal links exist between the different artists whose works are discussed, and begin to sketch out the theoretical and historical underpinnings of such contemporary practices.

Further you will create outside assignments that will be open-ended and challenging. Some of these projects will present riddle like propositions, instigate creative solutions and probe imaginative recesses. The more outrageous and risky your solutions, the better.

These two seemingly isolated modes of working will ultimately come to support and complement one another, opening up your conceptual motivations and approach while reinforcing technical skills and craft. The primary goal of this course will be to shift the responsibility of direction, problem-solving and problem- development from the Faculty Instructor to the student. But this will be accomplished with a great deal of faculty involvement and support. The class will begin with group assignments, which will become increasingly independent. Group and individual critiques will continue as an integral part of the curriculum, with an emphasis on contemporary art and criticism.

In addition to your studio work you will be asked to do a research project.

Required Text: 'Drawing: A Contemporary Approach' [Teel Sale](#) (Author), [Claudia Betti](#) (Author)

Supplemental readings from 'Theories and Documents of Contemporary Art' by Kristine Stiles and Peter Selz, and supplemental texts from various sources.

### 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 completed work in a professional manner.

### Course Goals

- Developing conceptual understanding through the pictorial.
- Knowledge of the formal and material elements of Drawing and Painting
- 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 Trips
- Documentation of completed work to google drive or dropbox 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 Monday 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.

Readings- I will regularly assign readings as handouts or in your textbook. You will 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 on several themed *pinterest* boards (<http://www.pinterest.com/angelafraleigh>). 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 rather than simply being in class, taking notes, and looking attentive, which is much more passive learning. This is a safe space where your comments and participation will be respected.

Critique Sessions- There will be a scheduled critique every other Monday to look at your response to that week' s topic. We will also have regular working critiques at the end of most classes. Everyone 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 you in developing objectivity about your work. All comments are meant to aid in your development of seeing and thinking in an objective manner. Group dynamic fuels this class. You are all here to learn, not just from me, the instructor, but also from your peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to your 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 be encouraged, and required, 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 an incredibly enriching art experience. Please ensure you are available for those events, noted on the calendar.

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 is to arrive at creative, personal solutions to problems and ideally steer you towards personal expressive work. In an effort to help you reach this goal, we will work on a one-on-one basis to help you find your art historical kindreds. 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. You should use this book as an opportunity to practice your skills, examine other artist’ s works and ideas, and figure out how your study of art “fits in” with the rest of your life and other interests. It is a private place, an arena where you 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 perhaps 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, which is good. The sketchbook becomes most beneficial as a document of one’ s artistic development over many, many years.

To help move things along I have included word prompts for each week. In addition to your other course work you will respond to these “prompts” each week in your sketchbook. This can find various forms. Your responses can be literal, formal, opposing, found, created, staged, etc.

To see how other artists use their sketchbooks and for general inspiration check out:

<https://www.sketchbookproject.com/library>

<http://www.harvardartmuseums.org/visit/exhibitions/3313/under-cover-artists-sketchbooks>

#### ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

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) ON-CAMPUS HEALTH SERVICES NOTES WILL NOT BE ACCEPTED. 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 and are not excused.

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. Please partner with a friend who you can contact for information.

**GRADING:**

Students will be assessed through frequent critiques, studio projects, assignments, and participation as outlined below. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the form and content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor' s responsibility to assist and give feedback to the students throughout the course of the semester. It is the student' s responsibility, however, to ask for help when a particular problem arises, miscommunication, or there exists a misunderstanding of requirements.

Assignments/ Grading

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Lineage Assignment	15%
Sketchbook	15%
Final	10%

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- you will be evaluated on quantity and quality of participation
- 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 critique 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:

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments, both conceptually and formally
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class

- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement
- Clean, well- crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

**FINAL PORTFOLIO:**

A final portfolio of your work submitted to me via google drive or dropbox will be due at the end of the semester. (I will go into this in more detail later in the semester.)

Be sure to SAVE and DOCUMENT all your work.

**LATE ASSIGNMENTS:**

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

Time required in & outside of class for full credit (The following is based on a 15 week semester. 12 weeks 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.)

<u>Art 370/380 Adv. Painting &amp; Drawing</u>	<u>Hours</u>	<u>Weeks</u>	<u>Total</u>
Studio In Class	5	12	60
Studio Outside Class	5	12	60
Lineage project studio	3	5	15
Research Paper(s)	2	5	10
Research/Reading	2	5	10
NY Trip	12	1	12
Artist Talk(s) & Gallery opening(s)	1	4	4
Independent Critique	0.5	2	1
Group Critiques prep	.5	8	4
Independent Critique Prep	.5	2	1
Final Portfolio via google drive	3	1	3

Total Task Time 180

#### DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.

#### ACADEMIC HONESTY POLICY:

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.

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

#### MATERIALS:

You are responsible for your own Paint and Drawing supplies (detailed list at end of syllabus). Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

A folder specifically to hold reading handouts and technical information sheet

Sketchbook

Supplies and materials as it relates to student studio work, please see attached materials sheet

All students should have an external hard drive for storage of work in a digital format

\*\*\*Digital SLR camera, tripods, lights are available for check out from the department.

#### SAFETY PROCEDURES:

Please see attached handout, sign and return one copy to me.

#### MISCELLANEOUS:

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. 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- All phones must be turned to the Silent position. No texting while class is in session. Absolutely no texting or emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

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, paper prepared, paint on palette, and, when scheduled, artwork up on the board for critique and ready to go.

No food please- be ready to begin working at the class start time. Eating in the studio is hazardous to your health. You may eat, outside of the classroom, on break.

Breaks- There will be one 10 minute break on crit days and periodic breaks as the model needs them. This is not an invitation to go have brunch at the café. Breaks are at most 5 minutes, sometimes less. If you regularly take long breaks it will be marked against you.

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.

## Course Schedule: 2015 ADVANCED PAINTING

*\* Note- syllabus subject to change*

### Week 1- Introductions/ warm up

M 08/31: Introduction to course goals, objectives and requirements. Text and supplemental reading.  
HW- Choose a painting or drawing you have made that represents your current conceptual motivations and make a painting in response to it (this could either be an exact copy, a shift in composition or color, similar subject matter but a more sophisticated response, etc.)  
Obtain any missing supplies.

W 09/02: Critique two paintings/drawings side by side. Warm-up day. Painting and Drawing from the skeleton. 11 x14 painting 18 x 24 Drawing- Whatever medium most comfortable with.  
HW- Finish skeleton and start five 8x11" paintings or five 18 x 24" drawings.  
Focus on composition: Five different formal approaches, to create five different experiences.  
Read Chapter 2 from DCA, Read Chuck Close and Catherine Murphy handouts  
Sketchbook-Balance.

TH 09/03: Payne Opening

### Week 2- Skeleton, Composition and Begin figure

Slide discussion on traditional approaches, Photorealism vs. Observational painting. Artists may include: Chuck Close, Martin Mull, David Hockney, Elizabeth Peyton, Vija Celmins, Claudio Bravo, Anne Harris, Phillip Pearlstein, Catherine Murphy, Antonio Lopez Garcia, Frank Auerbach, Alice Neel, Josephine Halvorson, Cynthia Lin, Marilyn Minter

M 09/07: DUE: skeleton paintings/ drawings. Critique. Warm-up continued, Choose one composition from last five and complete and repaint. Painting 16 x 20, Drawing 3 x 4ft. (Charcoal- tone paper)  
HW: Choose an old master painting: bring in several examples of any image before 1850- Anything from Japanese prints, Dutch still- lives, Italian Baroque, or cave paintings...  
Whatever era/ artist you find most intriguing and why, thoughts on how you might incorporate. Also, 5 contemporary artists you admire and why (peruse magazines in art office)

T 09/08: Last day to drop/ add

T 09/08: HUB Opening

W 09/09: DUE: examples 5 old masters/ 5 contemporary. One on one discussion,  
Continue Painting and Drawing from the figure/ skeleton.

HW- Finish in-class painting/ drawing if not complete. Create a "learning copy" of Old Master that will inform your contemporary take, complete Old master analysis form.

Sketchbook- Rhythm and movement

### Week 3- Re-mastered

Slide discussion on artists who directly engage in art historical modes of thinking and or making. Kehinde Wiley, John Currin, Shelly Reed, Glenn Brown, Julie Heffernan, Kurt Kauper, Jeff Koons, Lisa Yuskavage, Sean Landers, Mickalene Thomas, Jenny Saville, Vik Muniz, Shazia Sikander, Yinka Shonibare, Ruby Sky Stiler, Degas, Picasso, Mary Cassatt, Whitney Bedford, Natalie Frank, Kara Walker, Jake and Dinos Chapman, Eric Doeringer, Jim Shaw, William Villalongo, Robyn O' Neil, Cindy Sherman, Jose Lerma, Iona Rozeal Brown, Shinique Smith, Ridley Howard

M 09/14: DUE: Old Master learning copy and skeleton.

Critique. Discussion and presentation on Re-mastered.

W 09/16: 1 day model. 16 x 20 Painting 3 x4ft Drawing (Charcoal toned paper)

HW- Paint or Draw a celebratory portrait of someone that engages with a work of art before 1850. Size of support should be appropriate to concept.

Sketchbook- Heroic

### Week 4- Re-mastered Group 1 set up model

M 09/21: 2 day model. 18 x 24 painting, 3 x 4ft drawing (Charcoal toned paper)

W 09/23: 2 day model.

HW- Paint a critical portrait that engages art history pre-1850. Size of support should be appropriate to concept.

TH 09/24: INFOCUS FALL CONVOCTION 10.30 ALL CLASSES MUST ATTEND

Sketchbook- Pattern

### Week 5 Poverty and Inequality Group 2 set up model

Artists may include: Vik Muniz, Nicole Eisenman, Chardin, Courbet, Ellen Gallagher, Kara Walker, Carrie Mae Weems, Barbara Krueger, Glen Ligon, Hank Willis Thomas, Chitra Ganesh, Renee Cox, Marc Swanson, Andrea Bowers, Pepon Osario, Caroline Woollard, Andrea Bowers, Sam Durant, Micol Hebron, nancy Spero, leon Golub, Judy Chicago

M 09/28: DUE: Celebratory/Critical pieces. Critique. Discuss Convocation and Slide presentation.

W 09/30: 3 day model. 18 x 24 (or larger) painting, 3 x 4ft drawing (charcoal or ink)

HW-. Painting/ Drawing in response to the Poverty/ Inequality choosing a specific formal approach to augment our experience. Midterm handout.

Sketchbook- Chaos

### Week 6- Poverty and Inequality

M 10/05: DUE: Lineage notes.

3 day model continued.

W 10/07: 3 day model continued. Individual meetings for midterm.

HW- Painting/ Drawing in response to the Poverty/ Inequality choosing a specific formal approach to augment our experience.

Sketchbook- Transient

TH 10/08: Payne gallery opening

F 10/09: Midterm

### Week 7- Mapping, Visual structures, Landscape and Cosmologies

Artists may include: Julie Mehretu, Dannielle Tegeder, Matthew Ritchie, Sarah Sze, Mark Bradford, Paul Noble, Emily Prince, A Boetti, Mark Lombardi, Diana Cooper, Cecily Brown, Hilary Wilder,

M 10/12: NO CLASS, Fall Break

W 10/14: DUE: Poverty/ Inequality Critique. Midterm evaluation handed back. Discuss readings and slide presentation for both mapping and narrative. Lineage notes handed back.

HW- make an abstract painting or drawing that maps something of interest- your daily routine, a musical composition, the world' s mineral deposits, dog breeding evolution... up to you.

Complete first draft lineage assignment.

Sketchbook- Mapping

### Week 8: Form Follows Fiction Group 3 Set up Model

Artists who explore narrative may include: Chris Ofili, and Takashi Murakami, Neo Rauch, Gerhard Richter, Raymond Pettibon, Wangechi Mutu, R. Crumb, Marcel Dzama, Jockum Nordstrom, Mamma Anderson, Hernan Bas, Kara Walker, Kiki Smith, Kaye Donachie, Dana Schutz, Paul Noble, Henry Darger, Peter Doig, Swoon, Amy Cutler, Robyn O' neil, Trenton Doyle Hancock, Kerry James Marshall, Walton Ford, , Lucien Freud, Francis Bacon, Kathe Kollwitz, Jenny Saville, Marlene Dumas, Margherita Manzelli. Luc Tuymans, Daniel Richter, Eric Fischl, Michael Borremans, Saya Woolfalk, Dawn Clements, Wiliam Kentridge

M 10/19: 2 day model 18 x 24in. painting, 3 x 4ft. drawing (mixed media- tempera or collage)

W 10/21: 2 day model

HW- Read short story hand out, assign passage to each student, Painting/ Drawing response to short story handout Make a painting of something that made you cry, work with lineage buddy.

Sketchbook- Nostalgia

Week 09 Continue Mapping or Form Follows Fiction- student' s choice Group 4 set up Model

M 10/26: DUE: First draft lineage assignment original and crit buddy notes.  
2 day model. 18 x 24in. painting, 3 x 4ft. drawing (material appropriate to concept)  
W 10/28: 2 day model.

HW- Deliberate failure. 20 material explorations. Read 'All Over the Place: Gerhard Richter, 40 Years of Painting' , Chicago Reader. Finalize lineage notes presentation with peer  
Read 'All Over the Place: Gerhard Richter, 40 Years of Painting' , Chicago Reader.

Sketchbook-Unity

Week 10- Abstraction and Alchemy

Artists may include Gerhard Richter, Sigmar Polke, Julian Schnabel, Lynda Benglis, Karl Otto Götz, Gotthard Graubner, Mary Heilman, Fabian Marcaccio, David Reed, Katherina Grosse, Jessica Stockholder, Thomas Nozkowski, Jonathan Lasker, Warhol, Pia Fries, Lesley Shows, Albert Ohlen, Mark Bradford, Polly Apfelbaum, Carrie Moyer, Tony Fehr, Andy Colquitt, Marc Handleman, Amy Sillman, Sheila Hicks

M 11/02: DUE: Narrative and material explorations. Critique.  
OPEN STUDIO/ material explorations becoming something/ lineage assignment  
W 11/04: OPEN STUDIO/ material explorations becoming something/ lineage assignment

Sketchbook- Glittering

F 11/06: Last day for withdrawal  
F 11/06: NY TRIP.

HW- Find one artist that fits into your lineage assignment write 1 pg. response paper or make a painting in response.

Week 11- Class choice/ Long pose/ 5 day model

M 11/09: Begin 5 day model Painting 3x4ft or larger, Drawing materials exploration/students choice  
T 11/08: Matt Beniamino opening HUB  
W 11/11: 5 day model continued.

HW- Make a drawing or painting using nothing but your car.

TH 11/12: Payne Gallery Reception  
Sketchbook- Sequence

Week 12- Class choice/ Long pose/ 4 day model

M 11/16: 5 day model continued. Student work due for HUB  
W 11/18: 5 day model continued.

HW- Lineage painting and NY TRIP. Finalize lineage notes presentation with peer.

Sketchbook- Systems

Week 13- Class choice/ Long pose/ 5 day model

M 11/23: DUE lineage presentations. NY response paper.  
5 day model.  
W 11/25: NO CLASS thanksgiving break

Week 14 Lineage Presentations

M 11/30: Lineage presentations.  
W 12/02: Lineage presentations

Week 15- Finals

M 12/07: Final critique. All assignments due, extremely interesting conversation and delicious snacks.  
W 12/09: Final critique. All assignments due, extremely interesting conversation and delicious snacks.

\*Note- syllabus subject to change

## Artistic Lineage assignment

To further infuse your practice with contemporary issues and help you to uncover and articulate what it is you are seeking in your work right now you will be asked to do a small research project which culminates in a 15-20 minute oral presentation, at least four artworks and a 3-5 page paper. Notes of artists chosen will be due 10/05, notes with your crit buddy are due 10/21, the first draft due 10/26 and presentations to the class will be 11/30 and 12/02.

The idea of the project is to locate your work within an "artist's family tree". You will begin by perusing the Contemporary Art Books made available by the Professor and jotting down anything that you might be drawn to, any artist, any idea, any media, color, texture, concept etc. After compiling a page or two full of notes, you will take that information and begin drawing connections between your findings, your work and those of up to five generations prior. You will ultimately decide on three contemporary artists to research and two- three influences for each of those three artists. For your final presentation and paper you will have researched 9-12 artists total. These connections can be based on any criteria following formal, conceptual, psychological, or material threads.

Not only does this assignment give you a footing in the development of certain ideas and processes throughout history, but it links your understanding of your work to this as well. You will come into contact with different ideas and images that will perhaps trigger new ideas you didn't expect. This is the whole point. This will also help you form your artist statement and will provide a great foundation for your capstone courses. The more exposure you have to artists and the more research you do into their conceptual motivations/ methodologies now the better.

## Collect at least 25 quotes from artists of interest to you.

Example: From Irwin Greenberg's THE PAINTER'S PRIMER:

Add new painters to your list of favorites of all time.

Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.

When at an impasse, look at the work of masters.

Analyze the work of the great painters. Study how they emphasize and subordinate.

Read. Be conversant with the great ideas.

Find the artists who are on your wavelength and continuously increase the list.

When you are in trouble, study the lives of those who've done great things.

Look at what you can learn from the great painters, not what's wrong with them.

Stay away from put-down artists.

Vermeer found a life's work in a corner of a room.

Compose a picture, making a lot of thumbnails, rejecting the obvious ones.

Study how Rembrandt creates a flow of tone.

If you've been able to put a personal response into your work, others will feel it and they will be your audience.

If you're at a loss for what to do next, do a self-portrait.

## Materials list Figure Drawing supply list

### "Must haves"

3 ft. roll of Strathmore white drawing paper

Vine Charcoal (box)(Soft) – you may also want to get loose charcoal powder for toning the paper.

Compressed charcoal- soft

Charcoal Pencils (Generals, soft, ex-soft or 4B and 6B)

Conte Crayon Sticks – various neutral tones

Pastel- various neutral tones

Erasers (get 3 of each: kneaded, white (Staedtler), pink)

Bull clips

18" x24" newsprint pad

18" x24" pad of acid free white drawing paper

### Optional and helpful

Cotton Rag (old t-shirts are fine)

Tortillions (blending stumps) (small or medium size)

Razor blade (or exacto knife)

Graphite pencil set

India Ink

Various brushes, cups, paper

3 ft Dowell

Masking tape or blue painters tape

Old magazines for collage

Clear matte or Gloss Gel medium

Experiment with different media. Watercolor on paper, Ink washes, Tempera, Acrylic and oil overlay, Impasto, washes.

## Materials list- Advanced Painting Supply list

### "Must haves" oil paint

Dioxazine purple

Ultramarine blue

Phthalo blue

Titanium white

Flake white

White titanium zinc blend

Hansa/ Lemon Yellow

Cadmium yellow light

Indian Yellow

Raw sienna

Cadmium red medium

Crimson/ or Madder Lake

Burnt or Raw Umber

Yellow ochre

And any others you may want to use... please see suggested palettes below

We will provide Gamblin Odorless Mineral spirits or Turpenoid (nothing but odorless); if you purchase your own this should be the only thing you use.

We will also have very limited supplies of the following mediums for you to try. You will need to purchase your own if you find one you like and want to use regularly: neo megilp, liquin, windsor Newton blending/ glazing medium, galkyd, 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

Some soft large watercolor brushes for blending

One big flat bristle brush for gesso, about 12/14 cm. wide.

Buy a few better quality brushes and notice the difference. Your tools make the painting. Don' t skimp.

Supports-

Various sizes of pre-stretched canvas, masonite, canvas boards etc. look through syllabus and determine what you need and when.

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 if you need refreshing.

Other materials-

Color Aid or paint swatches from a hardware store

Cans or jars (glass or metal)

Rags- Old T-shirts work best

Gesso

grayscale

color wheel

Palette

Palette knife

Palette Scraper

Oil pastels or normal pastels

Kneaded eraser

Pencils, Charcoal sticks, Contè

## Suggested Palettes from Gamblin to help guide your purchases:

### Understanding whites

**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

Because the Old Masters' palette has been obsolete since the middle of the 19th century, Robert Gamblin suggests this palette of color that will give excellent results plus lightfastness.

**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