

PAINTING 1 - AVT 232 SPRING 2017
STEVEN CUSHNER

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Office hours –Monday and Wednesday by appointment

The purposes of this course are to stimulate perceptual growth and visual awareness in the student; to introduce and familiarize the student with the materials used in painting; to introduce the language of image making , expression, and analysis; and to develop awareness of the role of visual judgement (objective) and intuition (subjective) in making our creative decisions. We will address the form of painting (the what), the process of painting (the how), and the content of painting (the why). We will paint, we will discuss and read about painting, and we will look at a lot of paintings. Our goals are to have as many different painting experiences (as young painters, you don't know what kind of painter you may become), and to work hard at the discipline of painting – to learn to think with the brush in our hand.

Here is what you can expect from me and this class - that we will try to experiment with as many ways of painting as possible; that we will focus on experience and product; that I will attempt to explain projects, concepts, and ideas articulately; that I will attempt to answer all questions; and that I will treat everyone's work equally and without bias.

Here is what I should expect from you - that you will arrive to class on time and prepared to work, with your supplies and a good, open attitude; that you will work hard; that you will be open and willing to experiment and take risks; that you will pay attention; and that you will treat me and everyone else in the class with equal respect.

Students are required to keep all of their work done throughout the semester. Individual and group critiques will be our evaluation process. You should expect to do work outside of class – all paintings are to be completed for critique, and there will be additional homework assignments. We will meet briefly at the beginning of each class, to explain what we will do that day, look at artists work, and answer any questions that we may have. It is important that you are on time - this is a group activity.

INTRODUCTION TO COURSE -

syllabus, grading, class and studio rules (set up and clean up)
materials and methods - different properties of oil paint and mediums
getting set up - the furniture, where to paint, laying out a palette
care and cleanup of materials
stretchers, stretching canvas, preparing surfaces
the history of painting

SECTION ONE - MATERIALS AND PROCESSES – weeks 1 - 5

EXPERIMENTAL , NON JUDGEMENTAL PAINTING

Drawing on the material and our senses - what do the materials, the paints, brushes, thinners, and grounds allow us to do, and what information do we get through our senses. Discussion about developing a vocabulary of painted marks, markmaking, and variety, chance, variation, layering -

Painting from music, words, actions
Image expansion – small studies
Layering and Chance
Variations, working in series
Variations Masterpiece
Review – all paintings to be complete for review

SECTION TWO - OBSERVATION – OBSERVATIONAL PAINTING, STILL LIFE, THE FIGURE, INTERIOR SPACES

BLACK AND WHITE - **week 6 - 7**

Still life painted in black and white, using paint, brushes, knives, to recreate the texture of still life objects

modeling, shading, illusion of 3 dimensional form
planning a composition – gestural paintings, viewfinder, cropping
measuring and proportion
monochromatic color, glazing

COLOR AND COLOR MIXING – **week 8 - 9**

Still life painted using the 3 primaries, 3 primaries plus white.
2 PAINTINGS IN ONE – glazing, impasto

PORTRAIT – **week 10 - 11**

Toned ground, subtractive painting
Mixing flesh tones

MASTERPIECE – week 12, 13, 14, 15

Perspective, large part of the studio / warm and cool color to create depth
Color and all its possibilities and combinations

FINAL REVIEW AND DISCUSSION

Week 1 - Introduction to course, materials

Material introduction, stretching canvas and canvas prep, color mixing demo

Week 2 - Markmaking, painting from music, words, gestures - improvisation

Week 3 - Improvisation, small gestural paintings

Scaling up, layering, diptychs

Week 4 - Scaling up, layering, diptychs

Variations

Week 5 - Variations

Variations

Week 6 - Variations

CRITIQUE OF MATERIALS AND METHODS (assign Variations homework)

Week 7 - Observation, measuring, texture - Black and white still life (canvas panel)

Week 8 - Black and white still life

Black and white still life

Week 9 - Color wheel, Color and light - color, still life, 3 primaries, glazing (2 canvas panels)

Color, 3 primaries, glazing

Week 10 - Color, 3 primaries plus white, impasto

Color, 3 primaries plus white, impasto

Week 11 - Portrait, toned ground, subtractive painting (canvas panel)

Portrait, toned ground, subtractive painting, flesh tones

Week 12 - Portrait
Portrait

Week 13 - Introduce Final Project - The Masterpiece (large canvas)
Masterpieces

Week 14 - Masterpieces
Masterpieces

Week 15 - Masterpieces
FINAL REVIEW

These are some of the important movements and painters that we will look at, as they are the building blocks of our work -

CLASSICISM
NEOCLASSICISM
REALISM
CARAVAGGIO
THE CAMERA
IMPRESSIONISM
POST IMPRESSIONISM
CUBISM
EXPRESSIONISM
ABSTRACTION
MONDRIAN
POP
MINIMALISM
POST MODERNISM
SHUFFLE

GRADING CRITERIA -

A 0 to 2 absences.

Works in an independent manner. Willing to try new approaches while constantly working on improving basic skills. Follows project rules. Contributes meaningfully to class critiques. Finishes work and brings in homework assignments on time. Asks a lot of questions. Shows interest and involvement.

To have a chance to receive an A, you must be on time to class, stay until the end of class, work hard while in class, complete all assignments and homework, and actively participate (talk, ask questions) in critiques and discussions, and follow all class rules (no texting or checking email during class – phones OFF). This does not guarantee an A, but if you do not do all of the above, there is no chance for you to receive an A.

B 3 - 4 absences

Works constantly, finishing work and turning in homework assignments on time. Follows project rules . Participates in class critiques.

C 4 - 5 absences

Completes most work. Work and homework assignments not always completed on time. Rarely contributes to class critiques.

D 5 - 6 absences

Work often incomplete and / or missing. No significant contribution to class critiques.

Class begins at the stated time. If you are more than 10 minutes late, you will be considered late for that day. Every 2 lates will equal one absence.

We will work hard in class. Any paintings not completed during class time will need to be completed outside of class time (the painting studios are open 24 hours a day for your use).

This is a studio class, which means the majority of the work you do will be done during class time. Class time is also when conversation, discussion, show and tell, question and answer, and critique take place. Attendance and engagement are required, and there are no exceptions to this rule!!

You must e-mail me if you have missed a class – I can tell you what you missed or what you need for the next class.

NO PHONES IN CLASS –IF YOUR PHONE IS IN USE, I WILL ASK YOU TO LEAVE THE STUDIO!!
IF YOU NEED TO USE YOUR PHONE FOR ANY REASON OTHER THAN AN EMERGENCY, PLEASE LEAVE THE STUDIO

SAME THING FOR TEXTING - NO TEXTING IN CLASS!

CONCENTRATE!

NO I-PODS IN CLASS - WE ARE HERE TO CONCENTRATE ON OUR PAINTING!

WE ARE GOING TO WORK STANDING UP! THERE ARE COMFORTABLE ROLLING CHAIRS,
WE WILL NOT SIT WHILE PAINTING!!

AVT 232 PAINTING 1 MATERIAL LIST STEVEN CUSHNER

We will be working with oil paint as our medium this semester. You will need the following materials –

PAINTS – Oil Paint Only, no water soluble oil paint, 1.25 fl. oz. tubes

- Ivory or Mars black
- Titanium White
- Cadmium Red Medium
- Alizarin Crimson
- Cadmium Yellow Medium
- Hansa Yellow or Zinc Yellow
- Ultramarine Blue
- Pthalocyanine Blue

Any other colors you may want or already have

- Gamsol (odorless thinner)
- Baby oil
- Liquid dish soap

- An assortment of brushes (6) – a range of size and shape, some or all bristle, one at least 2 “
- Palette knife (not inexpensive plastic)
- Palette – palette paper, roll of wax paper, piece of plexiglass – bigger is better
- Containers with lids – at least 2 (glass, metal, plastic)
- Rags

- Color Wheel
- Artbin
- 2 pocket folder (to keep class readings)

- 13 canvas panels (or stretched canvas)–16” x 20”, 18” x 24” - we will use these the first 5 weeks
- 1 stretched canvas - as large as you can get (at least 30” x 36”)

You must have your paints, brushes, thinner, palette, rags, jars, and clean up materials with you for EVERY CLASS! Your palette, rags, and containers are as important as your paint and brushes! No exceptions!!

All materials required by Monday January 30!!

For Instructors in AVT 103, 104, 180, 215, 222, 232, 243, 252, 253, 262, 272 and 497 and 498

Please cut and paste the following in a prominent place your syllabus, and go over it on your first day of class. Consult the Gen Ed website to familiarize yourself with the intent and objectives of the program. Please ask Don Starr for help with this if you need it:

For AVT 103, 104, 215, 222, 232, 243, 252, 253, 262, 272

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.

For Instructors of AVT 180:

This course satisfies a Mason Core Foundation Requirement for Information Technology:

Learning Outcomes:

Almost no area of academic, professional, or personal life is untouched by the information technology revolution. Success in college and beyond requires computer and information literacies that are flexible enough to change with a changing IT environment and adaptable to new problems and tasks.

The purpose of the information technology requirement is to ensure that students achieve an essential understanding of information technology infrastructure encompassing systems and devices; learn to make the

most of the Web and other network resources; protect their digital data and devices; take advantage of latest technologies; and become more sophisticated technology users and consumers.

Courses meeting the “IT only” requirement must address learning outcomes 1 and 2, and one additional outcome. Courses meeting “IT with Ethics component” must address outcomes 1, 2, 3, and 5. Courses meeting the only IT Ethics component must address outcomes 3 and 5.

1. Students will be able to use technology to locate, access, evaluate, and use information, and appropriately cite resources from digital/electronic media.
2. Students will understand the core IT concepts in a range of current and emerging technologies and learn to apply appropriate technologies to a range of tasks.
3. Students will understand many of the key ethical, legal and social issues related to information technology and how to interpret and comply with ethical principles, laws, regulations, and institutional policies.
4. Students will demonstrate the ability to communicate, create, and collaborate effectively using state-of-the-art information technologies in multiple modalities.
5. Students will understand the essential issues related to information security, how to take precautions and use techniques and tools to defend against computer crimes

For Instructors of AVT 497 and 498

This course satisfies a Mason Core Foundation Requirement for Synthesis:

The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the Mason Core curriculum. Synthesis courses strive to expand students’ ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it is not feasible to design courses that cover “all” areas of general education, synthesis courses should function as a careful alignment of disciplinary goals with a range of Mason Core learning outcomes.

Learning Outcomes:

The Mason Core synthesis course must address outcomes 1 and 2, and at least one outcome under 3. Upon completing a synthesis course, students will be able to:

1. Communicate effectively in both oral and written forms, applying appropriate rhetorical standards (e.g., audience adaptation, language, argument, organization, evidence, etc.)
2. Using perspectives from two or more disciplines, connect issues in a given field to wider intellectual, community or societal concerns
3. Apply critical thinking skills to:
 - a. Evaluate the quality, credibility and limitations of an argument or a solution using appropriate evidence or resources, OR,
 - b. Judge the quality or value of an idea, work, or principle based on appropriate analytics and standards

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 2017:

February 18

March 25

April 18

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

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

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

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
Last day to drop with a 33% tuition penalty	Mon Feb 13
Final Drop Deadline (67% tuition penalty)	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
Incomplete work from Fall 2016 due to Instructor	Fri March 31
Incomplete grade changes from Fall 2016 due to Registrar	Fri April 7
Dissertation/Thesis Deadline	Fri May 5
Last day of classes	Sat May 6
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.	Mon May 8 – Tue May 9
Exam Period (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
Commencement and Degree Conferral Date	May 20

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.