

## **Painting II: Intermediate Studio Practices**

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### **Course Description**

Students will undertake intensive painting practice, through in-depth investigation into the medium of oil painting. Research into a range of traditional and contemporary painting techniques and methods will help students understand the breadth of the medium, and begin to find personal directions. Oil paint is the primary medium, but water-based media and some applicable digital processes will also be introduced, with an emphasis on safe and environmentally responsible studio practices.

### **Course Objectives**

With the successful completion of this course, the student will:

1. Engage the active studio community, and contribute to its evolution and growth.
2. Conduct an efficient, productive, safe, and environmentally sound painting practice.
3. Develop a disciplined approach to studio work.
4. Discover and invent new visual problems, and understand a range of ways to solve them.
5. Understand a wide range of historical and contemporary oil painting techniques and methods.
6. Apply the medium toward personal artistic goals.
7. Address painting as both a means of personal expression and an engagement with the broader culture (local, national, global).
8. Diligently record visual notes from imagination and observation in an ongoing sketchbook practice.

### **Course Work**

Studio art courses are structured somewhat differently than typical academic courses. In most university courses you attend three hours of lectures, and are expected to engage in several hours of reading and independent study each week. Painting, however, can only be successfully studied through the act of painting. The instructor will lecture on concepts and demonstrate techniques, but these only become meaningful when applied by the student. Therefore, the majority of your time will be spent engaging in guided studio practice. Class meetings will be supplemented by assigned studio and sketchbook problems.

### In-Class Paintings

Students will be introduced to specific historical and contemporary painting techniques, including traditional grisaille/glaze methods, modern direct painting methods, current technologies that can be incorporated into the painting process, and mixed media practices. Through these paintings students will develop personal visual languages, and explore the interconnected nature of form and content in painting.

In addition to painting, students will be introduced to some professional studio practices (constructing canvases, panels, and crates; documenting work; professional standards of storage, shipping, exhibition, etc.).

### Studio Problems

Each week, students will be given painting assignments to complete in the studio on their own time. These will be specific problems, intended to build specific skills. They require students to engage in certain painting activities for a set amount of time. Students are required to spend a minimum of three hours working in the studio each week, beyond the normal class meetings.

There will be a STUDIO SIGN-IN LOG available, and students must sign in and out, noting times, and keeping track of total time committed. As mentioned, students are required to spend a minimum of three hours each week working in the studio beyond class time. Students who wish to excel in this course, or as professional artists, should develop strong studio work habits, and plan to exceed the three-hour minimum by as far as possible. Excess hours logged will greatly benefit the student, but cannot be *saved* and used in lieu of future hours – the three-hour minimum must be met each week, regardless of prior studio habits. Students who fall short of the three hours in any given week will lose points from their Involvement grades. Students found to be fabricating studio log times will be subject to the University's academic dishonesty policy.

### Sketchbook

From the very beginning of the semester, students will be assigned five studies to be completed in their sketchbooks each week. Many of these will ask the student to address certain compositional problems, but students are also expected to conduct significant sketchbook explorations of their own design. These may include observational sketches, studies from imagination, and conceptual and technical notes. Students are required to spend a minimum of 2 hours each week working in their sketchbooks, and must keep a log of these hours on the inside of the sketchbook's front cover.

### Readings

We will be reading from two textbooks during the semester. At the beginning of the semester we will review concepts covered in Painting I, and readdress studio safety. Several chapters from *The Painter's Handbook* by Mark David Gottsegen will be assigned as readings and discussed in class during the first few weeks. In the second half of the semester we will read *What Painting Is* by James Elkins. We will discuss assigned chapters each week in class. You are required to read the assigned chapters before the scheduled discussion meeting, and to actively engage in group discussions about the readings. Failure to do so will limit your technical and conceptual growth in the course, and negatively impact your Involvement grade.

### Critiques

Evaluation and analysis of one's own art and the art of others is important to artistic development. The class will conduct four group critiques during the semester. During these meetings every student is expected to engage the group in discussions about her artwork, and to provide thoughtful and informed feedback to his peers. Attendance and participation in critiques are required, and will be reflected in Involvement grades. Additionally, students must attend three art exhibitions during the semester, and prepare written critiques of work that they view in person. These short critical responses will help students apply concepts learned in class to become more thoughtful viewers and artists. To encourage engagement of the broader artistic community, at least one of the exhibitions must occur off-campus.

## **Involvement**

### Attendance

Art studios are experiential learning environments. There is no adequate substitute for time spent in the studio, working alongside one's peers. In addition to missing demonstrations and announcements by the instructor, absent students will miss the opportunity to receive timely feedback, and will not be contributing to the learning of others. The studio model of learning depends on all participants learning from one another, and so engagement with your peers is a major responsibility in this course. For these reasons, attendance is absolutely essential.

For each absence, the student will lose 25 points from her or his overall Involvement score. Students arriving late or leaving early will lose 1 point for each minute of class time missed (up to 25 points). At the instructor's discretion, students may recover some portion of these points by executing additional studio problems, sketchbook assignments, or related work. It is the student's responsibility to contact the professor to inquire about missed work and to schedule an office meeting to request recovery assignments. If at all possible, office meetings and recovery work should take place prior to subsequent class meetings. Class time **WILL NOT** be used to discuss recent absences or to assign recovery work – being prepared for class means that the student has already taken care of these issues.

### Participation

Engagement with the studio community is a necessary element of success for all students. In addition to being present and punctual at every class meeting, each student is expected to contribute to the productive learning environment. Each student must be prepared for class meetings with the required materials, have completed the assigned work, be prepared for critiques, and participate in class discussions.

Students should work diligently during class, for the entire period. Learning to paint requires a significant time commitment on the part of the student, and engaging for the assigned amount of time is at least as important as completing a certain number of paintings. For this reason, students who finish daily exercises before the designated class time has passed will be expected to repeat the exercises, or otherwise engage in painting practice until the class meeting has ended.

### Online Involvement

This course is enhanced by online communications. All PowerPoint presentations, handouts, grades, and the syllabus will be available on the course's Blackboard site (available at *url*). There is also a blog for this course (available at *url*). Students are strongly encouraged to post images of their artwork, to comment on peers' work, and to invite interested family and friends to join in the conversation.

### Community Involvement

Students are encouraged to engage the broader community. Art, as a form of communication, requires an audience to be complete. Students should conceive of ways to address local, campus, and global communities with their artwork.

The instructor will frequently inform students of exhibition opportunities and local art events. Students will be required to attend three exhibitions throughout the semester (at least one off campus) and submit written critiques (see "Course Work" above).

### Studio Etiquette

Cell phones must be turned off or silenced upon entering the studio, and should not be used (including to send or receive text messages) except during breaks. Students may listen to earphones while they work, but must keep the volume low enough that they can hear the instructor's general comments, and that their music doesn't disturb those around them. While some amount of conversation is expected, students should avoid excessive off-topic chatter, as this may disturb some students' concentration.

## **Evaluation**

<u>Portfolios</u> (selections of in-class drawings and studio problems) .....	<b>500</b>
Sketch Portfolio (weeks 1-4)	100
Direct Portfolio (weeks 5-8)	100
Indirect Portfolio (weeks 9-12)	100
Series Portfolio (weeks 13-16)	200
<u>Sketchbook</u> .....	<b>250</b>
Weekly Sketchbook Assignments (75 sketches total)	150
Additional sketchbook exploration	100
<u>Involvement</u> .....	<b>250</b>
Critiques (in-class and written exhibition critiques)	100
Studio Log (2-hour weekly requirement)	100
Preparedness and Engagement	<u>50</u>
	<b>1000 points</b>

### **Materials**

The instructor will contact each enrolled student prior to the semester's beginning to discuss supplies needed for the first day: ream of recycled printer paper and black felt-tip marker. Additional required supplies and suppliers will be discussed during first class meeting. Most of the required supplies will be needed at the beginning of Week 3. This allows time for students to order from online suppliers or to gather necessary supplies from local sources. Students not prepared with necessary supplies on any given class day will lose points from their participation grades, as such lack of preparedness inhibits productivity and prevents student engagement.

*\* Materials marked with an asterisk may be left over from Painting I or Drawing I, and may not be necessary to purchase - check your inventory.*

### Textbooks

*The Painter's Handbook (revised and expanded)* by Mark David Gottsegen (Watson-Guption)\*  
*What Painting Is* by James Elkins (Routledge)

### Media

graphite pencils\*  
vine charcoal, 1 box of 30 assorted sticks\*  
gouache, 4 15ml tubes, colors discussed first day\*  
oil colors, 6 37ml and 1 200ml tubes, colors discussed first day  
walnut oil\*  
alkyd painting medium

### Supports

sketchbook, approximately 10 x 8", at least 70 lbs., spiral or sewn binding  
24 x 18" newsprint or drawing pad\*  
primed canvas roll, at least 8 square yards\*  
30 x 36" sheet of hardboard or plywood\*  
stretched canvases, 6 approximately 24 x 18"  
wood for constructing 2 canvases and 2 panels, discussed 2<sup>nd</sup> week  
hardboard or plywood for constructing 2 panels, discussed 2<sup>nd</sup> week  
canvas for stretching, discussed 2<sup>nd</sup> week

### Additional Supplies

masking tape, preferably low-tack painter's tape\*  
supply box\*  
synthetic or bristle brushes, 8-10, varieties discussed first day\*  
flexible steel palette knife\*  
flexible steel painting knife\*  
staple gun/staples\*  
shop towels, either heavy duty paper towels or recycled t-shirt material\*  
jars, 2 or 3 small (2-4 oz.) and 3 large (24-32 oz.), with lids\*  
latex or nitrile gloves\*  
plastic wrap\*  
palette, options discussed first day\*

Kyle McKenzie (Sample Syllabus: Painting II)

<b>WEEK #</b>	<b>IN-CLASS PAINTINGS / DEMOS</b>	<b>LECTURES, CRITIQUES, READINGS, DUE DATES, ETC.</b>	<b>STUDIO PROBLEMS 2 HOURS/WEEK</b>	<b>SKETCHBOOK 2 HOURS/WEEK</b>
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Part 1: Oil Sketching and Studio Basics

1	Oil Sketches	Course introduction, syllabus, materials, studio safety etc.  Reading Discussion: Intro. & Chapters 1 & 5, <i>The Painter's Handbook</i> by Mark Gottsegen.	Oil Sketches	Studies from daily environment.
2	Oil Sketches  Constructing and Preparing Canvas Supports	Color Theory Review  Reading Discussion: Chapters 2 & 3, Gottsegen.	Oil Sketches	Studies from daily environment.
3	Oil Sketches  Constructing and Preparing Rigid Supports	Individual meeting to discuss first portfolio.  Reading Discussion: Chapters 4, 6, & 7, Gottsegen.	Oil Sketches	<i>Studies from daily environment.</i>
4	Painting #s 1 & 2: Alla Prima	Critique #1  4 Week Portfolio and Sketchbook due by 5:00 p.m. Friday.	Portfolio	<i>Studies from daily environment.</i>

Part 2: Direct Painting

5	Underdrawing  Painting #3: Extended Alla Prima	Reading Discussion: Chapter 9, Gottsegen.	Continue work from class.	Object value studies.
6	Painting #3, continued.	Written Critique #1 due by 5:00 p.m. Friday.	Continue work from class.	Object value studies.
7	Painting #4: Extended All Prima		Continue work from class.	Still life value studies.
8	Painting #4, continued.  Grisaille Demo	Critique #2  Reading Discussion: Intro. & Chapter 1, <i>What Painting Is</i> by James Elkins.  8 Week Portfolio and Sketchbook due by 5:00 p.m. Friday.	Portfolio	Still life value studies.

Kyle McKenzie (Sample Syllabus: Painting II)

<b>WEEK #</b>	<b>IN-CLASS PAINTINGS / DEMOS</b>	<b>LECTURES, CRITIQUES, READINGS, DUE DATES, ETC.</b>	<b>STUDIO PROBLEMS 2 HOURS/WEEK</b>	<b>SKETCHBOOK 2 HOURS/WEEK</b>
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<b>Part 3: Indirect Painting</b>				
9	Painting #5: Grisaille	Reading Discussion: Chapter 2, Elkins.	Oil Sketches  Continue work from class.	Figure/environment studies.
10	Painting #6: Grisaille  Painting #5: Glazing/Scumbling	Written Critique #2 due by 5:00 p.m. Friday.  Reading Discussion: Chapter 3, Elkins.	Continue work from class.	Series planning and research.
11	Painting #6: Glazing/Scumbling  Constructing and Preparing Canvas and Rigid Supports (review)	Reading Discussion: Chapter 4, Elkins.	Continue work from class.	Figure/environment studies.
12	Painting #s 5 & 6, continued.	Critique #3  Reading Discussion: Chapter 5, Elkins.  12 Week Portfolio and Sketchbook due by 5:00 p.m. Friday	Portfolio	Series planning and research.

<b>Part 4: Series</b>				
13	Series Portfolio	Lecture on final series.  Reading Discussion: Chapter 6, Elkins.	Portfolio	Series planning and research.
14	Series Portfolio	Written Critique #3 due by 5:00 p.m. Friday.  Reading Discussion: Chapter 7, Elkins.	Portfolio	Series planning, research, and artist statement draft.
15	Series Portfolio	Individual Meetings to discuss final portfolio.  Reading Discussion: Chapters 8 & 9, Elkins.	Portfolio	Future Series Concepts/Supporting Observational Sketches
16	Series Portfolio	Critique #4  Final Portfolio and Sketchbook due by 5:00 p.m. Friday.	Portfolio	Future Series Concepts/Supporting Observational Sketches