GEORGE MASON UNIVERSITY
School of Art Division of Painting and Drawing
Spring 2016

AVT 232 Painting I
Tuesday / Thursday 1:30 pm – 4:10 pm
Instructor: Nathan Loda
Email: nloda@gmu.edu
Office Hours: By appointment only

This class fulfills a Mason Core requirement for Arts.

Mason courses in the film making, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture and visual narrative within historical contexts.

Learning Outcomes:

Students who successfully complete a course in the Arts category must meet the first learning outcome and a minimum of two of the remaining four learning outcomes:

1. Demonstrate an understanding of the relationship between artistic process, and a work’s underlying concept, and where appropriate, contexts associated with the work.
2. Identify and analyze the formal elements of a particular art form using vocabulary and critique appropriate to that form.
3. Analyze cultural productions using standards appropriate to the form, as well as the works cultural significance and context.
4. Analyze and interpret the content of material or performance culture through its social, historical, and personal contexts.
5. Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.

Arts goal
Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

COURSE DESCRIPTION
In this course students are introduced to the materials, tools and techniques of oil painting and are instructed in skills and methods (indirect and direct) basic to the discipline through lectures, demonstrations, critiques as well as one to one instruction. As they work from observation to progress and become skilled in controlling the medium and understand the process of creating a work of art with paint, students also learn about the conceptual and compositional structure of Painting, in order to continue developing their aesthetic ability and visual perception.
OBJECTIVES
The course’s objectives are:
(a) To give students an understanding of the inherent characteristics of paint, to introduce them to the tools available to the artist (brushes, canvas, mediums, etc.), and to teach them the basic skills required (i.e. stretching a canvas, priming, etc).
(b) To specifically focus on oil painting so that students become familiar with the discipline and gain a solid technical foundation in terms of paint handling and application (i.e. brushwork, blending, painting knives), by working with a variety methods and techniques (i.e. scumbling, glazing, ala prima).
(c) To further develop the students’ formal training (i.e. with regards to the principles of art as they relate to compositional arrangement), as well as their understanding of Color.
(d) To stimulate the students’ observational and organizational skills, so that they can begin to discover and develop their own personal creative vocabulary.
(e) To introduce students to the work of various painter
CONTENT

Students will examine the following:

1. Painting materials and tools. Understanding safety in the studio.
2. Supports and grounds. Learning how to stretch and prime a canvas.
3. Controlling and selecting the right brushes, knives and other tools.
4. Review of basic color theory. values and hues, adjacents, complements, warm and cool colors and their effect on the composition, contrast, color harmonies, saturation.
6. Indirect and Alla prima painting. Impressionism.
8. Working from observation: content, format, etc.
9. Rendering flesh tones and working with edges (hard and soft).
10. Making choices, developing ideas, beginning to interpret visual stimuli
11. Understand how a painter may successfully incorporate ideas and sources beyond observation in his or her work.

AXIOMS (Do not abide by these all the time...just a reference)

In any layer:

Paint from warm to cool.
Paint from thin to thick.
Paint from lean to fat.
Paint from dark to light.
Paint from loose to tight.
Paint from big to small.
Use the largest brushes possible.
Avoid using white as long as possible. Make as many midtones as possible without white.
Paint light not objects as long as possible.
Use as few colors as possible.
Remember that any daylight scene has one color of light and one opposite color in all the shadows.
After a certain point, removing paint can be more effective than adding it. After another certain point, removing paint becomes your only option.
Cover the surface evenly, don’t let a problem area distract you.
Your agenda for the painting may not be where it wants to go. Allowing it to succeed on its own terms might be more interesting.

MATERIALS LIST

Basic Supplies:
9"x12" sketchbook
Pencil for sketch book (2B)
Vine charcoal
Tackle box or other box to hold materials
Brush cleaner container: 2 glass or tin jars, clear container with a metal coil works well
Mineral Spirits
“The Masters” Artist Hand Soap, good for hands and brushes
9”x12” or 14”x11” piece of glass or plexi for paint palette.
X-Acto scraper knife
Basic palette knife
Artist’s tape (1 roll, 1-inch wide)
Old rags / towels to clean brushes (A MUST-HAVE)

*If you want to stretch your own canvas, you need:
   Gallon of gesso / Staple gun and staples / scissors / 3” brush
   Stretcher Bars, Unprimed cotton duck canvas

*I prefer to prime my canvas with a neutral light grey. You can mix your own with acrylic gesso, acrylic ivory black, and acrylic yellow oxide. You can also purchase Daniel Smith’s “World’s Best Grey” gesso.

Medium:
Liquin 250 ml (quick drying and easy to transport.)

Paint: (Purchase student grade paint)
Titanium White, small= 37ml or large tube = 150 ml
Burnt Sienna, small = 37 ml
Raw Sienna, small
Ultramarine Blue, small
Cobalt Blue, small
Cadmium Red light, small
Alizarin Crimson, small
Cadmium Yellow Light, small
Cadmium Yellow Medium, small

Additional colors that are useful.
Indian Yellow
Prussian Blue
Cobalt Violet
Cadmium Green
Cadmium Orange
Cadmium Red medium
Zinc White

Brushes: Hogs hair, oil and/or acrylic brushes (long handles)
#10 Bright
#8 Filbert
#6 Bright
#2 Bright or Filbert
#0 Bright

Canvas: (This is rough estimate, You can purchase canvas on a project basis so you don’t have to buy all them at once, just when you need them)
3 canvases 9” x 12” or 12” x 12” for small studies
5 canvases Sizes 11” x 14” – 36” x 40” (at least one painting must be larger than 18” x 24”)


SOURCES FOR SUPPLIES

Plaza 3045 Nutley Street Pan Am Shopping Center Fairfax, VA (703) 280-4500
Utrecht Art Supply (good prices, own brand inexpensive paints, student discount) 1250 Eye Street, NW (at 13th and NY Ave) Washington, DC (202) 898-0555
Craft stores such as Michael’s and AC Moore have some limited supplies but offer great coupons and good prices.
www.dickblick.com

EVALUATION AND GRADING:

70% Preparation/participation
Class attendance
Arrive on time with materials, prepared to work
Always attend and participate in class
Demonstrate industriousness during class hours

Critique and Assignment Deadlines
Meet critique deadline with completed assignments
Set up your work before critique start time

Critique Participation
Present your work using thoughtful and articulate language
Contribute reasoned commentary about the work of your peers
Demonstrate earnest engagement with your own work in critique

30% artistic achievement
Work demonstrates:
Level of mastery of materials and techniques
Level of careful attention to the goals of each assignment
Evidence of hours of labor appropriate to each assignment
Quality of independent and thoughtful inquiry
Quality of innovative and imaginative response to assignments
Level of overall artistic achievement

GRADING STANDARDS

For a grade of A:
• No more than two missed classes
• 100% attendance at critiques
• Mature, innovative, and independent production of all required work by deadline
• Work is superlative, demonstrating the highest level of artistic achievement
• Work demonstrates a clear mastery of assignment concepts and techniques
• Work demonstrates thoughtful and attentive response to issues raised at critique
• Attendance and highly committed participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers and self)
For a grade of B:
All work completed by deadline
No more than four missed classes
Mature, consistent, and innovative production of all required work by deadline
Work demonstrates a high level of artistic achievement
Work demonstrates a strong understanding of assignment concepts and techniques
Work demonstrates thoughtful response to issues raised at critique
Demonstrated growth in artistic thinking and production
Attendance and participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers)

For a grade of C:
No more than five missed classes
All work completed
Level of artistic achievement
Attendance at all critiques
Work demonstrates a basic knowledge of materials and formal elements
Work demonstrates a fundamental understanding of the assignments
Student has worked hard and consistently and work demonstrates a satisfactory

For a grade of D or below:
Five or more missed classes
Missing critique(s)
Incomplete project assignments
Low level of commitment
Lack of participation and involvement with class discussions

CLASS SCHEDULE

Week #1: Introduction/ Syllabus Review. Class format, basic ideas of painting, paint, color, technique, etc.

Week #2: Still life study. Working with Complementary Colors.

Week #3: Still life study, painting Direct, alla prima painting.

Week #4: Still life study, painting Indirect, Introduction to Old Masters techniques, Glazing and building layers

Week #5: Continue Glazing and developing color. Critique of Still life studies.

Week #6: Project #1: Developing personal narratives in a Still life.

Week #7: Work on Project #1.

Week #8: Critique Project #1, Introduce Project #2: Landscape painting.

Week #9: Work on Project #2

Week #10: Critique Project #2, Introduce Project #3: Learning from the Masters.
**Week #11:** Work on Project #3

**Week #12:** Critique Project #3, Introduce Project #4: Self Portrait.

**Week #13:** Work on Project #4

**Week #14:** Critique Project #4, Introduce Project #5: Final, Painting your Story.

**Week #15:** Work on Project #5

**Finals Week:** Review of all finished Project pieces.
University and School of Art Policies

In accordance with George Mason University policy, **turn off all cellular telephones and other wireless communication devices at the start of class**. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

**Commitment to Diversity**
This class will be conducted as an *intentionally* inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

**Statement on Ethics in Teaching and Practicing Art and Design**
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

**Open Studio Hours**
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted outside the studios.

**School of Art Print Studio**
School of Art Print Studio (SOAP) is located in the School of Art Building on the Fairfax Campus. As a non-profit studio, SOAP offers a variety of services including printing and production services to students, faculty and staff. All jobs are processed with high quality materials on state-of-the-art equipment, specifically for graphic design portfolios, mixed-media paintings and reproductions, posters, handmade books, student assignments and proof sheets. More information can be found at soapprint.gmu.edu or 703-993-7203.

**ArtsBus Dates and Credit**
Fall 2015
September 26th
October 24th
November 21st
Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.

Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

**Visual Voices Lecture Series Fall 2015**
Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20-9:00 p.m. in Harris Theater.

- **September 3rd** Jon Rubin “Art in Public Life”
- **September 10th** Helen Zughaib “Arab Song – Arab Spring”
- **September 24th** Catherine Kehoe “It’s Not What You Think”
- **October 1st** SOA Grads “Loading Content”
- **October 8th** Steve Badanes + Linda Beaumont “Speak of the Devil”

**Important Deadlines**
- Last Day to Add - **Tuesday, September 8**
- Last Day to Drop (No Tuition Penalty) - **Tuesday, September 8**
- Final Drop (67% Tuition Penalty) – **October 2**
- Selective Withdrawal Period – **October 5 - October 23**
- Incomplete work from Spring/Summer 2015 due to instructor - **October 30**

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for **late adds** (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective **withdrawals and retroactive adds** (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, College Hall C211.

**Students with Disabilities and Learning Differences**
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

**Official Communications via GMU E-Mail**
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.
Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Class participation may be a factor in grading, therefore instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor’s grading policy, as stated in the course syllabus.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else’s words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

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February 20
March 19
April 9

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The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.