

SCHOOL OF ART
George Mason University
Spring 2018

AVT 432 001
Painting III
MW 10:30a-1:10p
AB 2046

Contact Information

Professor: Paula Crawford
M 2:30 – 4:30 pm; (other times by appointment)
Office: 2018
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"Reality only reveals itself when it is illuminated by a ray of poetry." - Georges Braque

AVT 432 Course Objectives and Expectations:

This course is a bridge between beginning level painting and advanced studio, and assumes the student already has experience in the fundamentals of drawing and painting. This includes experience in the construction and priming of stretchers, surface preparation, color mixing, and the techniques of paint application, as well as a fundamental understanding of aesthetic principles. The student will solidify and build on craft and techniques introduced in Painting I and II, through a series of individual projects in accordance with each student's interests, level, and experience. These projects are also designed to broaden the student's thinking, processes, research, and technical resources with an eye to the development of a personal vocabulary and original voice.

General Advice:

The purpose of this class is to facilitate the development your own artistic voice, and a visual vocabulary and skill set with which to articulate it. Part and parcel of this process is looking at work by other artists (alive and dead!) both for lessons in technique and, perhaps even more importantly, as a means of contextualizing yourself within the historical moment in which you find yourself. Read art magazines, but also poetry and literature. Visit museums and galleries, look at art books, talk to one another about ideas! Have informal crits with your classmates! Do some all-nighters in the painting studio!

Expectations and Class Attendance:

Students are expected 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. Class studio time is more akin to a science lab than a lecture hall, and thus there is no substitute for good attendance. Painters are expected to work constantly and in an independent manner. You must be willing to expand and deepen what you already know and also to try new approaches, methods, ways of seeing. 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.

Painting Project Ideas Guide:

FREEDOM LOOKING FORM DREAMING THINGS UP

Find attached a list of project ideas for paintings. Use this as a source list, a diving board from which to jump into new waters. Some are formal studies or skill-building challenges; others are conceptually based. Some are experiments and expansions of materials and process, while others are completely open—a starting place to somewhere.

I encourage you to mix and combine different categories and ideas, for example, take a formal-structure idea and combine its parameters with a content-heavy idea. Mix in a material or format challenge or a new way of using paint. Feel free to draw items from several different categories on the list and combine into a single work.

Required Course Work: You are required to create nine paintings during the semester. A group of three works

is due at each of the three formal critiques (See Critique Schedule below). Use the attached *Project Ideas Guide* as a source for your nine paintings. Your working plans must be discussed with me.

Work outside of class:

You are expected to work independently at least six hours a week outside of class time. The best students will exceed that. If you do the math, that's about 18 hours per painting. Be smart and don't squander class time.

Grading:

- 70% of your grade is based on artistic achievement
Work demonstrates:
 - ✓ artistic achievement
 - ✓ 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 demonstrating evidence of significant labor
 - ✓ 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:
 1. Work set up on time
 2. Prepared presentation of your work, with explanations of your conceptual framework, process, related research, references, and context
 3. Serious contribution to dialogue with peers
 4. Earnest engagement in critique of your own work) (*see critique etiquette below*)
 - ✓ Deadlines met:
Work is complete and presented at all critiques
 - ✓ Effort and Improvement:
Work demonstrates a serious and sustained effort marked by improvement

- 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

Critiques:

Three formal critiques will be held at five-week intervals during the course of the semester. Format for these critiques may vary in the interest of exposing advanced students to different paradigms for thinking about work. Students will be asked to prepare for, contribute to, and follow-up critiques according to these paradigms. 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
- 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)

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, research her or his work, and present that research to the class in the form of a brief powerpoint presentation. There will be a sign up sheet.

CRITIQUE SCHEDULE	Mark your calendars!
FIFTH WEEK CRIT	Mon 2/19— Critique Painting III, Adv 1 (We have crit room Sun-Wed) Wed 2/21— Critique Adv 2, 3
TENTH WEEK CRIT	Mon 3/26— Critique Painting III, Adv 1 (We have crit room Sun-Wed) Wed 3/28— Critique Adv 2, 3
FINAL WEEK CRIT	Scheduled according to crit room use--We have crit room Sun-Mon only! Mon 4/30— Final Crits: Students using crit room Wed 5/2 — Final Crits: Students not using crit room

Work Schedule

Week

I	
M 1/22	Introduction to class, review of syllabus and expectations; materials list; Health and safety; Resources in studio/shop rules. Survey. PPT: examples: Student work Assignment: Review syllabus carefully. Read through Project Ideas List and check any ideas that you linger on for more than a few seconds. Take these as your initial list and begin to winnow it down. You'll eventually need to settle on a total of nine. For now, you need just three.
W 1/24	Come into class ready to paint! Bring your supplies and ideas list along with plans for your first three paintings. <u>Have the necessary materials to begin work on Painting #1.</u> Individual student/teacher discussion of plans today plus painting.

II	
M 1/29	Work on first painting
W 1/31	Finish first painting. Begin 2 nd painting.
III	
M 2/5	Work on second painting
W 2/7	Finish Painting 2; Begin Painting 3
IV	
M 2/12	Work on Paintings 2, 3
W 2/14	<i>Class Presentation: contemporary painter</i> Work on Paintings 2, 3
V	CRITIQUE WEEK: Paintings 1, 2, & 3_ (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 next set of paintings.10 -12 hours of painting (minimum)
W 2/28`	Work on next paintings (4,5,6)
VII	
M 3/5	Work on Painting 4, 5, 6
W 3/7	Work on Painting 4, 5, 6 <i>Class Presentation: contemporary painter</i>
VIII	
M 3/12	SPRING RECESS
W 3/14	
IX	
M 3/19	Work on paintings 4,5,6
W 3/21	Finish up paintings 4,5,6 <i>Class Presentation: contemporary painter</i>
X	CRITIQUE WEEK: (We have crit room Sun-Wed)
M 3/26	Critique Painting III, Adv 1
W 3/28	Critique Adv 2, 3
XI	
M 4/2	Come into class with plans for next three paintings and materials to begin work on Painting #7. Individual student/teacher discussion of plans for coming work sessions. Begin Painting 7. Start planning Painting 8.
W 4/4	Work on Painting # 7. Work on Painting # 8. <i>Class Presentation: contemporary painter</i>

XII

M 4/9 Work on Paintings 7, 8, and start 9.

W 4/11 Work on Paintings 7, 8, 9.

Class Presentation: contemporary painter

XIII

M 4/16 Work on Paintings 7, 8, 9.

W 4/18 Work on Paintings 7, 8, 9.

Class Presentation: contemporary painter

XIV

M 4/23 Work on Paintings 7,8, and 9.

Class Presentation: contemporary painter (make up date)

W 4/25 Finish up Paintings 7,8, and 9.

XV

M 4/30 FINAL Critiques (Schedule according to crit room needs--We only have crit room Sun-Mon!)

W 5/2 FINAL Critiques (Non-crit room critiques today)

Supply Advice:

You should procure supplies according to your painting method and/or the specific needs of the projects you select. Note: Before going to the art store, look over the project ideas list. 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, utrechtart.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.**

* * *

On the next page is a log for keeping track of your achievements this semester. Use it to set goals for yourself and keep track of your output over the semester. After reading through the Ideas Guide on the preceding pages, use pencil to set some goals for yourself. Expect your goals to change as you discover new possibilities along the way. For example, you may try one idea out, which may lead to a series of other paintings. Nevertheless, start out by marking in some things you'd like to try. Change and fill in your works chart as you complete paintings. By semester's end, it should be complete. Use your sketchbook to document your process (drawings, writing, etc).

Use this chart as a means of documenting what you think you want to do and what you actually decide to do. By semester's end, it should be complete with nine paintings. Keep in mind the critique dates. You may also bring work back to the next critique after you've responded to the crit with your changes.

MY NINE WORKS

Description of Work	Date
1.	
2.	
3.	Crit M 2/19 Paintings 1,2,3
4.	
5.	
6.	Crit M 3/26 Paintings 4,5,6
7.	
8.	
9.	Crit M 4/30 Paintings 7, 8. 9 plus whole semester's work

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.