

Moravian College
Studio Art

Course number and title: ART 180B, Painting 1
Semester: Spring 2016
Meeting time and location: 4:00-6:30pm Mon/Wed, Room 9
Instructor: Natessa Amin
Office Hours: By appointment (after class)
Instructor contact: email: Aminn@moravian.edu
Phone: Art Dept. (610)861-1680 or _____

Course description:

This course is an introduction to painting with emphasis on formal principles, content and expression. The course will explore the technical application of oil paint as well as the impact of a range of compositional and color strategies. Working from direct observation, members of the course will develop perceptual skills to create convincing relationships of form in space. The studio course assignments will be supported by lectures that introduce both contemporary and historical precedents in painting.

Course materials

This course uses an art kit, which includes all materials needed for in class projects as well as take home assignments. We will refer to definitions and assignments from *Painting as a Language*, so it is strongly recommended that students have the textbook.

Course Content

- Exercises in representing still life, interior, and portrait introduce basic principles of drawing, composition, and color interaction.
- Working with specific limited color palettes
- Understanding systems of color proportion and their role in creating a believable pictorial space and color light.
- Exercises in color mixing, preparing supports, and caring for tools and equipment, introduce technical and craft considerations. Individual and group critiques, slide presentations, and occasional assigned readings complement regular studio class meetings.

Course Learning Outcomes

Upon completion of this course, students will have:

- Fundamental understanding of color theory, color mixing, and paint handling.
- Familiarity with foundational painting techniques, and the ability to confidently use color planes to convincingly build form and shape.
- A basic understanding of spatial relationships in the two dimensional plane.
- Exposure to and participation in at least one cultural activity such as a gallery/museum visit or artist lecture.
- Developed their own approach to creative research for development and expression of their ideas.

Optional references:

Painter's Handbook: Revised and Expanded by Mark David Gottsegen

Albers, Josef, Interaction of Color, Rev. Ed. New Haven, Conn. Yale University Press 1975

<http://www.powersofobservation.com/2009/01/painters-and-their-palettes.html>

Course Requirements:

- Students are required to work a minimum of 6 hours per week outside of class
- Students must be prepared, on time, ready to work, and focused at all times
- Students must engage coursework directly at all times with strict adherence to lesson objectives
- Students must use class vocabulary and apply class concepts
- Students are required to participate in class discussion and critique
- Students are required to attend the art department field trip

Attendance:

The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week: **After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.**

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness).

Death in family should be confirmed with Student Services.

Documentation is required for sports. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

-Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

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.

Participation:

Participation will make up a significant portion of the final grade in this course. Participation is determined by attention to course goals and actively focusing on lesson objectives at all times. Participation means that students are focused on the current lesson and applying that lesson to the best of their ability. Students should be able to locate and discuss their aims at all times, and state clearly how those aims apply to the current lesson. This requires that students act strategically and with purpose, working to absorb course content at all times. Points will not be earned based on technical achievement, but through an understanding of the principles and the skills introduced in each lesson. If students cannot provide adequate explanation as to how their work reflects the goals of the current lesson, participation points will suffer. Homework assignments (sketchbooks and independent projects) will be graded under similar criteria, but with a greater emphasis on technical proficiency.

Vocabulary, Concepts, and Group Discussion:

This class involves specific vocabulary and concepts that need to be applied by students on a daily basis. Vocabulary and painting concepts will be outlined in regular handouts. It is absolutely vital that students study these handouts and apply it directly to coursework. Class critique will happen on a regular basis and students are expected to contribute to the conversation. The expectation for this discussion will be reasonable, but students should be capable of utilizing class concepts and vocabulary.

***Note:** Participation relates to the artwork students produce, and how accurately assignments reflect the course material. Discussion relates to the ideas that students put forth during critique and class conversation.*

Sketchbooks:

Students will be required to keep a sketchbook of organized assignments outside of class. Depending on the week, drawings will be either free choice, or have a theme assigned to them. Sketchbooks will be collected twice throughout the semester, once during the midterm and once at the end of the semester. Students are responsible for maintaining an ordered sketchbook, with clear dates and assignment details. I use these dates when grading and rely on them to keep a record of work done both inside, and outside of the sketchbook. Your sketchbook is a tool for recording the work that you do outside of class and should reflect your research and study of painting.

Independent projects and other homework:

In addition to in class studio work I will also be assigning independent projects throughout the semester. These will usually involve a single painting that is developed entirely outside of class. Painting subjects may be assigned, or free choice depending on the lesson. The timely completion of these assignments will comprise of 20% of your final grade.

New York City Field Trip:

On Friday, April 8th all students will travel to New York City for a gallery / museum visit. Painting 180 will visit the MET or other sites to be announced. A short paper will be assigned as a response to the field trip. The paper will be based on a single painting or drawing on observed during the trip. More information about the trip will be distributed prior to the date, and look for emails from the Art Office with itineraries, bus assignments, and additional trip info. There will be an alternative trip on a weekend date to be announced for those unable to attend the April 8th trip.

Reading:

Occasional readings may be distributed. The material covered will be a part of class discussion and will contribute to your participation and discussion grades. Our emphasis is on studio work, but students should always have the textbook at hand and be familiar with its contents. Painting is a discipline, and in order to understand the medium's issues, students must be prepared to devote legitimate study and research.

Grading:

There are a total of 100 points in this class. All points will be added up and applied to the standard numeric grading scale. For example, class participation accounts for 30 points, or 30% of the final grade.

Class Participation = 30 points

Vocabulary, Class Concepts = 20 points

Group Discussion/critiques= 20 points

Sketchbook = 10 points

Independent Projects = 20 points

No late assignments will be accepted

Instructor reserves the right to apply qualitative judgment to these assignments

- "A": Excellent, outstanding achievement and mastery of skills
- "B": Good- average attainment – may need some minor improvements in certain areas
- "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

Additional Information:

Saving and disposing of artwork:

Students should save examples of their work from all classes (particularly beginning studio classes) for the sophomore review. Work will also be collected and photographed by instructor to document class progress. A demonstration on how to photograph artwork will be given.

Disability Statement:

"Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. 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.

Expected Credit Hours for Painting Art 180:

Class Time (excluding holiday breaks) = 70 hours

Readings and Homework = 91 hours

On campus gallery receptions = 3 hours

Field Trip = 10 hours

Total expected credit hours = 174 Hours

Class Schedule: Painting 1: Spring Semester
Class dates and lessons subject to change

Syllabus Course | Schedule

Class	Date	Topic	Assignment
1	M 1/18	Introduction to course, go over syllabus, studio safety, and supply list Handout: Syllabus, Studio Safety & Paint Technical Information, distribute supplies, Student Questionnaire	
2	W 1/20	Demo: Using your tools and paint handling Grey Scale and Painting Geometric forms with Black and White	complete in class painting for homework
	Th 1/21	Payne Gallery Opening 6:30-8pm Poverty-We're All Homeless (installation)	*Attend Opening*
3	M 1/25	Class Discussion about show in Payne gallery Grisaille Still Life/Simple forms Demo: Laying in darks, followed by middle gray shapes, light/dark, near/far	
4	W 1/27	demo: Chromatic Black chart- students will mix a variety of blacks using warm and cool colors. Mars Black vs Ivory Black. Grey scale. warm vs cool. Continue on Grisaille Still Life	-Finish Grisaille Still Life and chromatic black chart
5	M 2/1	Crit/discussion: Grisaille Still life Chromatic black/Temperature plus one color Still life	
6	W 2/3	Intro to Color Theory, Color Wheel, Color characteristics (hue, value, saturation), color mixing techniques and medium use. Color Grid Assignment: Students will set up a grid with a minimum of 20 squares. Mix as many colors as possible and consciously place colors next to each other	Color grid assignment
7	M 2/8	In class: Ellsworth Kelly Plant project, negative/positive, color relationships	Due Monday 2/15
8	W 2/10	4:15 pm Visiting Artist lecture, Kurt Kauper, location Prosser Auditorium in the HUB, North Campus, meet at lecture. *required* Assignment: Write a 1 page response to lecture (150 words)	Written response to Lecture due Monday.

9	M 2/15	Due: neg/pos plant study and lecture response Complimentary Color Day 1	
10	W 2/17	Complimentary Color Day 2 Kappa Pi Honor Society Induction Ceremony 6:30pm	HW: finish Comp Color Painting
11	M 2/22	Complementary color still life due Introduction to Venetian Palette with examples Venetian Palette: Venetian red, ultramarine blue, raw umber, yellow ochre, white "Limited Palette" Relating one color to another in order to simulate tonal relationships that are beyond the range of your palette. Demo and Start Venetian palette still life HW: Venetian palette color study. Pick a painting which you will use to extract the color palette and minimize into stripes. (due Mon 2/29)	Bring in color print out of master painting.
12	W 2/24	Venetian Palette Painting day 2	
	M 2/29	Master painting color study due Day 3 Venetian Palette/ midterm reviews	
13	W 3/2	Day 4 Venetian Palette/Midterm reviews cont....	complete Venetian palette
	3/5	SPRING BREAK	
14	M 3/14	Critique Venetian Palette/comp color paintings High Chroma painting DEMO: Color value and saturation. Space created by contrast in saturated colors Color contrast: light and dark, bright and dull, warm and cool Start High Chroma	
15	W 3/16	High Chroma day 1/2	
	3/17	Thurs 6:30-8 pm, Payne Gallery Reception – Biennial Faculty Show public reception	Attend show
16	M 3/21	day 3 Chroma paintings	
17	W 3/23	Chroma day 4, paintings due Monday	
		EASTER BREAK 3/25-27	
18	M 3/28	Self Portrait day 1, demo: Skin tones	
19	W 3/30	Self portrait day 2, due 4/4	

20	M 4/4	Intro to Figure painting from model, warm up and one long session	
21	W 4/6	Day 2 figure	
	F 4/8	*NYC TRIP* FRIDAY, APRIL 8th	complete Museum Assignment
22	M 4/11	Critique high chroma/self portraits Discuss museum assignment INTRO to Final Project	Bring in source materials
23	W 4/13	Final projects work in class HUB Gallery Reception 4:30pm	final project sketches
24	M 4/18	Final projects work in class	
25	W 4/20	Final projects work in class	
	4/21	Beginning of Senior Thesis Show (reception on May 14 after graduation)	
26	M 4/25	Final Project work in class	
27	W 4/27	LAST class FINAL CRIT	Finish interior
28	M 5/2	Final Paintings due/individual critiques	