

Moravian College
Studio Art

Course number and title: ART 280, Painting 2

Semester: Spring 2016

Meeting time and location: 1:15-3:45pm Mon/Wed, Room 9

Instructor: Natessa Amin

Office Hours: By appointment (before class)

Instructor contact: email: Aminn@moravian.edu

Phone: Art Dept. (610)861-1680 or _____

Course description:

This course emphasizes formal development and critical dialogue. The class will present an ongoing exploration of the techniques, problems and poetics of painting, the nuances of the painting language, and the development of a personal direction. A wide variety of problems will address such issues as color, composition, and the development of imagery, process, and content. Students are expected to improve in technical handling of paints and move towards developing personal modes of seeing, interpreting, and thinking for themselves. Class concentration will be heavily located in representational exercises intended to advance your skills while developing a more assertive conceptual approach. 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. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space.

GOALS

Students will:

- Understand the formal elements and principles of design and successfully apply these in their work.
- Develop a conceptual understanding of visual art and be able to articulate their own ideas in their work.
- Be able to formally and conceptually critique and analyze art and its intention.
- Expand their knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society.

OBJECTIVES:

Students will:

- Develop analytical and communicative skills through regular critique sessions and oral presentations.
- Establish a positive work ethic.
- Strengthen the individual skills in seeing and thinking.
- Participate in critique and discussions and understand the role of dialogue in the creative process.
- Apply the basic rhythms of the creative process in order to generate ideas, problem solve, and follow through with successful execution.
- Present and defend work and ideas in written and oral forms while utilizing appropriate art vocabulary.
- Research art and art movements, especially in the contemporary art arena.
- Demonstrate an understanding of value, line, texture, form, color and composition
- Understand appropriate craftsmanship and present their complete work in a professional manner.

REQUIREMENTS:

- On time attendance for every class meeting
- On time delivery of homework and in class projects
- Complete all class readings and papers
- Actively participate and contribute to class discussion and critique
- A minimum of 6 hrs work outside of class

- Keep a sketchbook/journal
- Field Trip
- Documentation of completed work at the end of the semester.
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics

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.*

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: 40%

Participation in critiques and reading discussions: 30%

Sketchbook: 15%

Final: 15%

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.
- 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

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.

New York City Field Trip:

On Friday, April 8th all students will travel to New York City for a gallery / museum visit. There will be an assignment that will correlate with this visit. 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 will be distributed. The material covered will be a part of class discussion and will contribute to your participation and discussion grades. Painting is a discipline, and in order to understand the medium's issues, students must be prepared to devote legitimate study and research.

CLEANLINESS:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

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

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

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

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, 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.

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.

SAFETY PROCEDURES:

1. Spray paint, aerosol glues, paint thinner, paint mediums and fixatives are extremely flammable, do not use near an open flame. If you are going to use any of these products at home, spray outside or wear a high-quality respirator.

2. Only use aerosols in the spray booths provided in the studios or outside well away from the classroom.

4. Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished,

turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies. 5. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

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 280:

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 2: 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, materials list. Quick stretcher demo. HW- Go to the art store and purchase any missing materials.	
2	W 1/20	Indirect painting. Discussion/demo on Grisaille underpainting/ glazing. Class constructs and begins Color Still-life in Grisaille. Translating complex complementary color still-life into B/W using Direct light. Spatial element: 3 different levels of space, Intent: balance, clean finish, realism. 11" x 14"	10 paintings due Monday , 3" x 4" to be completed within a 3hr time frame.
	Th 1/21	Payne Gallery Opening 6:30-8pm Poverty- Poverty-We're All Homeless (installation)	*Attend Opening*

3	M 1/25	Begin Indirect painting- burnt sienna and ultramarine blue, no white. Intent/Composition: compressed, shallow space. Using texture to create space. Color: Neutrals. HW-5 b/w studies and 5 burnt sienna (no white) on canvas paper or gessoed cardboard 5x9. These are to be done within a 3 hr. time period. Focus on composition and brushwork. Continue Color Still-life Burnt Sienna and Grisaille (if necessary)	
4	W 1/27	Critique and Slide Discussion on temperature. Landscape/Begin Direct Painting warm and cool. Intent: Texture, Visual Hierarchy, and Unification. Color: Warm and Cool.	
5	M 2/1	Demo on Glazing. Glazing over grisaille. Intent: transparency, rich, deep space Color: full range of transparent glazes, using layers to create varying hues HW: 20 paintings gessoed cardboard/foam board ranging from 3" x 4"- 5 x 9". Focus on composition and brushwork.	25 paintings due M 2/15
6	W 2/3	Glazing HW- Complete Glazing on Grisaille and Burnt Sienna under-paintings Read chap. 7	
7	M 2/8	Interior Landscape 18x24" slide show/Inventing space/control Two types of space: Cavernous & Expansive.	Finish 25 paintings for Monday
8	W 2/10	4:15 pm Visiting Artist lecture, Kurt Kauper, location Prosser Auditorium in the HUB, North Campus, meet at lecture. *required*	
9	M 2/15	25 paintings due. Discuss lecture. Interior Landscape	
10	W 2/17	Interior Landscape HW: complete	
11	M 2/22	Approaches to Portraiture Portrait/partner Prepare questions to ask the visiting artist. 2 16" x 20"	
12	W 2/24	Portraiture/partner	One session self portrait
	M 2/29	Mid-Term Crits	
13	W 3/2	Self Portraits, direct lighting, warm/cool, with object	
	3/5	SPRING BREAK	
14	M 3/14	Self Portraits	
15	W 3/16	Self Portraits	
	3/17	Thurs 6:30-8 pm, Payne Gallery Reception -	Attend show

		Biennial Faculty Show public reception	
16	M 3/21	Self portraits DUE/ gallery discussion/slideshow- the Figure in space	
17	W 3/23	Day 1 Figure. One Session, limited palette	
		EASTER BREAK 3/25-27	
18	M 3/28	Figure 1 of 2 sessions	
19	W 3/30	Figure, 2 of 2 sessions	HW: Make a painting about weight
20	M 4/4	Figure- Analysis and Expression- 2 day pose. Open Space. Color: Cool. Intent: Rough/ Raw and Lyrical/ Fluid.	Begin research for museum trip
21	W 4/6	Figure- Analysis and Expression- 2 day pose.	
	F 4/8	*NYC TRIP* FRIDAY, APRIL 8th	Complete Museum Assignment
22	M 4/11	Discuss Museum projects/presentations Intro to Final Projects 30"x40"	collect resources
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	
26	4/21	Final projects work in class Beginning of Senior Thesis Show (reception on May 14 after graduation)	
27	M 4/25	Final Project work in class	
28	W 4/27	LAST class FINAL CRIT	
	M 5/2	Final Paintings due/individual critiques	

QUESTIONS FOR CRITIQUES:

- What are the criteria for this project? What/whose standards are we using to evaluate its success or failure?
- What makes something interesting, as opposed to "bad" or "good"?
- Is the intention of the artist obvious and clear? Would you be able to understand their intentions without access to the project description?
- Are the formal elements of painting (composition, color, dynamics, etc.) used successfully? More importantly, do they support or detract from the intentions of the artist?

- What constructive changes might you suggest to make your classmates' projects more powerful, on target, clearer expressions of what they want to do

Baudelaire:

1. What is this artist trying to do?
2. Did they succeed?
3. Was it worth doing?

PAINTERS YOU SHOULD INVESTIGATE

Lennart Anderson	Seurat
Vuillard	Bonnard
Gauguin	Soutine
Signac	Degas
Velasquez	GOYA
Titian	Giacometti
Susanna Coffee	Lucien Freud
David Park	Balthus
Richard Diebenkorn	William Bailey
Matisse	Cezanne
Chardin	Fairfield Porter
El Greco	Phillip Guston
Edward Hopper	Picasso
Winslow Homer	Rackstraw Downes
Rembrandt	Manet
Monet	Morandi
Van Gogh	Katherine Kehoe
John Singer Sargent	Euan Uglow
Joan Brown	Giotto
Piero della Francesca	Elmer Bischoff

Recommended Reading

Interaction of Color -Josef Albers
 Air Guitar-Dave Hickey
 Lives of the Artists-Vasari
 Letters of Vincent Van Gogh
 Theories of Modern Art- Chipp
 Writings on Art- Mark Rothko
 John Sloan on Drawing and Painting
 Matisse, Hillary Sperling
 Ways of Seeing, John Berger
 DeKooning: An American Master

MATERIALS

Oil paint Must haves

Dioxazine purple
Ultramarine blue
Pthalo blue
Titanium white
White titanium zinc blend
Hansa/ Lemon Yellow
Cadmium yellow light
Viridian Green or pthalo green
Raw sienna
Cadmium red medium
Crimson / or Madder Lake
Burnt or Raw Umber
Yellow ochre

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... 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.

Supports- Various sizes of pre-stretched canvas, masonite, canvas boards etc.

Stretcher bars and 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.

Other materials-

Color Aid or paint swatches from a hardware store

Cans or jars (glass or metal)

Rags- Old T-shirts work best *required

clamp light

Gesso

Palette

Palette knife

Palette Scraper

Oil pastels or normal pastels

Kneaded eraser

Pencils, Charcoal sticks, Conté