

SCHOOL OF ART
George Mason University
Fall 2016

AVT 333/Painting 2
MW 1:30p-4:10p Studio 2046

Contact Information

Professor: Paula Crawford
Office hrs: MW 1:10-1:30p; 4:10-5p (other days by appt)
Office: 2018
email: pcrawfo1@gmu.edu

Course Description:

Prerequisite: AVT 232 or permission of instructor. Building on concepts, knowledge of materials, and techniques covered in Painting I, this course seeks to further develop the student's formal technical skills while enhancing perceptual awareness. As students continue to practice and develop traditional techniques of observational painting, their development will be enriched by the introduction of concepts, methodologies, and approaches relevant to contemporary painting.

Course Objectives:

Working primarily from observation in the first half of the semester, students will be introduced to traditional indirect painting methods and build on skills and techniques learned in Painting I. These include preparation of canvas, various techniques of paint application (brushwork, knifework, scumbling, glazing, etc.), the development of a working knowledge of the properties of pigments, painting vehicles, and binders, as well as formal challenges of composition and color. As this technical foundation is realized, each student will begin to build a personal painting vocabulary along with visual strategies for combining formal and substantial elements. Course includes lectures and one museum fieldtrip.

Supplementary Learning:

You are emphatically encouraged to familiarize yourselves with the treasury of art housed in the nearby Washington museums, and attend gallery openings, talks, lectures, etc. as they come up. You are also encouraged to read literature and poetry and think interesting thoughts. The serious artist is intellectually curious and hungry for experience.

General Expectations:

- **Attendance:** Students are expected to arrive on time and prepared to work. Like a science lab, much of the learning and course work are accomplished during class time. Therefore, attendance and class engagement are mandatory. **There is no substitute for class attendance.**
- **Lateness:** Arrival 15 minutes or more after start of class constitutes one *late*. Two *lates* constitute one absence. Early departures will also be counted as lates.
- **Communication:** We're all human. If you are sick or have an emergency, send me an email immediately.
- **Independence and Initiative:** Painters are expected to work constantly and in an independent manner. Students must be willing to try new approaches and work to improve skills. Be open yet disciplined, curious but also rigorous.
- **Deadlines:** Each project has a deadline, which is the day of critique. Deadlines must be met or grade is lowered a point for each class day past deadline.

Critiques:

Critiques are the single most important learning experience in an art studio class. A formal critique will be held at the culmination of each project. Students will be asked to prepare for, and contribute to, each critique. 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 in the room
- 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)

Evaluation and grading:

• **30% Preparation/participation**

- ✓ Class attendance
 1. Arrive on time with materials, prepared to work
 2. Always attend and participate in class
 3. Demonstrate industriousness during class hours
- ✓ Critique and Assignment Deadlines
 1. Meet critique deadline with completed assignments
 2. Set up your work before critique start time
- ✓ Critique Participation
 1. Present your work using thoughtful and articulate language
 2. Contribute reasoned commentary about the work of your peers
 3. Demonstrate earnest engagement with your own work in critique (*see critique etiquette next page*)

• **70% 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)

Requirements for a grade of B:

- No more than four missed classes
- 100% attendance at critiques
- All work completed by deadline
 - 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 and self)

Minimum Requirements: (for a grade of C)

- No more than six missed classes
- All work completed
- 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 level of artistic achievement

CRITIQUE SCHEDULE: MARK YOUR CALENDARS!

Mon 9/26--Critique: Mono Stills: Painting # 1 (middletone ground) & Painting # 2 (dark ground) [<i>also have Masters assign painting picked out and canvas ready for ground</i>]
Mon 10/3: Final Deadline for Master Copy Ground to be Painted and Drying
Tues 10/11--Critique: Paintings 3 (glazed color from monochrome project) & 4 (the "Square Foot" Project)
Mon 10/31 Critique: Painting 5 (Masters Project)
Mon 11/14— Critique Painting 6, 7, 8 (Painting as Action)
Wed 12/7--Final Critique: Final Painting plus whole portfolio

Studio Schedule¹

The following is a general schedule for the semester. Be sure to have all of your supplies with you in class. You may keep paints and supplies in your locker, and canvases on racks in rack-room. Be careful to have all canvases labeled on the back with your name in permanent marker!!!

Week

I	INDIRECT PAINTING TECHNIQUES
M 8/29	Introduction to class, description and expectations; syllabus; materials list; Review of Health and safety; Introduction to pigments and mediums. <u>Assignment:</u> <u>Buy materials</u> (See supply list) TOPIC: RENAISSANCE TECHNIQUE: MONOCHROME CARTOONING TECHNIQUE: INDIRECT PAINTING: LIGHT OVER DARK SCUMBLING
W 8/31	<u>Bring: two canvases to class.</u> We will set up a still life and prepare our canvases with a middle tone ground on canvas #1 and a dark ground on canvas #2. Middletone grounds should be of earth tones such as raw or burnt sienna or a grey (grisaille) mixed from complementary colors, such as blue and orange or red and green, mixed with white. Dark ground must be mixed from warm and cool dark colors-- <u>no black from the tube</u> (<i>see handout for instructions</i>). DEMO: RENAISSANCE GROUNDS <i>Slide Lecture Topics: Indirect painting--Renaissance cartooning with middletone grounds; chiaroscuro; Value in painting: Traditions and techniques of still life (monochrome cartooning, thin, transparent darks, opaque lights; scumbling light over dark); value as an organizing principle; value matching with warm and cool; value contrast; value to create plastic space (warm/cool-light/dark)</i>
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II	
M 9/5	Labor Day Holiday—No Class

¹ Schedule may change according to the needs and creative activity of the class

W 9/7 GUEST: TONY ZATZICK— OIL PAINTING MEDIA AND MATERIALS
WHAT IS PAINT? (PAINT AS PHYSICAL MATERIAL: the properties of pigments (organic, mineral, synthetic), inertness and opacity, vehicles, mediums, refractive light index, fat over lean

III

M 9/12 Begin Monochrome Still life Project: using middletone ground
Paint a still life painting using a middletone ground (Handout). If your ground is still wet in class, be prepared to sketch and work on your rendering and compositional ideas.

MUSEUM ASSIGNMENT: GO TO NATIONAL GALLERY TO PICK PAINTING TO COPY (SEE HAND OUT)

W 9/14 CLASS WORK: Monochrome Still Life Paintings #1 & #2 (mid & dark grounds)

IV

M 9/19 CLASS WORK: Monochrome Still Life Paintings #1 & #2 (mid & dark grounds)

W 9/21 CLASS WORK: Monochrome Still Life Paintings #1 & #2 (mid & dark grounds)

TOPIC: LUMINOSITY AND GLAZED COLOR

TECHNIQUE: GLAZING IN COLOR; dark over light; transparent pigments, mediums, fat over lean, flexible over brittle, bonding, refractive index

V

M 9/26 **Critique:** monochrome still life works #1 & #2 (mid & dark grounds)
Deadline for having Masters Painting print and canvas ready for ground
Assign: Color match project (outside of class)
Assign: Paintings 3 & 4 (2 paintings)

W 9/28 **TOPIC: THEORIES OF COLOR IN PAINTING:** basic principles of color: relativity, contrast of hue; light-dark contrast; cold-warm contrast; complementary contrast; simultaneous contrast; contrast of saturation, monochromes, analogous color schemes, emotional content of color, organizing color: harmonious and discordant color schemes (saturation, extension;) Local and free color; color as a visual cue; push and pull; color as content; a variety of practices in color

TECHNIQUE: *mixing pigments (saturated and intermediate colors; warm and cool; key)*

CLASS WORK: Begin Paintings 3 & 4 Color glazing and Square Foot Project (2 paintings)

VI

M 10/3 CLASS WORK: Glazing and Square Foot Project
Assign: Final Deadline for getting canvas and painting ground for Masters Project!

W 10/5 CLASS WORK: Finish up glazing and Square Foot Project

VII

M 10/10 Columbus Day Holiday (Class is TW this week!)

T 10/11 **CRITIQUE Paintings 3 (Color glazed monochrome) and & 4 (Square Foot Project)**
Introduce Masters Studies Project

W 10/12 **Bring in print of chosen masters painting to next class, along with canvas with ground already painted and dry.**
CLASS WORK: Begin painting Masters Project
TOPIC: Relationships of format, composition, and application of paint; analysis of compositions by masters with attention to color relationships, line quality and function, arrangement of shapes, and value organization,
TECHNIQUE: Application of paint, surface quality. Brushstroke inflection as form and content

VIII Midterm Reviews this week!

M 10/17 Work on Masters Project
W 10/19 Work on Masters Project

IX

M 10/24 Work on Masters Project
W 10/26 Work on Masters Project

X

M 10/31 **Critique Painting 5 (Masters)**
Introduce *Painting as Action* assignment

W 11/2 *Lecture: Painting as Action; the canvas as the world*
CLASS WORK: Bring 5 idea sketches to class. We will look at them and pick two for paintings.

XI

M 11/7 CLASS WORK: Work on Action Paintings

W 11/9 CLASS WORK: Work on Action Paintings

XII

M 11/14 **Critique Painting 6 (Actions—3 paintings)**

W 11/16 Introduction to Final Project (Painting 7)

XIII

M 11/21 CLASS WORK: Work on Final projects (Painting 7)

W 11/23 THANKSGIVING RECESS – NO CLASS TODAY!

XIV

M 11/28 CLASS WORK: Work on Final projects

W 11/30 CLASS WORK: Work on Final projects

XV

M 12/5 Free day to finish Final Projects and refine portfolios
W 12/7 **Final Critiques: Final project with full portfolio**

General Supply List²

Since this is not a beginning class, you likely already have supplies. Use the lists below as a loose guide. Consult me for more advice on particular supplies. * Acrylic Painters See Me about Supplies

Area Discount Art Suppliers

- Dick Blick (former Utrecht at 13th and NY Ave in Washington, DC; Open Weekdays 9am-7pm; Sat 10am-6pm; Sun 12pm-5pm; 202-898-0555). Special web site set up for GMU students!
- 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: pearlpaint.com, utrechtart.com, cheapjoes.com, currys.com (This is Canadian), shoptheartstore.com, dickblick.com

Pocketbook Advice:

Utrecht has its own inexpensive brands of student-grade paint. Pearl carries 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.**
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Some suggested brushes: Buy natural boar bristle brushes!

- various filberts: #2, #4, #8 (most versatile brush so get a good supply of these)
- brights: #2, #4, #8, #12 (necessary for indirect painting)
- misc. other brushes (rounds, flats, and flats)

Canvases:

- 2 @ 16 x 20 or larger (for monochrome still life)
- 1 TBA (for Masters Project)
- 2 @ 30 x 30" or 30" x 40" at least (for Action Paintings)
- 1 @ 30 x 40" at least (for final)

General:

- **Odorless!!!** Turpenoid
- Liquin (*I recommend this painting medium, as it is easy to use and doesn't emit fumes*)
- Gesso
- Large pad of palette paper
- Palette knife- trowel type (also called painting knife)
- At least two jars with lids (or jar with wire bottom from art store)
- Rags or paper towels
- Smock, old shirt or apron
- Paint box or other container for carrying paint

² This is a comprehensive and general list. Buy supplies according to assignment and your particular needs.

Basic Paints³ (Important ones in bold)

BLUES:

- **Ultramarine blue**
- **Prussian blue**

GREENS:

- **Phthalocyanine or Viridian green**
- Permanent green

EARTH COLORS:

- **Raw Umber**
- **Burnt Umber**
- **Raw Sienna**
- **Burnt Sienna**

REDS:

- **Alizarin crimson**
- **Cadmium red light** *Hue or Substitute* ← NOT GENUINE!
- Cadmium red medium *Hue or Substitute*

YELLOWS:

- **Cadmium yellow light** *Hue or Substitute*

VIOLET:

- **Violet (Prussian or cobalt-as pure looking as possible)**

WHITES

- **Titanium White (this is an opaque white)**
or
- **Zinc White (this is a transparent white)**

Other optional but useful colors: (oil or acrylic)

- Cadmium Orange (hue or substitute)
- Cerulean blue
- Cobalt blue
- Phthalocyanine blue
- Terra verte green
- Sap Green
- English red and/or Vermilion red
- Rose madder
- Cadmium red deep (Hue or Substitute)
- Cadmium yellow deep (Hue or Substitute) or Hansa yellow (transparent)

³ All colors can be mixed from the three primaries (accept a true violet). If you are broke you may want to try buying less colors and mixing up your own.

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 Office of Disability Services (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 Office of Disability Services.

Technology: In accordance with George Mason University policy, please silence 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 in the studios.

Important University Dates:

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 29
Labor Day, university closed	September 5
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	September 6
Last day to drop with a 33% tuition penalty	September 20
Final Drop Deadline (67% tuition penalty)	September 30
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 26 – October 21
Selective Withdrawal Period (undergraduate students only)	October 3 – October 28
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 10
Incomplete work from spring/summer 2016 due to instructor	October 28
Incomplete grade changes from spring/summer 2016 due to Registrar	November 4
Thanksgiving recess	November 23 – 27
Last day of classes	December 10
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.	December 12
Exam Period	Tues December 13 – Tues December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Wed December 21.	December 21

ArtsBus - Dates for Fall 2016: September 24th, October 22nd and November 19th.

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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.

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 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/>. Dates for Fall 2016: September 1st, September 8th, September 22nd, October 6th and October 20th.

Masonlive/Email: 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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

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.