

It is the supreme art of the teacher to awaken joy in creative expression and knowledge. Einstein

Course Goals:

The aim of this course is to familiarize the student with the organization, structure, and techniques of oil painting. All studio work and home assignments will be done from observation. Through tonal and color-value exercises, this course uses painting from life approach to present students with the challenge of dealing with visual, organizational, and abstract issues. We learn to construct form and space on a two-dimensional surface, to understand the use and function of color, and to authentically record our visual experience.

Course Content:

Working from observation, we study still life, interiors, landscapes, and the figure. Home assignments are given and critiqued weekly. Individual and group critiques, demonstrations, and lectures provide ample opportunities for teacher/student dialogue, self-evaluation, and peer feedback. Drawing issues are dealt with weekly as we start by sketching and drawing before beginning to paint. Critiques play an important part of the class' structure: held weekly, they are crucial to develop the verbal, perceptual and analytical skills and are basic to comprehend and develop visual strategies and processes.

Course Aims:

- To develop strong technical, analytical, and verbal skills essential to the understanding and structuring of the visual world.
- To establish a solid foundation while exploring in paint value, color, light, form, space, and composition.
- To encourage students to take risks in their work by putting more emphasis on an authentic responsive attitude and less concern on creating a decorative, beautiful painting.
- To progressively become free from the fear of failure by taking risks in an attitude that fosters process and experimentation while exploring a wide variety of painting strategies.
- To establish a self-motivated, self-critical working process.

Evaluation and Grading:

- Grades are affected by the student's overall participation and development during the semester.
- Attitude: Failure is NOT trying.* An inquiring, experimental attitude wins you a better grade.
- Attendance is mandatory. All projects and home assignments will be presented in class through lectures, demonstrations, and slides presentations. Three unexcused absences will lower the grade.
- Be on time with all materials needed for the day.
- Home assignments completed on time and showing evidence of at least 6 to 8 hours of work per week; this may include studies, sketches, and research.
- Quality of participation in class critiques and active contribution to class dynamics are crucial.
- Keep a sketchbook for studies, ideas, and notes to generate visual concepts and to study a variety of visual solutions. (VERY IMPORTANT)
- Final portfolio consists of all homework assignments, midterm and final projects. *You are responsible to have ALL weekly assignments for final review.*
- All AVT students are required to participate in one New York Artsbus trip per semester to graduate. For more information visit: www.artsbus.gmu.edu

University and School of Art Policies

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 itraining.gmu.edu to see the schedule of workshops and to sign up.

Oil paints:

White (large tube – 5.07 FL. OZ)
Cadmium Yellow (1.25 FL. OZ)
Yellow Ochre
Cadmium Orange
Cadmium Red
Alizarin Crimson
Manganese Violet

Cobalt Blue
Ultramarine Blue
Permanent Green
Sap Green
Burnt Umber
Ivory Black

Palette: Plexiglass (18" x 24") from a hardware store or a large wooden palette. NO paper palette or watercolor palette. A wooden palette must be sealed before use by applying successive coats of medium, allowing each layer to dry. Repeat the process until the surface of the wood is enamel like.

Canvas: Canvases can be bought pre-stretched and pre-primed at most art stores. A demonstration on stretching a canvas will be presented in the first class. Canvas board, wood, or Masonite primed with gesso may also be used.

Canvas size: Studio Canvas NOT Artist Canvas

SIX 16" x 20"; SIX 18" x 24"; TWO 9" x 12"; TWO 30" x 40" or different large format

Palette knife: Curved handle and shaped like a triangle with a point, not a rounded tip.

Medium: Linseed oil or stand oil, one quart of odorless mineral spirits. *Plastic shampoo bottles (8-12 oz.) work well to mix and keep your medium.

Oil paint brushes: #6, #8, #10 Filbert

Palette cups: Two attached cups with caps, plastic or metal, that hook to the palette

Finders: 3" x 5" frame mat cut into two "L" shaped pieces.

Also: * Soft vine charcoal (not the thin one) * 9" x 12" sketchbook * 2B and 4B pencils * Bar of soap * Scotch Brite Dobie

IF YOU WANT TO STRETCH YOUR OWN CANVAS, you need:

Gallon of gesso / Staple gun and staples / scissors / 3" brush

Stretcher bars: twelve 16", 20"; 18", 24"; four 32", 40"; four 9" x 12"

Canvas: Six yards of 72" wide Cotton Duck 50/CD50 (\$39.99) OR Six yards of 72" wide Cotton Duck 12/CD12 (\$ 58.00)

LOCAL SOURCES FOR MATERIALS

Utrecht Art Supplies: 1250 I Street, NW, (I & 13 St) Washington, DC (202) 898-0555

Plaza Artist Materials: 3045 Nutley Street, Fairfax, VA (703) 280-4500

Plaza Artist Materials: 1990 K Street, NW, Washington, DC (202) 331-7090

Pearl Discount Center: 5695 Telegraph Road, Alexandria, VA (703) 960-3900 <http://www.pearlpaint.com>

Michaels: 7690A Richmond Hwy, Alexandria, VA (703) 721-9890

Michaels: 13061 Fair Lakes Shopping Center #100, Fairfax, VA (703) 449-1846

Michaels: 3089A Nutley St, Fairfax, VA (703) 698-9810

Chawky Frenn /Painting I

PAINTING AND REALISM

At the heart of our class strategy is experimentation. Almost every time we meet you'll hear me say: "Do not make your first solution your last one." We will develop a breadth of expressive means, a wide range of themes and methods that stimulate diversity of thoughts and responses. We will research artists with unique and diverse attitudes and procedures in Modern, Post-Modern and Contemporary Realism. We will explore the pictorial language in an analytical and interpretive way to understand that the subject of the painting is not only WHAT is being depicted but also HOW it is being experienced and transformed by intent: WHY. We will learn how conceptual and expressive notions affect the perceptual experience.

What distinguishes great artists from dilettantes, amateurs and dabblers is their capability to integrate subject (what), technique (how), intent and concept (why) into an authentic, rich, stimulating and deeply felt visual experience. Are the shoes painted by Van Gogh a dull, boring copying of the shoes or are they visual metaphors transformed by his emotions, capturing the intensity of his experience and the expressive "personality" of the shoes? Do you think Picasso's academic training was an obstacle or an added force to the revolution and the evolution of his work?

Working from perception is not about copying an object or rendering a figure, it is a variety of experiences to different artists. How one experiences form and space, how one transcends the object by revealing one's response and excitement about it, how one uses his/her skills and knowledge to create a personal and unique image expressive of their inner needs and vision, how the process of painting is revealing new insights about inner and outer realities are few of the experiences of artists working in Realism.

In all my classes, the minimum time for homework and research is six hours per week. I strongly believe this is a just commitment from the student to develop work ethics that explore the maximum potential and benefit of each exercise. For a college course that meets twice a week, three hours each time, it is only fair to demand this minimum of time. Visual literacy is about understanding and manipulating the visual, conceptual, technical and expressive possibilities inherent in the visual experience regardless of whether one is using pencil, charcoal, paint, print, photography or digital imaging or whether one is Realist, Abstract, Conceptual or Collage artist. Learn how to read your marks and how they function; how far you push them or how high you soar with them is completely up to you. The weekly assignments are not problems to resolve; approach them as visual experiments to study, analyze and understand the visual vocabulary and structure. One does not make art by solving visual problems; it is the intensity, authenticity, and thrill of the experience that create a work of art.

As we go from beginning painting classes to more advanced ones, my aim and hope is that you will be equipped with skills, techniques and training that will enable you to make choices regardless of the direction you take as you develop your voice and your personal vision. You'll know what is at your disposal, what you want to use and what you want to reject, what you keep and what you rebel against. Read; be exposed to the art that is around you and take advantage of the ArtBus to learn what is happening in the contemporary scene; develop a dialogue with artists, Old and Modern, with whom you find affinities and similar visual or conceptual interests. Be authentic in your learning experience. Explore your passions, obsessions and questions through your images and hope that you will grow to become a more beautiful human being through the flame of your art.

It is a wonderful and exciting journey.

Chawky Frenn / Painting I

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

General Outline

Painting requires investigation, necessitates interpretations, and unravels inquiry, analysis, and reconstruction. As you draw and paint, look and examine, you may discover the complexity and the mystery of the seen, and have a new insight about yourself. Isn't perception about seeing anew?

	T	R	
Aug	30	1	Introduction to class format and materials. Review of terminology. Lecture on basic visual concepts. Demonstration on stretching a canvas. Exploration of color will develop in a series of exercises aimed at understanding color through its elements.
Sep	6	8	Value. Restricting our palette to Black and White, we explore value to discover how this visual element is a powerful tool of modeling form with light, suggesting space, and organizing composition. We investigate and understand the 2D and 3D functions of value. Monochromatic and restricted tone exercises are stressed to understand the function of color-value in creating plastic qualities on a flat surface. They also encourage the student to simplify, think visually, and discover the abstract organizational function of value. Homework # 1: Black and White only. Six values, three lights and three darks. Still life with at least five objects. No blending. Brush. Research: Mark Tansey, http://www.shelleyreed.com/ , http://www.georgelawsongallery.com/artists/m_david.html
	13	15	Continued study of value: Local Tone/Light Tone. Homework # 2: Still life with at least five objects. White and Burnt Umber. Six values restriction. No blending. Brush.
	20	22	Painting with a palette knife. The purpose of painting with a palette knife is to help the beginning student identify paint as substance and reduce tones to planar structure. Homework #3: Still life with at least five objects. White and Burnt Umber. Six values restriction. No blending. Palette knife. In-class Black and White painting due Sep 27
	Sat	24	NEW YORK ARTSBUS
	27	29	Value: Self Portrait. Homework # 4: Self-portrait. White and Burnt Umber. No value

restriction. Blending. Squint and simplify.

Oct	4	6	First in-class tonal painting due Temperature. Exploring color temperature and learning about color interaction and color relation to light. Homework # 5: Complementary palette. Cobalt Blue, Orange, and White only. Six values restriction. Minimum blending. Brush. Warm light and cool shadow.
	11		No class/Monday classes meet on Tuesday
		12	Temperature continued. Mid Term # 6: Self-portrait. 32" x 40". Cobalt Blue, Orange, and White. No value restriction. Focus on value relation to temperature as you create light, form and space.
	18	20	Intensity. Explore color intensity or saturation, the third element of color. Homework # 7: Restricting our palette to the three primary colors and white, examine how color interaction can cause certain hues to advance or to recede in space.
Sat	22		NEW YORK ARTSBUS
	25	27	Second in-class complementary palette due Homework # 8: Full palette. Still life. Think of the elements of color, tone, temperature, and intensity as you study their relation to light, form and space.
Nov	1	3	Homework # 9: Full palette. Subject of your choice. Continue to experiment with color using full palette.
	8	10	Homework # 10: Full palette. Interior / Exterior. Contrast the overall tonality of two spaces: lit indoor/dark outdoors, in a darkened room looking into a lit room, warm light into a cool space...
	15	17	Looking at the Masters and copying their work is an old tradition that allows the art student to become familiar with the visual thought, process, and style of an artist. <i>We do not undertake analyses of works because we want to copy them or because we suspect them. We investigate the methods by which another has created his work, in order to set ourselves in motion.</i> Paul Klee Homework # 11: After reviewing your selection with me, copy a masterwork to become familiar with the pictorial decisions and strategies of the artist. Be prepared to discuss your discoveries and to share your information on his/her time, style and movement. Choose a work rich in color, not tonal: Cezanne, Van Gogh, Gauguin, Monet, Mary Cassatt, Pissarro, early Matisse, the Fauves, Bonnard, Vuillard, Ferdinand Hodler, Max Beckmann, Euan Euglow, Jenny Saville, Lucien Freud, George Nick...
Sat	19		NEW YORK ARTSBUS

22		Third in-class full palette painting due Final assignment: 32" x 40". Self-portrait. Full palette. Full body, nude or clothed, from perception not photographs. Nude is about revealing and concealing. How are you presenting yourself to the viewer? Lighting, eye level, space, overall tonality, color scheme, paint application, composition, all the visual decisions are as important to the narrative as your subject matter. Understanding the relation of What, How, and Why. Due Dec 6	
24		Thanksgiving Recess. (Take time to give thanks whole-heartedly) Work on final project.	
Dec	29	1	Work on final project.
	6	8	Final reviews and portfolio evaluation.

Syllabus is subject to change as needed.

RESEARCH these websites and learn about contemporary artists:

As you research a variety of artists, whom did you discover and what did you fall in love with? How does the work of new artists you have discovered this semester inform you about your own work?

<http://www.powersofobservation.com/>

<http://paintingperceptions.com/>

www.tate.org.uk

www.npg.org.uk/live/index.asp

www.saatchi-gallery.co.uk

www.saatchi-gallery.co.uk/artists/exhibition.htm.en

www.ilpolittico.com

www.jillgeorgegallery.co.uk

www.marlboroughgallery.com

www.forumgallery.com

www.nancyhoffmangallery.com

www.paulthibaudgallery.com

www.dcmooregallery.com

www.wildenstein.com

www.allanstonegallery.com

www.flowerseast.com

www.jackrutbergfinearts.com

www.jeraldmelberg.com www.tibordenagy.com www.georgeadamsgallery.com www.hirshlandadler.com

www.jeraldmelberg.com

www.claireoliver.com

www.artnet.com/katharinarichperlow

www.ppowgallery.com

www.gseart.com

www.sanfrancisco.com/arts

www.hackettfreedman.com

www.johnpence.com

www.jenkinsjohnsongallery.com

www.dolbychadwickgallery.com

www.nielsengallery.com

www.alphagallery.com

www.gallerynaga.com

Bibliography

"American Realism" Edward Lucie-Smith/ Thames & Hudson

"Realism in 20th Century Painting" Brendan Prendeville/ Thames & Hudson

"Art of the 1930s – The Age of Anxiety" Edward Lucie-Smith/ Rizzoli

"The Battle for Realism" James Hyman/ Yale University Press

"Movements in Art since 1945 Issues & Concepts" Edward Lucie-Smith/ Thames & Hudson