

ART 5304 Graduate studio
PROF. C. FAIRLIE

Course Description

This is an advanced studio and technique class emphasizing the exploration of Plein Air painting including development of thematic concept and individualized techniques. Experimentation may be done for the first eight weeks of the semester. The second half of the semester, a firm direction in concept and medium will be required, unless a unique series of work has been agreed upon with the instructor. Ideas and concepts which evolved during the semester will be examined, experimented with and further developed in a series of 3-4 studio paintings based on the plein air works.

- Timeliness is important. Finish work and keep me informed.
- You will keep a journal of new ideas, quotes, written concepts and art historical information.
- You are expected to challenge yourself with innovative concepts and ideas. Add to your “tool box” supplies you haven’t tried.

I will meet weekly and individually with each student to provide constructive feedback and necessary structure. In monthly critique discussions and in-class reviews, you are required to actively participate in discourse and take responsibility for the collective dialogue. The resulting insight and shared knowledge between students, along with their own personal gain, sets the tone and direction for their work.

REQUIRED WORK:

I expect graduate students to put in at least 12 hours a week in their studio classes. Three finished plein air studies should be completed each week. The first eight weeks, experimentation in medium, size and techniques may be tried. The second half of the semester, one medium and thematic viewpoint will be chosen and developed. Three larger studio paintings will be completed at the end of the semester. Major aspects of landscape painting will be studied and applied (see attached hand-out).

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.

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.

WRITTEN ASSIGNMENTS:

The following written assignments will be turned in each week for the first 4 weeks:

3 Written Assignments

Essay on important aspects of plein air landscape painting.

Essay on the contemporary plein air organizations.

Essay on three landscape contemporary artists whose work influences you.

Written Assignment #5: Artist Statement Draft.

An Artist's Statement that discusses your work, its development and you response to working en plein air.

DOCUMENTATION:

JPEG images of your semesters work will be turned in at the end of the semester. 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, along with your artist statement.

Also include a typed word document with your name, title, medium, size, and date completed. This should correspond to your jpeg images so I can know the reference information.

TEXTS:

I expect you to have at least one reference text. Keep it with you when you are in the studio.

Any good text that helps you through the subject matter.

There are some great art history texts as well.

ATTENDANCE:

The structure of the 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 15-18 hours per week to finish your work. This means You are expected to be painting regularly!

CRITIQUES:

Personal critique times will be held during class hours or scheduled individually.

Monthly critiques will be on Fridays. Both require constant attendance!

If you can't be there, I need to know in advance! 837-8258 or 294-1313.

You are expected to be working daily. I should be able to walk in and see your progress, give you pointers and critiques. If you are not in when I show up, you are considered absent.

Monthly Critiques will be held every once a month on a Friday from 11-2. We will look at two new finished projects each critique. Each student will have a few minutes to present ideas and a total of 10 minutes for the critique.

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#1 Feb.7

#2 March 8

#3 April 12

#4 May 9 Dead day, all work due in for grading

May15, All paperwork and documentation plus mandatory clean-up for studio residents any finishing that was allowed, CD of art work and artist statements

Proposals: Proposals for capstone exhibition are due in the first class after mid semester.

COURSE OBJECTIVES:

- To learn the techniques, methodology and a personal style in Plein Air painting.
- Expressively communicate an original idea or concept visually.
- Proper techniques applied to the medium,
- Use of principles and elements of good composition,
- Development of technique and personal style.
- Use of original concepts and non clichéd ideas.
- Demonstrate technical mastery of materials and traditional artistic skills.
- Advanced techniques and craftsmanship applied to a specific area of specialization.
- Demonstrate knowledge of professional practices in studio art.
- The ability to create a cohesive exhibition of well crafted and thematic work
- Displays an strong understanding of craftsmanship
- Displays the ability to write about art.
- Understands health an safety practices in the studio.

YOUR GRADE IS BASED ON THESE CONCEPTS!!!

1. COMPOSITIONAL DESIGN: use of the elements and principles.
2. THEMATIC DEVELOPMENT
3. RESEARCH AND CONCEPT
4. TIMELINESS

GRADING

I grade on a 100 point scale. Assignments that are 50% done receive a 50.

- A. 80% Final Portfolio
- B. 10% journal and written work
- C. 10%, color studies, documentation, critique participation

SUPPLIES:

Students are expected to have their own supplies

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

Painting students

Palettes 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.

IF YOU WANT TO PURCHASE FROM ART STORES: PLEASE PAY A DEPOSIT BEFORE YOU PURCHASE- For at least half of the supplies you will need.

Paper is \$10.00 for a 30x40" sheet, and \$7.00 for a 22x30"

Canvas is \$20.00 a 30x40" , and \$10.00 for a 24x30" Tubes of Oil run \$3.85, White is \$8.00

Small tubes of Watercolor run \$3.00. Extra watercolor paint must be preordered.

Frames run about \$50.00

Painting and Drawing Supplies- try the following on-line supply stores!

- Daniel Smith: the best for printmaking, watercolor paints and large paper, great customer service! They do not sell on line but their products are available at Dick Blick and Cheap Joes. <http://www.danielsmith.com/>
- Cheap Joes: watercolor paper is cheapest here, good service, good prices, cheap joe is a painter. <http://www.cheapjoes.com/>
- Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>
- Jerry's Artarama- as good as Blick's, Different items. <http://www.jerrysartarama.com>
- Picture frames at great prices. Check them out! <http://www.pictureframes.com>

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 studio 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.

Studio Hours: Your name will be given to UDPS for building and room access. Centennial school has a card swipe that should work 24/7.

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.

The class objectives are designed to meet the following **SACS MA Student Learning Objectives:**

Learning Objective 2: Demonstrate knowledge of current contemporary art.

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

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

CALENDAR:

- January 22 first class
Discuss ideas for first paintings
- January 31, should be finished with first 6 studies, paper #1 & 2 due!
- Feb. 7th, Small class critique 11-1pm
- Feb 12th should be finished with second 6 studies
- Feb. 28th , should be finished with 6 more studies, paper #3 & 4 due
- March 8th, large group critique 11-2pm
- March 12th, should be finished with at least 24 studies
- April 2 , should be starting on assignment #6 Draft of Artist statement due.
- April 12th, Studies can drop to 4 a week work on a response to one.
- April 16th , large group critique 11-2pm
- April 30th , 4 more studies a week, work on a response to one.
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- May 7 (3pm), Small class critique, all work due in for grading
- May 9th, All paperwork and documentation
- May 13th, mandatory clean-up for studio residents any finishing that was allowed, CD of art work and artist statements

