SCHOOL OF ART  
George Mason University  
Spring 2016

AVT 433 001,434 001,435 001  
Advanced Painting I, II, III  
MW 10:30-1:10; AB 2046

Contact Information  
Professor: Paula Crawford  
Office Hours: MW 9:30 – 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 433, 434, 435 Course Objectives and Expectations:  
This is an advanced level course and requires that students have advanced level technical and conceptual skills —  
experience in observational painting and drawing, an understanding of the basic methods and traditions of oil painting, as  
well as some familiarity with contemporary issues and trends in painting. Students at this level are expected to be self-  
motivated and self-directed, with an independent work ethic and artistic vision. Under advisement of the instructor,  
students will draw up project contracts at five-week intervals. Each contract sets specific goals for the next five-week  
period. Students are also expected to keep a journal/sketchbook, which supplements and documents studio work with  
writing, drawings, diagrams, etc. Five-week projects should be ambitious, and include research and support work. The  
quantity and scale of paintings produced must demonstrate the student’s commitment, industry, and work ethic, as well as,  
evidence significant artistic achievement.

Expectations and Class Attendance:  
You are required 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. There is no substitute for good attendance. You are  
expected to work constantly and in an independent manner. You must be willing to try new approaches and work to  
improve your skills. 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.  
In Summary:  
• 150-165 hours of actual painting (50-60 per contract)  
• Critique presentation statements (one due for each critique)  
• Preparedness, industry, innovation, seriousness, commitment in and out of class  
• All deadlines met — ambitious goals and finished work at all crits  
• Keep a sketchbook throughout the semester  
• One in-class oral presentation with organized visual material on a contemporary artist

Work outside of class:  
This is a four-credit college course. You are expected to work independently at least six hours a week outside of class  
time apart from the six in-class hours. The best students will exceed that. If you do the math, that’s about 10-12 hours per  
week of actual painting, and about 50-60 hours per contract. Be smart and don’t squander class studio time.

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1 In instances where students have independent studios, see instructor for attendance guidelines.
GRADING

• **70% of your grade is based on Artistic achievement**
  Work demonstrates:
  - 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
  - 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:
      • Work set up on time
      • Serious contribution to dialogue with peers
      • Earnest engagement in critique of your own work) *(see critique etiquette below)*
  ✓ Deadlines met:
    1. Work is finished and presented at all critiques
    2. Completed contracts are turned in first class after each critique
    3. Crit presentation statements

• **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

Contracts
The advanced painter’s semester is broken up into three five-week *contracts* that culminate in a critique (see critique calendar). You can find your first contract attached to this syllabus. The contract is a signed agreement between you and the professor, which describes your achievement goals for a five-week period, and which culminates in critique. Thus the project deadline is always the next scheduled critique date.

Critiques:
Formal critiques will be held during the fifth, the ninth, and the fifteenth week of the semester (See Critique Calendar below). Format for these critiques may vary in the interest of exposing you to different paradigms for thinking about work. You will be asked to prepare for, contribute to, and follow up critiques according to these paradigms. You are expected to participate fully in class critiques both by offering constructive commentary to your peers and by later considering and applying discussed formal and substantial issues to your own work.

Critique Presentations:
When you present for critique you are expected to have:
  1. An ambitious body of finished work (as agreed upon by contract between you and the professor)
  2. A brief but well-written statement describing your thoughts, concepts, and process, to be read to the group, and then submitted to the professor
**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)

**Supply Advice:**

*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

**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.

**CRITIQUE SCHEDULE**

<table>
<thead>
<tr>
<th>WEEK CRIT</th>
<th>Mon</th>
<th>Wed</th>
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</thead>
<tbody>
<tr>
<td>FIFTH WEEK CRIT</td>
<td>2/15</td>
<td>—Critique Painting III</td>
</tr>
<tr>
<td>TENTH WEEK CRIT</td>
<td>3/21</td>
<td>—Critique Painting III</td>
</tr>
<tr>
<td>FINAL WEEK CRIT</td>
<td>4/25</td>
<td>—Final Critique Painting III</td>
</tr>
</tbody>
</table>
# Studio Work Schedule

## Week

<table>
<thead>
<tr>
<th>Week</th>
<th>Monday</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1/20</td>
<td>Introduction to class, description and expectations; careful look at syllabus; materials list; Health and safety; Critique etiquette. <em>Survey of past student work; The Expanded Field of Painting</em></td>
</tr>
<tr>
<td>II</td>
<td>1/25</td>
<td>Individual meetings with professor for first contracts. Begin work on Contract #1</td>
</tr>
<tr>
<td></td>
<td>1/27</td>
<td>Work on Contract #1</td>
</tr>
<tr>
<td>III</td>
<td>2/1</td>
<td>Work on Contract #1</td>
</tr>
<tr>
<td></td>
<td>2/3</td>
<td>Work on Contract #1</td>
</tr>
</tbody>
</table>
| IV   | 2/8    | Guest speaker from NY Studio School (first 20 minutes of class)  
*Student Artist Presentation*  
Work on Contract #1 |
|      | 2/10   | Work on Contract #1  
*Student Artist Presentation* |
| V    | 2/15   | First Critique Week  
Critique: Painting 3 |
|      | 2/17   | Critique: Adv Ptg: Contract #1 |
| VI   | 2/22   | Begin Contract #2 (Individual meetings with Prof: Ideas for next Contract)  
Work on Contract #2; *Student Artist Presentation* |
|      | 2/24   | Work on Contract #2; *Student Artist Presentation* |
| VII  | 2/29   | Work on Contract #2 |
|      | 3/2    | Work on Contract #2 |
| VIII | 3/7-9  | SPRING BREAK THIS WEEK!!! |
| IX   | 3/14   | Work on Contract #2  
*Student Artist Presentation* |
<p>|      | 3/16   | Finish up Contract #2 |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 3/21</td>
<td>Critique: <em>Painting 3</em></td>
</tr>
<tr>
<td>W 3/23</td>
<td>Critique: <em>Contract #2</em></td>
</tr>
</tbody>
</table>

**SECOND CRITIQUE WEEK**

| W 3/30 | Work on Contract #3 *Student Artist Presentation*                     |

**XI**

| M 4/4  | Work on Contract #3. *Student Artist Presentation*                  |
| W 4/6  | Work on Contract #3 *Student Artist Presentation*                  |

**XII**

| M 4/11 | Lecture: contemporary artists/topics TBA Work on Contract #3. *Student Artist Presentation* |
| W 4/13 | Work on Contract #3                                               |

**XIII**

| M 4/18 | Work on Contract #3. Lecture: contemporary artists/topics TBA Refine portfolio *Student Artist Presentation (make up date)* |
| W 4/20 | Finish up Contract #3                                            |

**XIV**

| M 4/25 | Final Critiques: *Painting 3*                                       |
| W 4/27 | Final Critiques: *Contract #3 plus entire semester’s portfolio*    |

**FINAL CRITIQUE WEEK**

*Note: On the next page find a contract. You should fill it out in tandem with your first project.*
Name____________________________________ Contract # _____  Deadline ________________

Idea Source: Where did this idea come from? Briefly describe the moment your image or idea came to you—free write any related associations, thoughts, images…

Goals \ Project Plan: (How many works, size and materials, plan of action, schedule to follow):

Describe your concept: Is it idea based? Motivated by material choices? Are you trying to get at a particular idea (philosophical, political, art historical…?) Is it artist influenced?

Describe your process: How are you going to go about this work? (Materials and action)

X_______________________________________ Student

X_______________________________________ Professor
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>
<thead>
<tr>
<th>January 1 Day of Week</th>
<th>Friday</th>
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<tbody>
<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>
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<tr>
<td>Last day to drop with no 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>
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<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>
</tr>
<tr>
<td>Last day of classes</td>
<td>Mon May 2</td>
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<tr>
<td>Reading Days</td>
<td>Tue May 3</td>
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<tr>
<td>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>Wed May 4 – Wed May 11</td>
</tr>
<tr>
<td>Exam Period (beginning at 7:30 a.m.)</td>
<td>May 14</td>
</tr>
</tbody>
</table>

Commencement and Degree Conferral Date
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 ittraining.gmu.edu to see the schedule of workshops and to sign up.