

SCHOOL OF ART

George Mason University

Spring 2018

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: M 2:30 – 4:30 pm; (other times by appointment)
Office: 2018
Prof. Crawford's email: pcrawfo1@gmu.edu
paulacrawford.com

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

The painter should paint not only what he has in front of him, but also what he sees inside himself.

-Caspar David Friedrich

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 or acrylic 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, evidenced by 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.¹ 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:

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.

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,

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

research her or his work, and present that research to the class in the form of a brief slideshow or powerpoint presentation.

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, tenth, and fifteenth week of the semester (See Critique Schedule 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 Preparation:

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:

You should procure supplies according to your painting method and/or the specific needs of the projects you are creating. 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), shopheartstore.com, pearlpaint.com, utrechtart.com

(Utrecht 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. 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.**

CRITIQUE SCHEDULE | Mark your calendars!

FIFTH WEEK CRITS **Mon 2/19—Critique Painting III, Adv 1** (We have crit room Sun-Wed)
Wed 2/21—Critique Adv 2, 3

TENTH WEEK CRITS **Mon 3/26— Critique Painting III, Adv 1** (We have crit room Sun-Wed)
Wed 3/28— Critique Adv 2, 3

FINAL WEEK CRITS **Final Critiques scheduled according to crit room need**
(We have crit room only Sun-Mon)

Mon 4/30—Final Critiques: Crit room students
Wed 5/2— Final Critiques: Non-crit room students

STUDIO WORK SCHEDULE

Week

I

M 1/22 Introduction to class, description and expectations; careful look at syllabus; materials list; Health and safety; Critique etiquette.
Survey of past student work; The Expanded Field of Painting

W 1/24 Individual meetings with professor for first contracts. Begin work on Contract #1.

II

M 1/29 Work on Contract #1

W 1/31 Work on Contract #1

III

M 2/5 Work on Contract #1

W 2/7 Work on Contract #1

IV

M 2/12 Work on Contract #1

W 2/14 Finish up Contract #1
Student Artist Presentation

V **CRITIQUE WEEK #1** (We have crit room Sun-Wed)

M 2/19 **Critique Painting III, Adv 1**

W 2/21 **Critique Adv 2, 3**

VI **STUDIO WEEK**

M 2/26 Begin Contract #2. Work on your own 10-12 hours of painting (minimum)

W 2/28 Continue to work on Contract #2

VII

M 3/5 Work on Contract #2

W 3/7 Work on Contract #2
Student Artist Presentation

VIII

M 3/12 SPRING RECESS

W 3/14

IX

M 3/19 Work on Contract #2

W 3/21 Finish up Contract #2

Student Artist Presentation

X	CRITIQUE WEEK #2 (We have crit room Sun-Wed)
M 3/26	Critique Painting III, Adv 1
W 3/28	Critique Adv 2, 3
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XI	
M 4/2	Meet and present final contract project ideas with professor. Plan coming work sessions. Work on Contract #3.
W 4/4	Work on Contract #3. <i>Student Artist Presentation</i>
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XII	
M 4/9	Work on Contract #3.
W 4/11	Work on Contract #3 <i>Student Artist Presentation</i>
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XIII	
M 4/16	Lecture: contemporary artists/topics TBA Work on Contract #3.
W 4/18	Work on Contract #3 <i>Student Artist Presentation</i>
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XIV	
M 4/23	Work on Contract #3. Lecture: contemporary artists/topics TBA Refine portfolio <i>Student Artist Presentation (make up date)</i>
W 4/25	Finish up Contract #3
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XV	FINAL CRITIQUE WEEK (We have crit room Sun-Mon only)
M 4/30	Final Critiques: Crit room students
W 5/2	Final Critiques: Non-crit room students
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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 Policies

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 15
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 22
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 29
Last day to drop with a 33% tuition penalty	Mon Feb 12
Final Drop Deadline (67% tuition penalty)	Fri Feb 23
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 19 – Fri Mar 23
Selective Withdrawal Period (undergraduate students only)	Mon Feb 26 – Fri Mar 30
Spring Break	Mon Mar 12 – Sun Mar 18
Incomplete work from Fall 2017 due to Instructor	Fri Mar 23
Incomplete grade changes from Fall 2017 due to Registrar	Fri Mar 30
Dissertation/Thesis Deadline	Fri May 4
Last day of classes	Sat May 5
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 7 – Tue May 8
Exam Period (beginning at 7:30 a.m.)	Wed May 9 – Wed May 16
Commencement	Fri May 18
Degree Conferral Date	Sat May 19

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.

ArtsBus - Dates for Spring 2018: February 24, March 24, April 14

Visual Voices Lecture Series Spring 2018: 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/>

January 24 – Brian Noyes
February 1 – Teresa Jaynes
February 22 – Sharif Bey
March 1 – Juliet Bellow
March 8 – John Henry

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 your instructor 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.

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code: ***Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.***

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

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.