

## **Painting III: Form and Content in Painting**

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### **Course Description**

Students will broaden technical knowledge of painting while exploring content issues. Material studies will build on Painting I and II, as students investigate self-determined conceptual directions through experimentation with several different painting media. Early in the semester students will develop a conceptual theme to explore throughout the semester, giving their technical experiments focus and lending continuity to their progressive studies. Emphasis will be on form/content relationships, as students examine the ways that methods and materials affect meaning in their work. Media explored in this course will include water-soluble painting media such as gouache, transparent watercolor, acrylic, and casein; various oil media; and other nontraditional materials. Methods will include traditional and contemporary painting techniques, original paint application methods, and the use of various digital and historical technologies in the painting process.

### **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 numerous painting media, techniques, and methods.
6. Apply media toward personal artistic goals.
7. Describe conceptual issues addressed in personal work, and begin to develop these further.
8. Address painting as both a means of personal expression and an engagement with the broader culture (local, national, global).
9. Diligently record visual notes from imagination and observation in an ongoing sketchbook practice.

### **Course Work**

The studio is a laboratory. Students will experiment with numerous painting materials and methods, including some not traditionally associated with painting. The instructor will introduce materials and processes, lecture on relevant historical and theoretical concepts, and provide guidance in maintaining a safe and productive investigation, but the majority of class time will be spent in student-driven formal and conceptual

experimentation through painting. Diligence in continuing work outside of class, and complete engagement in critiques is essential to success in this course.

### In-Class Paintings

Periodically, students will explore specific painting media or methods through in class exercises. The student, who is expected to attend every class meeting with necessary materials and preparations to productively engage the studio-laboratory, will initiate most coursework. The class meeting is the student's opportunity to receive assistance or suggestions from classmates and the instructor, to participate in formal and informal critiques, to compare findings, and see others' progress. This time should be used as productively as possible.

### Studio Problems

Due to the intensive investigations required of students in this course, it is essential that they make productive use of the studio outside of regular class time.

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. Students are required to spend a minimum of four 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 four-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 four-hour minimum must be met each week, regardless of prior studio habits. Students who fall short of four 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

By this point in your education, you should work in your sketchbook habitually. The instructor will occasionally assign specific problems, but for the most part students are expected to maintain an active sketchbook practice without prompting. Sketchbooks will be collected with portfolios every four weeks, and scored according to breadth and depth of technical and conceptual investigation displayed inside.

### Readings

In lieu of purchasing a textbook for this course, students are required to subscribe to an art publication that exhibits and/or discusses contemporary painting. Each week one student will choose an article for the entire class to read and lead a discussion over the piece. All students are required to have read the chosen article before class, and actively engage in discussions. Failure to do so will limit your technical and conceptual growth in the course, and negatively impact your Involvement grade.

### Critiques

Critiques will take on a greater emphasis in this course, than in previous painting courses. You and your peers are all experienced painters at this point, and the quality and quantity of useful feedback that you can provide one another will be great. During these meetings every student is expected to engage the group in discussions about personal artwork, and to provide thoughtful and informed feedback to peers. Attendance and participation in

critiques are required, and will be reflected in Involvement grades. As in previous courses, students must submit three written critiques of exhibitions visited.

## **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 required to post images of their artwork, to comment on peers' work, and strongly encouraged to invite interested family and friends to join in the conversation.

### Community Involvement

Artists must 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).

Additionally, each student is required to enter at least one juried exhibition during the semester.

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> .....	<b>500</b>
Midterm Portfolio (weeks 1-8)	200
Final Portfolio (weeks 9-16)	300
 <u>Sketchbook</u> .....	 <b>100</b>
 <u>Involvement</u> .....	 <b>400</b>
Critiques (in-class and written exhibition critiques)	150
Article Discussions	100
Studio Log (4-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. Additional required supplies and suppliers will be discussed during first class meeting. There will be many different supplies needed throughout the semester. Some you may have already, others can be shared with classmates. 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.

Textbook

subscription to art publication of student’s choice, discussed first day

WEEK #	LECTURES & DEMOS	CRITIQUES, DUE DATES, ETC.
1	Course introduction, syllabus, materials, studio safety, etc.  <b>Form/Content: Always Interdependent</b>	Article Discussion (instructor led)  Annotated list of possible themes due by 5:00 p.m. Friday.
2	Transparent Watercolor, Gouache, and Casein	Article Discussion (student led)  Statement addressing chosen theme due by 5:00 p.m. Friday.
3	“	Article Discussion (student led)
4	Acrylic and Alkyd	Article Discussion (student led)  Critique #1
5	“	Article Discussion (student led)
6	Oil Media: The long list.	Article Discussion (student led)  Critique #2
7	“	Article Discussion (student led)  Written Critique #1 due by 5:00 p.m. Friday.
8	Using digital processes to make paintings (out of paint).	Article Discussion (student led)  Critique #3  Midterm Portfolio due by 5:00 p.m. Friday.
9	“	Article Discussion (student led)
10	Painting/Collage	Article Discussion (student led)  Critique #4
11	“	Article Discussion (student led)  Written Critique #2 due by 5:00 p.m. Friday.
12	Painting Without Paint	Article Discussion (student led)  Critique #5
13	“	Article Discussion (student led)
14	Final Painting(s): Self-determined problems.	Article Discussion (student led)  Critique #6
15	“	Article Discussion (student led)  Written Critique #3 due by 5:00 p.m. Friday.
16	“	Article Discussion (student led)  Critique #s 7 & 8  Final Portfolio due by 5:00 p.m. Friday