

Course Description

This is an advanced concept and technique class in Painting (watercolor , oil or acrylic) or Drawing (pastel, graphite or Charcoal). Development of thematic concept and consistency in medium is required Color theory, composition, advanced techniques and participation in group critiques are an important aspect of this class. Students may only work in one medium per semester, as decided on with the instructor.

This is a multi level class with 4301 levels 1-4 and 5304 Graduate students.

REQUIRED WORK:

- A. A Series of color studies of the colors on your palette, slip-sheeted and arranged in a binder. Each page should list the name and brand of the hue, and pigment number. These pigment studies should include complimentary mixes, plus tones and tints of each color.
New colors should be added to your binder each semester and organized the same way.
This binder will be updated every semester.
I would like to see experimentation to the way you learn to mix and use colors and attention to your personal palette.
- B. Evidence of compositional and technical concerns developed prior to the beginning of each assignment. This can be a thumbnail, a Photoshop study, or a series of tests. These must precede each assignment. Specific assignments may be given to aid the individual student needs. 2 -9x12” quick studies will accompany paintings 3&4, see next item.
- C. You must choose one medium and theme and stick to it all semester.
- Assignment 1 is two small finished compositions, 24” x 30” - plan to produce one a week.
 - 2 -9x12” studies for the next compositions will then be developed (fast and responsive) before the work is begun.
 - This will be followed by 6, (six) more assignments, either:
 - Six 30” x 40” (or larger) finished compositions,
 - Or you may choose to do 10 smaller works, at least 20 x 30.
(A 48 x 50 will equal 2 pieces, 52” x 72” will count as 2.5).

Specific goals will be set for each student, pertaining to their style, thematics and based on their individual strengths and deficits. Please see the attached sheet for goals and ideas.

All work must show evidence of consistent work habits and intent through out the semester.

Students must be able to discuss use of Composition: Focal points, spatial relations, color theory and palette choices, texture, content/context to Art History, and use of thematics.

The work must show evidence of consistent work habits and intent through out the semester. Although a set size format and number of works been established, individual directions and specific ideas can be substituted with the permission of the instructor as long as the project and the amount of work is equal to the original portfolio.

- D. 3 essays on contemporary artists who work in a style similar to yours and who are alive today will accompany each of the first three drawing/painting assignments; Or, you may watch a video and review the emphasis of it, and discuss the concepts & practicality.
You must include a brief biography, and why this artist is known. Be sure to properly cite your work.
- E. An Artist’s Statement that discusses the work, its development and its relationship to the **Contemporary** art scene will be turned in at the end of the semester with your portfolio. The statement should cover your personal approach to the issues surrounding the development, and presentation of your

work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance

- F. CD: photograph a series of your best works (at least 10). Jpegs should be 300dpi, color correct, cropped to size and labeled with name and number (fairlie#1.jpeg). These are due in the week of finals.

Also include a typed word document with your name, title, medium, size, and date completed. This should correspond to your jpeg images. Jpegs must be 300dpi.

SUPPLIES:

Students are expected to have their own supplies: paints and brushes, blenders, mediums.

You are expected to keep your work area clean, and to take care of your own equipment !

Colors need to include at least 3-4 of each hue of the primary colors and at least 2-3 of each of the secondary colors and earth tones.

Palettes may be larger, double, or Tempered glass.

A variety of brushes, blenders and tools suitable for the medium and techniques involved.

Supply orders can be placed but it takes 10 days to get n order in. See last page for websites.

LAB FEE/ SUPPLY DEPOSITS: No supplies will be given out without a deposit.

An in-studio lab fee of \$25.00 will include soap, paper towels, solvent, charcoal, fixative and matte spray, underpainting gesso, a variety of extra and experimental materials for students to try.

A deposit of \$150.00 for canvas, \$90.00 watercolor, \$15.00 for pastel paper, \$30.00 per frame for works on paper.

TEXTS:

Recommended in Painting: Simon Jennings: “Artist’s Color Manual”, Charles LeClair: “Color in Art”, Al Gury “Ala Prima”

Any good text that helps you through the subject matter.

ATTENDANCE:

The structure of the “4301/5304 studio class” course requires consistent attendance. This class is required to cover 96 studio class hours.

You should be prepared to put in at least 10-15 hours per week to finish your work. This means

Saturday classes are critique only. You are expected to paint regularly, and have a scheduled studio hours!

Work not finished by the due date, will be dropped a letter grade per class day.

After 4 class days the grade becomes an “F”.

Class is scheduled for 6 hours a week, and I expect you to work at least 3-10 in the studio outside of class, You need to be in the studio during scheduled class s hours.

Scheduled critiques and personal critique times will be held on opposite weeks and both require constant attendance! If you can’t be there, I need to know in advance! 837-8258 or 294-1313.

More than three (3) absences without an official excuse will result in an evaluation adjustment at the end of the semester.

CRITIQUES:

Critiques will be held once a month. Changes in schedule may occur as the semester progresses. Be prepared to have two paintings finished for each Critique. All paintings due in for grading the final day of class.

Assignments due

Assignments should be completed every two weeks, with the exception of Assignment one, which is the first two small paintings. They will be due the third week.

Feb 2	Paper one and 2 small paintings or drawings
Feb 20	Paper two and 1 large/2 small paintings or drawings
March 6	Paper three and 1 large/2 small paintings or drawings
March 26	1 large/2 small paintings or drawings
April 10	
April 22	
May 4	

Critiques,

Critiques will be at 3:30 pm Thursdays, once a month. Two paintings will be due plus workable ideas for the next work presented.

Feb 4
March 4
April 10
May 6

On finals day, MAY 11 you may turn in any finishing that was allowed, CD of art work and artist statements, and a mandatory studio clean up will be done.

Proposals: Proposals for taking exhibition are due in the first class after mid semester. (March 22)

Course Structure

A consistent thematic portfolio of paintings/ works on paper

Your work must show evidence of consistent work habits and intent through out the semester.

You must be able to discuss your use of Composition : Focal points, Spatial relations, Color theory and palette choices, Texture, Content/context, and theme

Course Objectives

1. Expressively communicate an original idea or concept visually.
 - a. Proper techniques applied to the medium,
 - b. Use of principles and elements of good composition,
 - c. Development of technique and personal style.
 - d. Use of original concepts and non clichéd ideas.
2. Demonstrate technical mastery of materials and traditional artistic skills.
 - a. Advanced techniques and craftsmanship applied to a specific area of specialization.
 - b. Application of the principles and elements of good composition,
 - c. A defined technique or personal style.
3. Demonstrate knowledge of professional practices in studio art.
 - a. The ability to create a cohesive exhibition of well crafted and thematic work
 - b. Displays an strong understanding of craftsmanship

- c. Displays the ability to write about art.
- d. Understands health and safety practices in the studio

YOUR GRADE IS BASED ON THESE CONCEPTS!!!

1. DESIGN: Balance and focal points
2. SPACE: good compositional use of foreground, middle-ground and background.
3. VALUE: balanced use of a full range of lights to darks.
4. COLOR: Concern for warm and cool within each hue as well as throughout the composition.

To receive a good grade:

- Create a workable time schedule. Be willing to put in enough time to develop the paintings.
- Be able to manipulate the medium in such a way that it works.
- Develop a personal style, have ideas that go beyond the norm.
- **Originality:** stay away from trite clichés. Plagiarism: do not use ideas derived from commercially published sources.
- Understand the medium. Learn different techniques. Understand value. Learn color theory and use a varied palette with mixed colors.
- Work/rework assignments after suggestions have been made. Always striving for quality work
- Participate in all critiques, volunteering thoughtful and insightful ideas aimed at improving one's work as well as that of others.
- **Complete work on time and in scale. Do not start a new work until you finish the last.**
- All work should be the assigned size unless specific changes have been OK-ed by the instructor.
- Be consistent.

Artist Statement:

This is a simple statement that will explain the motivation behind your paintings, the reason for the colors and techniques you chose, and how it ties into your other works or interests. Every semester this is built upon in preparation for a show.

If there is an emergency situation let me know as soon as possible!

Tardiness, and leaving early will be considered as partial absences.

GRADING

I grade on a 100 point scale. A composition that is 50% done is a 50.

You MUST finish your assignments in sequential order, you may start a new one or two at a time, but you must finish them.

A grade will be given at mid-semester and at final review. This grade will be a combination of a grade on your paintings, your studies, critique attendance, and participation.

In grading your work, I will look for the

- * Idea development
- * Compositional structure: Design, value, space, and color!!!
- * Technique and use of medium
- * Originality and initiative

Unfinished work will not be graded higher than a 75, (C).

Evaluation:

- A. 80% Final Portfolio

- B. 10% Planar studies
- C. 10% Critiques, Papers*, Jpegs, Statements

ADVANCED STUDIES IN PAINTING/DRAWING multi-level studio PROF. C. FAIRLIE

Centennial School Room 112, FAB Room 209
Professor Carol Fairlie
office # 09 FAB Office Phone 837-8258
Cell 294-1313

Office Hours Tues.1:00- 1:30, Thurs.9:00- 9:30,

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility The Student life office of the Morgan Student Center.

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be set on soft vibrate and may not be answered in class. Personal head gear can be worn but should be low enough that you can hear someone talking to you and no one else can hear you. Music may be played in the classroom as long as all students want to hear it.

Since this class is held in a different building, off campus, I will have my cell phone on and be available if you or another student needs to call me.

Answering phone calls for Emergency personnel and family emergencies are exempt only if you let me know in advance.

Studio Hours: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend all required hours of class (96 studio class hours).

Sul Ross policy states that one absence is equal to 50 minutes. More than three (3) absences from drawing class will result in the lowering of the final evaluation by one letter grade. Tardiness, and leaving early will be considered as partial absences. Your name will be given to UDPS for building and room access. No one is allowed to “hang out” or visit. Food should be eaten in the hall, not in the studio.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

Try the following on-line supply stores!

Art Supply Warehouse. They are the least expensive and cheapest on shipping. <http://www.aswexpress.com/>

Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>

Daniel Smith: the best for printmaking, watercolor paints and large paper, great customer service!
<http://www.danielsmith.com/>

Cheap Joes: watercolor paper is cheapest here, good service, good prices, cheap joe is a painter.
<http://www.cheapjoes.com/>

Picture frames at great prices. I use Standard metal frames in black, 555 shadowbox frames and super canvas metal frames. Check them out! <http://www.pictureframes.com>

PLO's

Learning Objective 2 Demonstrate knowledge of current contemporary art.

Learning Objective 3: Develop professional standards in the production of art work..

Learning Objective 4: Demonstrate the ability to articulate effectively in oral and written form about their own artwork.

ART CAPSTONE IN EXHIBITION

Carol H. Fairlie

837-8258 office

294-1313 cell

During your studio studies, you have been developing a thematic body of work, reflecting your aesthetic investigations into a specific field of studio art, your works relation to contemporary and historical art, and your own technical and personal artistic development. The semester before your enrolment into Exhibition, you need to submit a proposal for exhibition that includes your thematic concept for your show and an artist's statement.

A date for your exhibition will be selected when you submit your proposal. Be prepared to edit out work that does not fit with the thematics of your show, or that is not approved by your major advisor.

REQUIRED WORK:

- A. Work with your *major advisor* /instructor(s) within your area of specialization to create a body of work Reflecting your thematic concepts and maturity within your area of specialization. This should reflect what was stated in your Proposal.
- B. All work must be professionally displayed. All shows must be in the SRSU Gallery. other venues may substitute only with permission of the Dean of Arts & Sciences and your advisor.
- C. Design an invitation/announcement for your show. This must include a title for the show, dates of show, reception date (if applicable) and that the show is a Sul Ross State university MA/BFA exhibition.
- D. An artist's Statement that discusses your work, its development and its relationship to the contemporary art scene must accompany your exhibition. The statement should cover your personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance. A preliminary draft will be turned in two weeks preceding your exhibition.
- E. A press release should be turned into News and Publications (BAB 108) and the Alpine Avalanche, Big Bend Sentinel and any other Papers you wish, the Monday of the week preceding your show.
- F. A resume will turned in to your advisor at the end of the semester.
- G. All rough drafts of statements, press releases, show announcements and resumes are due in at least two week before the show is hung, and must be approved before released.
- H. Digital photographs of all the work in your show properly labeled (Your name, Title, Medium, Size, Date completed) are due before the end of the semester.
- I. Digital photographs of your exhibition, and reception should be in a separate file, due before the end of the semester.
- J. Total clean up of the reception area if a reception is held.
- K. All nails should be removed from the walls, display cases and pedestals that are used must be returned to the proper storage area after the show is taken down.

ATTENDANCE:

The student must meet **weekly** with their major advisor/advisors to evaluate progress, discuss installation and keep production on track. All preliminaries of the press release, Artist's Statement, and invitations should be submitted no later than **2 WEEKS** before the scheduled gallery opening.

Because this class will not meet during a scheduled class time, personal critique times will require constant attendance.

Evaluation:

- A. 75% Mounting of an exhibition.
- B. 25% Images, Statement, resume, press release, invitation.

Goals:

- A. To develop an area of specialization and create a body of work reflecting personal thematic concepts and maturity within that medium.
- B. To gain the experience of having a one-person exhibition and professionally installing a show as well as to learn the PR and professional problems involved in having an exhibition.
- C. To learn to discuss and justify ones artwork from a subjective viewpoint and pull it into a contemporary and historical context.