ARTS 4303.001 Advanced Painting

Spring 2012
Instructor: Joe Pena
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Office: Center for the Arts 209A
Office Hours: MW 10:00-12:30pm

Course Schedule: M/W 6:30 – 9:20 pm
Location: Hamlin Studios

Course Description

*Advanced Painting* is a rigorous course that will focus on the production of a cohesive body of independently-driven work with an emphasis on developing the students’ technique and vision further. The class will consist of independent studio work, as well as intensive group and individual critiques wherein I will assist the students in simultaneously developing their ideas and painting practice. While personal expression is the overall major concern of an artist’s interest in painting, the concern for this course will be to develop visually through assignments that place an emphasis on skills and processes. Through this understanding it should enhance one’s capability in visual organization, and aid in helping the student understand and identify with what makes a painting successful.

**Student Learning Outcomes:**

The Student will:
- Further research, plan, explore, & develop concepts for making art.
- Develop a strong critical vocabulary for evaluation of personal artwork and to the analysis of relationships among parts (formal design principles: Balance, Rhythm, Proportion, etc)
- Further develop individual skills and techniques towards the development of a style.
- Develop a sketchbook which documents the originality of concept and image, both through ideation and execution.
- Study other artists, their art, philosophies and art processes through computer web site access, publications, and periodical resources.
- Study modern and post modern movements / artists with an emphasis on becoming more aware of various aesthetic philosophies and theory.

The four main areas of discussion during critiques will be the following, of which students will be able to articulate thoroughly:

**Content:** The theme or parameters for what needs to be said visually.
**Imagery:** The vehicle for the content. Imagery needed to express the content.
**Application:** How the paint is applied to the canvas and why.
**Influence:** The issues or elements that the artist was concerned with in making a painting.
**Course Structure:**
The instructor will meet with the students privately in the beginning to begin a discussion on the ideas, imagery and techniques of the student’s desired choice of work.

**Course Work Requirements:**
The course will be divided into four critiques (schedule to follow) with two works being completed prior midterm grades, and two for the final grades. The four critiques will be divided as such:

*Critique 1: Discussion on the preliminary under painting for the first two works.*
*Critique 2: First two completed paintings.*
*Critique 3: Discussion on the preliminary under paintings for the next two works.*
*Critique 4: Last two completed paintings and multimedia project (see below).*

**Multimedia project:** As an exercise in multidisciplinary studies, a small project will be due for the final critique of an extension of your current work. This may come in the form of an installation, sculpture, video, or multimedia drawing.

You will be required to have ten sketches for every one painting to be critiqued. It is imperative to fully understand all aspects of an idea before attempting the painting. You should have full confidence in your painting decision. These will be recorded in your sketchbook.

I will also show PowerPoint presentations regularly of past and current painters to broaden our focus and create a context for our practice.

All methods and mediums of producing work including drawing media will be encouraged and explored based upon the desires of each individual student.

Developing by working and reworking is an important part of the intuitive process.

**Methods of Evaluation:**
Students will be evaluated on the development and execution of their ideas, attendance, overall improvement, their oral and written participation in critiques and discussions, the completion of each assignment, and the excellence of their total body of work. All work presented in class critiques must be completed unless otherwise discussed with the instructor.

**Grading Criteria:**
Grading will be based on the six works you complete throughout the semester and determined by progress, craftsmanship and creativity. Of the six, the lowest grade will be eliminated. The letter grade and its corresponding numerical value is as follows:

**“A” (90 – 100)**
- Excellent work and consistent, exemplary effort
- A strong compositional sense (ordering of edges, shapes, values, clarity, detail etc.)
- All illusions of spatial movement and volume are clear and easily understandable

**“B” (80 – 89)**
- Above average work, shows considerable growth
- Compositional sense is becoming stronger.
- All spatial movement and volume are clear and easily understandable

“C” (70 – 79)
- Satisfactory work, some progress, good attendance

“D” (60 – 69)
- Work needs improvement, poor attendance
- Spaces and volumes are unclear and ambiguous
- Lack of control over materials and illusions

“F” (Below 59)
- Shows little progress and effort
- Insufficient growth in skill

Sample grading: 85 + 75+ 45+ 70 + 90 + 85 = 405 / 5= 81 (B) Final Grade

Additional requirements:
In addition to the paintings completed in class, there will be two - three required activities with a short paper due:
- Artist studio visit: The instructor will arrange a studio visit with 1-2 local artist(s).
- Critique of an exhibition: Students will be required to view an exhibition and write a short response.

Grading Policies:
Late or incomplete work on the day of the critiques will be lowered by a letter grade, unless otherwise discussed with the instructor. Students who miss critiques will automatically be lowered by a letter grade, unless otherwise discussed with the instructor.

Attendance Policy
The professor is an important facilitator in the student’s development. The student who develops poor attendance habits will not be considered to have taken adequate advantage of the available resources. Students who habitually come to class (or class break) late, leave during class or leave early demonstrate negative interest and energy level. This will always affect the quality of the product in a negative way.

Three unexcused absences will result in your dropping a letter grade in the course. An additional unexcused absence will result in dropping another letter grade.

Five unexcused tardies, leaving during class or leaving early, result in dropping a letter grade in the course.

PROFESSIONAL REQUESTS:
1. Get to class on time and don’t leave early.
2. Be courteous to your fellow students.
3. I do not mind music with headphones, but all music must be turned off while I speak
4. You are here to paint, not to socialize. Hold conversations until break time.

Academic Honesty
**Student Handbook:** Students who violate academic integrity and regulations (see current University Catalog) by plagiarism, other academic dishonesty or disruptive behavior will be held accountable by faculty and may have their grades adjusted accordingly.

**Cleanup**
Keep your area clean. Unnecessary clutter will hinder your productivity and performance. All paint must be properly disposed of. Turn your lights off when you leave. Anything left behind after the cleanup will be discarded (projects, supplies, etc.)

**Notice to Students with Disabilities:** College of Art and Humanities complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you need disability accommodations in this class, please see me as soon as possible. Please have your accommodation letter from TAMU_CC Services for Students with Disabilities Office with you when you come see me. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office (located in Driftwood 101) at 825-5816.

**Academic Advising:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**Grade Appeals Process:** As stated in the University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. The Documents are accessible through the University Rules Website at [http://www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and / or guidance in the grade appeal process, students may contact the Office of Student Affairs.

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**Advanced Painting**

**HAZARDOUS MATERIALS LIST**
Alizarin Crimson
Relative Toxicity Rating
Skin: Slight
Inhalation: Slight
Ingestion: Slight
*May cause allergies in a few people.

Burnt Sienna
No significant hazards.

Burnt Umber
Relative Toxicity Rating
Skin: Not significant
Ingestion: High

Contains manganese dioxide, a poison which causes serious nervous system disorders resembling Parkinson’s Disease.

Cadmium Barium Red
Cadmium Barium Orange
Cadmium Barium Yellow
Cadmium Red
Cadmium Orange
Cadmium Yellow
Cadmium Vermillion Red
Relative Toxicity Rating
Skin: Not significant
Inhalation: High
Ingestion: High

May cause kidney damage; anemia; loss of smell; gastrointestinal problems; and bone, teeth, and liver damage. Suspected carcinogen.

Cobalt Blue – Green – Violet
Relative Toxicity Rating
Skin: Slight
Inhalation: Moderate
Ingestion: Slight

Repeated skin contact may cause allergies especially at elbow, neck, and ankles. Chronic inhalation may cause asthma and possible fibrosis. Ingestion may cause acute illness with vomiting, diarrhea, and hot flashes.

Flake White
Relative Toxicity Rating
Skin: Slight
Inhalation: High
Ingestion: High

Ingestion or inhalation can cause lead poisoning. Common effects include weakness, headaches, irritability, malaise, pain in joints and muscles, liver and kidney damage, and possible birth defects.
Ivory Black
No specific hazards.

Lemon Yellow
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High
Skin contact causes irritation, allergies, or ulcers. Inhalation or ingestion may cause barium poisoning (intestinal spasms, heart irregularities, and severe muscle pain); and in case of ingestion, chromium poisoning (gastroenteritis, vertigo, muscle cramps, and kidney damage). Human carcinogen.

Manganese Blue
Manganese Violet
Relative Toxicity Rating
(See Burnt Umber)

Mars Black – Violet – Yellow – Orange - Red
No significant hazards.

Mars Brown
(See Burnt Umber)

Mixed White
Contains lead. (See Flake White)

Naples Yellow
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High
Skin contact may cause severe skin lesions. Acute inhalation and ingestion may cause antimony poisoning (metallic taste, vomiting, colic, diarrhea, severe irritation of mouth and nose, pulmonary congestion, and slow, shallow respiration). Lead poison (See Flake White).

Prussian Blue
Relative Toxicity Rating
Skin: Slight
Inhalation: Slight
Ingestion: Slight
By itself only slightly toxic. However, it can produce extremely toxic hydrogen cyanide gas if heated to decomposition or exposed to strong ultraviolet rays (sunlight).

Phthalo cyanine Blue – Green
Relative Toxicity Rating
Suspected carcinogen.
This pigment is usually contaminated with PCBs, which can cause chloracne, cancer, and birth defects.

**Raw Sienna**
No significant hazards.

**Raw Umber**
(See Burnt Umber)

**Rose Madder**
(See Alizarin)

**Titanium Oxide (Titanium White)**
No significant hazards.

**Ultramarine Blue – Green – Red – Violet**
No significant hazards.

**Vermilion**
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High

May cause skin allergies. Inhalation or ingestion can cause mercury poisoning (damages nervous system and kidneys).

**Paint Thinner**
Avoid prolonged contact with skin and vapors.

**Turpentine**
Avoid breathing vapors or mist. If you experience eye watering, headaches, or dizziness, wear protective respirator (NIOSH/MSHA TC 23C or equivalent) or leave the area.

Repeated and prolonged exposures to solvents can cause permanent brain damage and nervous system disorders; intentional misuse can be fatal.

All solvent containers must be closed when not in use.

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**Supply List for Oil Painting**

**I. Paint**

All of the ten spectrum hues plus black and white are needed for full mixing potential. While you can get along with less, you will be severely limited in what you can achieve without frustration, since many hues cannot be mixed and must be chemically manufactured from special ingredients. With a very limited palette you must learn to be very ingenious in order to make the most of what you have.
<table>
<thead>
<tr>
<th>Spectrum Hue</th>
<th>Oil Color Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red-purple</td>
<td>Alizarin crimson</td>
</tr>
<tr>
<td>Red</td>
<td>Cadmium red medium</td>
</tr>
<tr>
<td></td>
<td>Cadmium red light</td>
</tr>
<tr>
<td>Yellow-Red</td>
<td>Cadmium orange</td>
</tr>
<tr>
<td>Yellow</td>
<td>Cadmium yellow light</td>
</tr>
<tr>
<td></td>
<td>Cadmium yellow medium</td>
</tr>
<tr>
<td>Yellow-green</td>
<td>Permanent green light</td>
</tr>
<tr>
<td>Green</td>
<td>Phthalocyanine green</td>
</tr>
<tr>
<td>Blue-green</td>
<td>Manganese blues</td>
</tr>
<tr>
<td>Blue</td>
<td>Cobalt blue</td>
</tr>
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<td></td>
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<td></td>
<td>Prussian blue</td>
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<tr>
<td>Purple</td>
<td>Dioxazine purple</td>
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<tr>
<td></td>
<td>Ultramarine violet</td>
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<tr>
<td>White</td>
<td>Titanium white</td>
</tr>
<tr>
<td></td>
<td>Zinc white</td>
</tr>
<tr>
<td>Black</td>
<td>Ivory black</td>
</tr>
</tbody>
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**Limited Palette**

- Permanent green light
- Cadmium medium red
- Cerulean blue
- Yellow ochre
- Ultramarine blue
- Alizarin crimson
- Raw Sienna
- White
- Black
- Cadmium yellow medium
- Burnt umber
II. Grounds – Mediums

Utrecht Gesso
Liquin
Turpentine

III. Brushes

One of each of the following:
Oil: China Bristle Flats- #3,4,6,8
(The “Masters Touch” white taklon brushes will work great as well and are preferred)
2” flat utility brush for gesso

IV. Other Necessary Supplies

Palette knife
Glass palette-to mix paint (approx. 18” x 24”)
Poster board-to be gessoed and used for quick oil sketches
Glass Jar for thinning and cleaning brushes
Sketchbook 6” x 8” – 8” x 10”
Various size rags

Painting surfaces: Dependant on what you prefer to use. If your not sure or haven’t tried it yet, use the MDF panels that you can purchase at Home Depot and have them cut it down for you. It is cheaper and in my opinion a better surface to paint on.

Canvas- recommended sizes: 20”x24” and 24”x30” for now.

4’ x 8’ sheet of MDF masonite board (3/8” thickness not 1/8”) and have them cut it down to 20” x 24” and 24” x 30” sheets.

RECOMMENDED TEXTS: