ARTS 4303.001 Advanced Painting

Spring 2013
Instructor: Joe Pena
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Office: Center for the Arts 209A
Office Hours: Campus Office- M/W 11:50 am – 12:35 pm or by appointment
Hamlin Studios Office – M/W 5:15 – 6:45 pm

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 course will be divided into two segments with the first month of the class devoted to creating a series of small studies. All works will be 12” x 12” resulting in four completed pieces. While the basis of the studies will be a simple still –life, it is meant as a mere reference, and you will be encouraged to experiment with mark making, composition, style and imagery.

The second part of the class will focus on the implementation of a personal body of work. The instructor will meet with the students privately in the beginning of this time for a discussion on the ideas, imagery and techniques of the student’s desired choice of work.

**Course Work Requirements:**

This will incorporate 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: First study
Critique 2: Second study
Critique 3: Third study
Critique 4: Fourth study

*Critique 5*: Discussion on the preliminary under painting for the first work.
*Critique 6*: First completed painting.

*Critique 7*: Discussion on the preliminary under paintings for the next two works.
*Critique 8*: Last two completed paintings and two completed drawings.

**PowerPoint presentation:** You will be required to introduce the class to a contemporary artists of your choice via a 10 – 15 min. PowerPoint presentation or website of the artists.

You should have eight to ten (8 – 10) sketches/compositions 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 regular presentations of past and current painters to broaden our focus and create a context for our practice.

While traditional oil paint will be the primary painting media, all methods and mediums of producing work including various drawing media will be encouraged and explored based upon the desires and proper execution 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

**Additional requirements:**
In addition to the paintings completed in class, there will be two 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. **Three** 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. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

Supply List for Intermediate 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>
<tr>
<td></td>
<td>Ultramarine blue</td>
</tr>
<tr>
<td>Blue-purple</td>
<td>Phthalocyanine blue</td>
</tr>
<tr>
<td></td>
<td>Prussian blue</td>
</tr>
<tr>
<td>Purple</td>
<td>Dioxazine purple</td>
</tr>
<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
Raw umber

II. Grounds – Mediums

Utrech Gesso
Liquin
Turpentine

III. Brushes

One of each of the following:
Oil: China Bristle Flats, rounds, and filberts- #3,4,6,8
(The “Masters Touch” white taklon brushes will works 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”):
    Binswanger Glass, 4019 Brett St. (behind the Polo Loco on SPID and Weber ST.
Glass Jar for thinning and cleaning brushes
Sketchbook 6” x 8” – 8” x 10”
Various size rags

Painting surfaces: Dependent 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: (3) 24” x 32”, (4) 12” x 12”
Heavy Grade Canvas, burlap, denim, and or other heavy weight material will also be considered.

4” x 8” sheet of MDF Masonite board (3/8” thickness not 1/8”) and have them cut it down to 24” x 32”

What you need for Wednesday September 29, 2012:
Paint brushes; Turpentine; RAW UMBER Oil paint; Glass palette; rags; Glass jar; and Sketchbook.