

**ADVANCED STUDIES IN PAINTING/DRAWING  
MANDATORY ART MEETING - Friday January 19,**

**PROF. C. FAIRLIE**

**Course Description**

Course Description

This is an advanced studio and technique class emphasizing the beginnings of exploration into thematic concept, contemporary theory, and individualized techniques. Consistency in concept and medium is required, unless a unique series of work has been agreed upon with the instructor. Ideas and concepts which evolved in the first advanced studio, 3301, will be examined, experimented with and further developed.

Part of this course is devoted to developing one's abilities to write and speak with precision and complexity, about one's own work and the work of others. We will examine trends and movements in contemporary art through the lens of critical theory. We will investigate what contemporary art can tell us about the relationships between history, images, and visual culture, subsequently developing the skills necessary to write about your work, what it articulates and argues, and the ideas and traditions from which it emerges.

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. You must choose one medium and theme and stick to it all semester.
  - 2 smaller paintings 24" x 30" will begin the semester- plan to produce one a week.
  - This will be followed by 6, (six) 30" x 40" (or larger) paintings.
  - A 40x 60 is equal to 2 paintings, a 52" x 72" will count as 2.5 paintings.
  
- B. A Series of color studies of the paints of 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 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.
  
- C. A **compositional** thumbnail, photograph or photoshop study must precede each assignment. References and sources must be used, and these should be printed off and ready to show when asked for. Specific assignments may be given to aid the individual student needs.

Specific goals will be set for each student, pertaining to their style, thematics and based on their individual strengths and weaknesses.

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. 5 written assignments:
- Written Assignment #1:  
“What is the basis for your work and it’s historical basis?” elaborate on one of the concepts you have investigated and relate it into contemporary trends within your medium. Be prepared to explain this to the group at critique.
  - Written Assignment #2:  
Write a review of a video referencing a technique in your medium that is not familiar to you. This review will accompany the first drawing/painting assignments. Be sure to properly cite the video.
  - Written Assignment #3 and #4: You need to subscribe on-line (free) to the art magazine Hyperallergic <http://hyperallergic.com> or High Fructose, and read it regularly. Be ready to discuss it during critique class.  
Based on your readings, write 2 essays on contemporary artists who work in a style, or have concepts similar to yours and who are alive today will accompany each of the first three drawing/painting assignments; these will be due with your second and third drawing/painting assignments;  
You must include a brief biography, and why this artist is known. Be sure to properly cite your work.
  - Written Assignment #5: Artist Statement Draft.  
An Artist’s Statement that discusses your work, its development and its relationship to the **Contemporary** art. THIS IS DONE AND REDONE EACH SEMESTER AS YOUR WORK AND RESEARCH DEVELOPS.  
As described in the concept of this class, you have been encouraged to expand and investigate your subjects, abandon their comforts zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. This statement should cover your personal investigation and approach to the issues surrounding your works development. It should also 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
  - An Artist’s Statement : what you do, why you do it, how it relates to art history and contemporary art/issues.
    - 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.
- 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.  
***A draft will be due before the statement is due.***
- F. Photograph all of your semesters work. Jpegs should be 300dpi, color correct, in focus, cropped to size and labeled with name and number (fairlie#1.jpeg). These are due in the week of finals.  
Label with title and your name.

### **SUPPLIES:**

Students are expected to have their own paints and brushes.

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

Paints: at least **4-5 of each hue of the primary colors and at least 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.

### **LAB FEE/ SUPPLY DEPOSITS: \$25.00**

A 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.

Supplies must be ordered and paid for at the beginning of the semester. Supplies may be ordered during the semester with at least two weeks notice and paid for up front.

### **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.**

### **Recommended in Painting:**

Jennings: *Artist's Color Manual* 0-8118-4143-x

Nita Leland's *Exploring Color* 978-0891348467

**Any good text that helps you through the subject matter.**

### **ATTENDANCE:**

The structure of the "3301/4301/5304 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 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:**

Students are expected to be in class working during scheduled class hours.

You are expected to be painting 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.

**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.

On finals day, any finishing that was allowed, CD of art work and artist statements, and mandatory studio clean up will occur, 6:00 pm.

**Monthly Critiques** will be held every once a month. We will look at two new finished projects each critique.

Each student will present their concept and problematic issues. See attached calendar. Two 4302 mandatory critiques will be held on Friday February 13, March 20

**Proposals:** Proposals for taking exhibition are due in the first class after Spring break. (March 17)

## Course Structure

A consistent thematic portfolio of paintings will be produced on a weekly basis.

Assignments will be due every two weeks.

Your work must show evidence of consistent work habits and intent throughout 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.

Mandatory class critiques will be held once a month.

## YOUR GRADE IS BASED ON THESE CONCEPTS!!!

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

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 okayed by the instructor.
- Be consistent.

## 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

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

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

## **GRADING**

**Grading is on a 100 point scale. A painting that is 50% done is a 50.**

**You should finish paintings 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:

You will lose points if your work finished on time.

You will lose points if I do not see evidence of consistent work habits.

You will lose points if you don't rework assignments after critique.

You will lose points if you don't work assignments to size and concept.

- A. 80% Final Portfolio
- B. 10% color studies, idea thumbnails
- C. 10% Critiques, Papers\*, Jpegs, Statements

Ordering Supplies:

- ➔ Try the following on-line supply stores!
- ➔ Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>
- ➔ Jerry's Artarama: good variety of supplies. <http://www.jerysartarama.com>
- ➔ Cheap Joes: watercolor paper is cheapest here, good service, good prices, Cheap Joe is a painter. <http://www.cheapjoes.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 contact Mary Schwartze M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

**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.

**Music & Cell phones:** Cell phones must be set on soft vibrate and may not be answered in class. Answering phone calls for Emergency personnel and family emergencies are exempt only if you let me know in advance. 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.

**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 ID card will be coded to give you access building and room.

**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, the next time I will drop you from class.

**CLASS EVALUATIONS:**

Class evaluations are put up on Blackboard at the end of every semester. Besides common questions about the class, concepts for improvement and constructive criticism can be addressed. This evaluations are critical for all instructors and aid in their evaluations, raises and promotions. Your input counts!!!

 •Try the following on-line supply stores!

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

**Student Learning Objective's**

This class assesses the concepts addressed in the following SACS Program Learning outcomes:

That the graduating art student's will demonstrate the ability to:

SLO 1 Students will be able to visually communicate an original idea or concept through an original artwork.

- e. Proper techniques applied to the medium,
- f. Use of principles and elements of good composition,
- g. Development of technique and personal style.
- h. Use of original concepts and non clichéd ideas.

**SLO #1 Marketable Skill:** Creating ideas with independence of thought.

**Dissemination Strategy:**

- a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
- b. Ability to produce a professional portfolio that meets current industry standards.
- c. Faculty will integrate the information into lectures, workshops, etc.

SLO 2 Students will demonstrate proficiency in writing within the art discipline.

- a. Display the ability to meet Texas Art History objectives: (TASA standards)
  - i. An ability to identify geographic centers, time periods and stylistic characteristics of major art movements.
  - ii. An ability to recognize individual styles of major artists and an understanding of the technical procedures for work in a variety of media.  
An understanding of the impact of individuals, historical events and religious and philosophical concepts on art making in various periods.
- b. Demonstrate proficiency in discipline specific writing.  
An ability Follow the correct writing style manual and utilize art historical terminology.  
Write a good thesis statement and follow it with a defined argument and closing statement.

**SLO#3 Marketable Skill:** Communicating professionally through written and spoken presentation.

**Dissemination Strategy:**

- a. Students will demonstrate proficiency in writing about art, both on a personal and professional level.
- b. Demonstrate an ability apply the correct writing style and utilize art historical terminology.
- c. Faculty will integrate the information into lectures, workshops, etc.

SLO 3 Students will demonstrate knowledge of the professional practices pertaining to their BFA degree track:

Demonstrate the ability to create a cohesive body of work (capstone) with a defined technique or personal style and understand health and safety practices in the studio.

**SLO#3 Marketable Skill:** Solving problems through critical thinking.

**Dissemination Strategy:**

- a. Students will learn to produce work in a timely manner.
- b. Use of original concepts and non-clichéd ideas.
- c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
- d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
- e. Faculty will integrate the information into lectures, workshops, etc.

## **CALENDAR:**

January 14, First class: Discuss ideas for first paintings

Jan 16. Begin 2 small paintings (Assignment1).

Jan. 28, should be starting on assignment #2, paper #1 & 2 due!

Feb13, Small class critique on assignments #1 & 2. You should be started on assignment #3

Feb 25, should be starting on assignment #4, paper #3 & 4 due

March 17, 4302 Proposals due in.

March 19, Critique on #3 & #4 should be started on assignment #5

March 31 should be started on assignment #6, Draft of Artist statement due.

April 23 , Critique on #5 & #6 should be started on assignment #7

April 30, all work due in for grading, in order.

May 4, 6pm, mandatory clean-up for studio residents. All paperwork and documentation plus any finishing that was allowed, thumbdrive of art work and artist statements

### **Division of classes:**

3301 Level 1: A series of 7 large scale paintings based on specific compositional elements.

4301 Level 2: A series of 7 or more large scale paintings based on thematic and technical exploration.

4302 Level 3: A series of 7 or more large scale paintings based on the development of a person style and theme, ending with a written proposal for a capstone exhibition.

4303 Level 4: A series of 7 or more large scale paintings based on the proposal for the capstone, plus professional presentation of an exhibition in the Fine Arts Gallery.

5304 Level 1: A series large scale paintings based on the exploration of ideas and techniques stemming from work done previously.

5304 Level 2-4: A series of paintings based on the mastery of a person style and theme, ending with a written proposal for a capstone exhibition.

5305 Level 5: Capstone exhibition: A series of work based on the mastery of a person style and theme, as described in the proposal.

