AVT 432 001  
Painting III  
MW 10:30a-1:10p  
AB 2046

**Contact Information**

Professor: Paula Crawford  
MW 9:00 – 10:30 am; (other times by appointment)  
Office: 2015  
Phone: x8823  
Prof. Crawford’s email: pcrawfo1@gmu.edu  
paulacrawford.com

“Reality only reveals itself when it is illuminated by a ray of poetry.” - Georges Braque

**AVT 432 Course Objectives and Expectations:**
This course is a bridge between beginning level painting and advanced studio, and assumes the student already has experience in the fundamentals of drawing and painting. This includes experience in the construction and priming of stretchers, surface preparation, color mixing, and the techniques of paint application, as well as a fundamental understanding of aesthetic principles. The student will solidify and build on craft and techniques introduced in Painting I and II, through a series of individual projects in accordance with each student’s interests, level, and experience. These projects are also designed to broaden the student’s thinking, processes, research, and technical resources with an eye to the development of a personal vocabulary and original voice.

**General Advice:**
The purpose of this class is to facilitate the development your own artistic voice, and a visual vocabulary and skill set with which to articulate it. Part and parcel of this process is looking at work by other artists (alive and dead!) both for lessons in technique and, perhaps even more importantly, as a means of contextualizing yourself within the historical moment in which you find yourself. Read art magazines, but also poetry and literature. Visit museums and galleries, look at art books, talk to one another about ideas! Have informal crits with your classmates! Do some all-nighters in the painting studio!

**Expectations and Class Attendance:**
Students are expected to arrive on time and prepared to work. Since much of the learning and course work are accomplished during class time, attendance and class engagement are mandatory. Class studio time is more akin to a science lab than a lecture hall, and thus there is no substitute for good attendance. Painters are expected to work constantly and in an independent manner. You must be willing to expand and deepen what you already know and also to try new approaches, methods, ways of seeing. Be open yet disciplined, curious but also rigorous. Each critique is a hard deadline. If you bring incomplete work to critique or miss critique altogether, there will be a severe grade deduction.

**Painting Project Ideas Guide:**

Find attached a list of project ideas for paintings. Use this as a source list, a diving board from which to jump into new waters. Some are formal studies or skill-building challenges; others are conceptually based. Some are experiments and expansions of materials and process, while others are completely open—a starting place to somewhere.

I encourage you to mix and combine different categories and ideas, for example, take a formal-structure idea and combine its parameters with a content-heavy idea. Mix in a material or format challenge or a new way of using paint. Feel free to draw items from several different categories on the list and combine into a single work.
**Required Course Work:** You are required to create nine paintings during the semester. A group of three works is due at each of the three formal critiques (See Critique Calendar below). Use the attached *Project Ideas Guide* as a source for your nine paintings. Your working plans must be discussed with me.

**Work outside of class:**
This is a three-credit college course. You are expected to work independently at least six hours a week outside of class time. The best students will exceed that. If you do the math, that’s about 18 hours per painting. Be smart and don’t squander class time.

**Grading:**
- **70% of your grade is based on artistic achievement**
  Work demonstrates:
  - artistic achievement
  - an independent and thoughtful inquiry and research
  - a mastery of materials and techniques
  - a clear concept or approach
  - an internal logic
  - an innovative and definable process
  - prolific and high quality production demonstrating evidence of significant labor
  - concrete and well-reasoned responses to issues raised in critique

- **25% of your grade is based on your preparation, industry, participation, and citizenship**
  - Class attendance:
    1. You must arrive on time with all materials prepared to work
    2. You must be engaged and industrious throughout class hours
  - Critiques:
    1. You must be prepared for and participate in all critiques:
      1. Work set up on time
      2. Prepared presentation of your work, with explanations of your conceptual framework, process, related research, references, and context
      3. Serious contribution to dialogue with peers
      4. Earnest engagement in critique of your own work) *(see critique etiquette below)*
  - Deadlines met:
    Work is complete and presented at all critiques
  - Effort and Improvement:
    Work demonstrates a serious and sustained effort marked by improvement

- **5% of your grade is based on your in-class artist presentation:**
  - Presented at scheduled time
  - Presentation demonstrates:
    1. Thorough research
    2. Careful visual organization
    3. Preparation
    4. Logical reasoning for selection of artist

**Critiques:**
Three formal critiques will be held at five-week intervals during the course of the semester. Format for these critiques may vary in the interest of exposing advanced students to different paradigms for thinking about work. Students will be asked to prepare for, contribute to, and follow-up critiques according to these paradigms.
Students are expected to participate fully in class critiques both by offering constructive commentary to their peers and by later considering and applying discussed formal and substantial issues to their own work.

**Basic critique etiquette is as follows:**
- Don’t miss critiques!
- Be there on time, with finished work set up
- Leave your ego at the door
- Remember that your work is being discussed—not you!
- Listen carefully to comments about your own work (I recommend that you take notes and take notes for each other)
- Listen to comments about the work of your peers (it probably applies to you too)
- Contribute to the discussion
- Don’t disrupt the critique with private conversations
- Don’t walk in late or leave early
- Respect everyone in the room
- Be honest with yourself
- Be honest with your peers (but also constructive)

**Class Presentations of Contemporary Painters**
As writers learn to write by reading books, painters learn to paint by reading paintings. To better understand the conversation taking place in contemporary painting, artists in the class will be asked to pick a painter working today, research her or his work, and present that research to the class in the form of a brief powerpoint/keynote presentation. Students may opt to use books or prints to present an artist’s work as long as it’s well prepared and organized. Students working with partners must use projected images.

**CRITIQUE SCHEDULE**

<table>
<thead>
<tr>
<th>WEEK CRIT</th>
<th>Mon 2/15 — CRITIQUE PAINTING III</th>
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<tbody>
<tr>
<td>FIFTH WEEK CRIT</td>
<td>Wed 2/17 — Critique Adv ptg</td>
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<tr>
<td>TENTH WEEK CRIT</td>
<td>Mon 3/21 — CRITIQUE PAINTING III</td>
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<td>Wed 3/23 — Critique Adv ptg</td>
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<tr>
<td>FINAL WEEK CRIT</td>
<td>Mon 4/25 — FINAL CRITIQUE PAINTING III</td>
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<td>Wed 4/27 Critique Adv ptg</td>
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**Work Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Introduction to class, review of syllabus and expectations; materials list; Health and safety; Resources in studio/shop rules. Survey. PPT: examples: Student work</th>
</tr>
</thead>
<tbody>
<tr>
<td>I W 1/20</td>
<td><strong>Assignment:</strong> Read syllabus carefully. Read Project Ideas List thoroughly and check any ideas that you linger on for more than a second. Take these as your initial list and begin to winnow it down. You’ll eventually need to settle on a total of nine. For now, you need just three.</td>
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<tr>
<td>II</td>
<td>M 1/25</td>
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<td></td>
<td>W 1/27</td>
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<td></td>
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<tr>
<td>III</td>
<td>M 2/1</td>
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<td>W 2/3</td>
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</table>
| IV  | M 2/8 | *Guest speaker from NY Studio School (first 20 minutes of class)*  
  *Class Presentation: contemporary painter*  
  Work on Paintings 2, 3 |
|     | W 2/10 | *Class Presentation: contemporary painter*  
  Work on Paintings 2, 3 |
| V    | M 2/15 | **CRITIQUE WEEK**  
  *Critique Week: Paintings 1, 2, & 3* |
|     | W 2/17 | *Critique Week: Advanced Painting Crit* |
| VI   | M 2/22 | Come into class with plans for next three paintings and materials to begin work on Painting #4. Individual student/teacher discussion of plans. Start next project. |
  *Class Presentation: contemporary painter* |
|     | W 3/2 | Work on Paintings 4 and 5. |
| VIII | M 3/7 | SPRING BREAK!!! |
|     | W 3/9 | SPRING BREAK!!! |
| IX   | M 3/14 | Work on paintings 4, 5, 6  
  *Class Presentation: contemporary painter* |
|     | W 3/16 | Finish up paintings 4, 5, 6 |
| X    | M 3/21 | **CRITIQUE WEEK:**  
  **PAINTING 3 CRIT TODAY:** (WE ARE CRITIQUING YOUR SECOND GROUP OF PAINTINGS)  
  *Critique: Advanced Painting* |
|     | W 3/23 |  |

4
XI
M 3/28  Come into class with plans for next three paintings and materials to begin work on Painting #7. Individual student/teacher discussion of plans for coming work sessions.
W 3/30  Work on Painting #7. Class Presentation: contemporary painter

XII
M 4/4  Work on Paintings 7; Begin Painting 8. Class Presentation: contemporary painter
W 4/6  Work on Paintings 7, and 8; Begin Painting 9. Class Presentation: contemporary painter

XIII
M 4/11 Work on Paintings 7, 8, 9. Class Presentation: contemporary painter
W 4/13 Work on Paintings 7, 8, 9.

XIV
M 4/18 Work on Paintings 7,8, and 9. Class Presentation: contemporary painter (make up date)
W 4/20 Finish up Paintings 7,8, and 9.

XV
M 4/25  FINAL CRITIQUE WEEK
W 4/27  FINAL CRITIQUE: PAINTING III: Paintings entire semester’s portfolio including paintings 7, 8, and 9 (Total = nine works).

Supply Advice:
You should procure supplies according to your painting method and/or the specific needs of the projects you select. Note: Before going to the art store, look over the project ideas list. Get supplies according to the work you are planning. You may also use found objects, “oops” paint, and a variety of other materials and supports.

Area Discount Art Suppliers
- Blick Art Materials (used to be Utrecht--at 1250 I St, NW in Washington, DC; Open Weekdays 9am-8pm; Sat 10am-6pm; Sun 12pm-5pm; 202-898-0555).
- Plaza Artist Materials, 3045 Nutley St, Fairfax, VA 22031; 703-280-4500; M-F 9a-7p; Sa 9a-6p; Su 12-5p.; coupons, discounts
- Also Internet: dickblick.com, cheapjoes.com, currys.com (This is Canadian), shoptheartstore.com, pearlpaint.com, utrechtart.com 

(Dick Blick and Plaza have big student discounts!)

Pocketbook Advice:
Utrecht has its own inexpensive brands of student-grade paint. You can get this at the now “Dick Blick” store in DC. Online stores carry several brands of student-grade paint: Rowney, Winton, Amsterdam, and Etude—all of which come in relatively cheap large tubes. If you want to paint large and feel free with your paint, buy larger cheaper tubes of paint. Student-grade paints also tend to be safe (as toxic cadmiums are expensive and thus substitutes are often used in cheaper paints).

Health warning
- Don’t buy genuine cadmiums. Instead get good brands of cadmium substitutes or hues. (Sennelier makes best cadmium “hues.” Look for sales)
- Don’t buy flake white (it contains lead). Same with priming white (check for lead).
- Look for the HealthLabel.

*   *   *

On the next page is a log for keeping track of your achievements this semester. Use it to set goals for yourself and keep track of your output over the semester. After reading through the Ideas Guide on the preceding pages,
use pencil to set some goals for yourself. Expect your goals to change as you discover new possibilities along the way. For example, you may try one idea out, which may lead to a series of other paintings. Nevertheless, start out by marking in some things you’d like to try. Change and fill in your works chart as you complete paintings. By semester’s end, it should be complete. Use your sketchbook to document your process (drawings, writing, etc.)
Use this chart as a means of documenting what you think you want to do and what you actually decide to do. By semester’s end, it should be complete with nine paintings. Keep in mind the critique dates. You may also bring work back to the next critique after you’ve responded to the crit with your changes.

**MY NINE WORKS**

<table>
<thead>
<tr>
<th>DESCRIPTION OF WORK</th>
<th>CRITIQUE DATE</th>
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<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<tr>
<td>3.</td>
<td>Crit M 2/15</td>
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<tr>
<td></td>
<td>Paintings 1,2,3</td>
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<tr>
<td>4.</td>
<td></td>
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<tr>
<td>5.</td>
<td></td>
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<tr>
<td></td>
<td>Paintings 4,5,6</td>
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<tr>
<td>7.</td>
<td></td>
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<tr>
<td>8.</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Crit M 4/25</td>
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<tr>
<td></td>
<td>Paintings 7, 8, 9 plus whole semester’s work</td>
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University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, 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 in the studios.

ArtsBus - Dates for Spring 2016
February 20 March 19 April 9
ArtsBus Credit
* 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 Spring 2016
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: http://soa.gmu.edu/visualvoices

Important Deadlines:

<table>
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<tr>
<th>January 1 Day of Week</th>
<th>Friday</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 18</td>
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<tr>
<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 19</td>
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<tr>
<td>Summer 2016 Graduation Intent Available via Patriot Web</td>
<td>Mon Jan 25</td>
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<tr>
<td>Last day to add classes—all individualized section forms due</td>
<td>Tues Jan 26</td>
</tr>
<tr>
<td>Last day to drop with a 33% tuition penalty</td>
<td>Tues Feb 2</td>
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<tr>
<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 19</td>
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<tr>
<td>Last day to file your Spring 2016 Graduation Intent</td>
<td>Fri Feb 19</td>
</tr>
<tr>
<td>Immunization Record Deadline</td>
<td>Tue Mar 1</td>
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<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 15 – Fri Mar 18</td>
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<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 22 – Fri Mar 25</td>
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<tr>
<td>Spring Break</td>
<td>Mon Mar 7 – Sun Mar 13</td>
</tr>
<tr>
<td>Incomplete work from Fall 2015 due to Instructor</td>
<td>Fri Mar 25</td>
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<tr>
<td>Incomplete grade changes from Fall 2015 due to Registrar</td>
<td>Fri Apr 1</td>
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<tr>
<td>Dissertation/Thesis Deadline</td>
<td>Fri Apr 29</td>
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<tr>
<td>Last day of classes</td>
<td>Mon May 2</td>
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<tr>
<td>Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.</td>
<td>Tue May 3</td>
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<tr>
<td>Exam Period (beginning at 7:30 a.m.)</td>
<td>Wed May 4 – Wed May 11</td>
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<tr>
<td>Commencement and Degree Conferral Date</td>
<td>May 14</td>
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</table>
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, Performing Arts Building A407.

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. Because class participation may be a factor in grading, 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. 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 itraining.gmu.edu to see the schedule of workshops and to sign up.