

**Painting
ART 2316-001
Spring 2023
SRSU**

Schedule: T-TR 2:00pm - 4:50pm
Location: FAB 201
Instructor: Ramon G. Deanda

Contact:

Cell: (915) 269-5693 *Please, text unless it is an emergency!*

Email: Deanda.Ramon@sulross.edu **PLEASE, write PAINTING in subject heading**

Office: FAB 009

Office Number: 432-837-8258

Office Hours: 1:00PM-1:50 W, 5:05 p.m-5:55p.m. MTTR

If need be, we can schedule a meeting. I will be around the FAB most of the time.

Final Exam/Critique: FINAL MONDAY 15TH 12:30-2:30P.M.

All students must attend. No exceptions.

DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE

Course Description:

This painting course is not a traditional painting course. We will be experimenting with various forms of painting. We will use oil paint, as well as acrylic paints. In this, class we will be using different surfaces to paint on. Students will have the option as to what they would like to choose for surface painting. This beginning painting course covers the traditional and contemporary applications of oil paint and mixed media materials applied to a gessoed surface. The following will be covered during the semester: application of design principles, color theory, format variations, concepts and themes, and a traditional and contemporary oil survey of slides, books and research.

Objectives:

Students will be introduced to concepts and techniques of traditional and contemporary approaches to relief and monotype printmaking, plus the safe and appropriate uses of all materials, chemicals, tools, and equipment in the studio. **Students can expect:** to exercise and develop creativity; to gain control over the print medium; to gain an awareness of printmaking as a Fine Art medium.

Student Learning Outcomes:

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.

3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

Marketable Skills:

1. Creating ideas with independence of thought.
 - 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.
2. Communicating professionally through written and spoken presentation.
 - 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.
3. Solving problems through critical thinking.
 - 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.
4. Faculty will integrate the information into lectures, workshops, etc.

Class Fee:

There is a Kit with the lab fee of \$294.50 that provides all of the individual materials the student needs for the class and includes the materials shared by the class. This fee may be paid in three payments if needed, but \$100.00 must be paid before you are given any supplies to work with. We begin work the second class day, you need to have supplies to work. A special "Kit" includes every supply needed for the class including the canvases for the Final Project, which may be a 24x48 or a 30x40 painting, the choice of the student.

You can pay for it through the cashiers office "Art Stores" Account, or pay in class and I will deposit it for you. Be sure to bring me a receipt.

The supplies for the semester include everything needed: paint, brushes, canvas, palette, etc.

GRADING to get a good grade:

- *. Have good attendance.
- * Be able to manipulate paint in such a way that it works.
- * Use a varied palette with mixed colors and full value.
- *. Have ideas that go beyond the norm.

All ideas must be original and not derived from commercially published sources.

- * Work/rework paintings after suggestions have been made during critique.

Attend and participate in all critiques, volunteering thoughtful ideas aimed at improving your work as well as that of other students.

- * Fulfill the goals of each problem:

Complete work on time and to scale.

You will not be graded based on skill, but on effort. You will need to work outside of class as well to have a well developed painting.

Always strive for quality work- mediocrity doesn't cut it!

Each Project grade is based on:

- Comprehension of the assignment, correct size and amount of good prints
- Registration, even spacing around the edge,
- Craftsmanship: professionalism, clean edges, attention to details, use of elements
- Knowledge of techniques, understanding of assignment criteria, correct signature
- Originality (not clichéd)

Each assignment is graded on a 100-point scale.

A= 90 – 100 exceeding expectations

B= 80 – 89 above average

C= 70 – 79 average

D= 65 – 69 below average

F = below 65- will not pass the class

Final Grading is based on:

- The finished work and its presentation
- Imagination and aesthetic growth
- Craftsmanship / sensitivity to materials
- Knowledge of techniques
- Attendance, use of class time, cooperation, crit. part.
- Have ideas that go beyond the norm.

All ideas must be original and not derived from commercially published sources.

Attendance Policy/Late Work:

The structure of the course requires consistent attendance. More than TWO (2) absences may result in the lowering of the final evaluation by one letter grade, More than THREE (3) may result in the student being dropped from the class. Please refer to the SRSU Attendance policy on the last page. If you know you will be missing a class, it is your responsibility to contact me immediately, get the assignment and demo material and to make up the time you missed. **If not, your grade will be affected.**

Authorized Absences: If you need to miss a class due to an Authorized School activity, You need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade.

Lectures, demonstrations, critiques and printmaking demonstrations or problem explanations will occur during the first hour of the class. It is expected that each student will attend all required hours of the studio course. To benefit from information, you must be there to receive it! **Consistent tardiness will be reflected in the overall evaluation.**

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).

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 Phone usage should be limited. SHOULDN'T INTERFERE WITH CLASS.

Emergency personal and family emergencies are exempt only if you let me know in advance.

Music: Personal "headgear" may be worn during lab time only, after demos and lectures, while you work, and on low volume, so you can hear when someone talks to you. If I hear your music you will lose your privilege.

The final portfolio is due in on or before Tuesday May 8th at 2pm

Final Projects are due on Thursday May 4 @ 3:00, for print exchange and studio clean-up. Attendance on **CLEAN UP DAY** is mandatory to help in the studio.

All work not available for the required critique time slot must be shown to the instructor for assessment, which will reflect the lateness of the missed deadline.

Course Structure: Painting Problems

The painting problems will consist of at least six paintings plus a final project, color charts, studies and experiments. Each painting problem will be listed on the calendar and accompanied by an explanation sheet with given time limits. Deadlines for individual as well as group critiques will be announced. Students are expected to fulfill the goals of each problem to learn to manipulate the paint in such a way that it works.

- have ideas that are original and not derived from commercially published sources, and are not clichés: cartoon characters, anime, etc
- Work from their own images, and bring photocopies of them to class; learn to use a varied palette with mixed colors.
- rework paintings after suggestions have been made during critiques and bring them back in for further discussion.
- attend and 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 on scale. No painting should be smaller than 18" x 24" unless specified.

No painting should come from another studio course or be used for another studio course. put in enough time to develop the paintings. Always strive for quality work...Be consistent.

Written work will include: A paper on the artist selected for the "In the manner of..."

Draft of an Artist's Statement, due in during the last critique.

Artist's statement and description of final paintings, due in with the final project.

Health and Safety in the classroom and at home:

The two areas of concern that artists should be familiar with when working with any art materials are handling of pigments and clean-up/disposal:

All paints – oils, acrylics and watercolors alike – contain pigment particles. Some pigments can have adverse physical effects if ingested or regularly applied to soft skin. It's important for artists to educate themselves on what chemicals they are working with on their palettes. Lead, cadmium and mercurial sulfides are the prime offenders, though the risk they pose in art materials is marginal.

Because it is easiest to thin oil paints and clean them from brushes using solvents, many people closely associate oil painting with the use of toxic solvents. Turpentine is perhaps the best known solvent used in oil painting, but also one of the most toxic. The good news is that for most applications and techniques, turpentine is unnecessary. It is even possible to paint without the use of any solvents at all. Any solvent should be disposed of properly by storing in a leakproof container and taking it to an approved collection facility for hazardous materials. Unused paints of any kind should be allowed to dry, scraped from a palette and disposed of with solids, not washed down the drain.

We use Turpenoid Natural, an extremely effective nontoxic brush cleaner and gentle brush conditioner which rinses out with plain water. Brushes are reconditioned when cleaned with Turpenoid Natural. It is non-flammable, does not irritate skin or eyes and does not emit harmful vapors. It is an effective painting medium when used within recommended guidelines. Use the red safety canister by the sink to dispose of rags and paint.

Keep a lid on the turpenoid jar.

Use paper towels often and well. Don't just use it once and throw it away.

Do not hold your brush in your mouth.

Never paint with your bare fingers, hands, or feet.

NEVER use solvent to remove paint from your skin.

Remove dried paint from your skin by scraping it off (outdoors) with the edge of a quarter.

Remove wet paint from your skin by first wiping it off with a dry towel, then wash with soap and water.

Always keep a special clean rag for wiping your hands on while painting.

- Try not to handle solvent and paint covered rags with your bare hands.
- Always take care to properly store and dispose of your rags and solvents.
- Store and dispose of oil and solvent-soaked rags in metal cans only.
- Wear an apron, or smock to keep paint off your clothing and skin.
- Be sure to wash your hands thoroughly after every painting session.
- **Never allow children or pets to come in contact with paints, solvents, or mediums**
- If paints, solvents, or mediums are accidentally ingested or splashed into your eyes, seek medical attention immediately

Artists' Oil Paint pigments do contain highly toxic substances, and precautions should be taken to avoid any absorption by the human body. These toxic compounds can be absorbed by:

Eating the paint and absorbing paint through the skin. To avoid absorption, take these precautions:

Never eat while painting.

Never lick your paintbrush.

Wash your hands very well after painting.

Wash your sink after washing your brushes

At home, use a separate sponge than the dish sponge.

Wear a separate set of clothes when painting.

Rules

- Do not pour solvent down the drain
- Do not let your brushes stand in Solvent
- Always clean your palette off, after 3-4 hours.
- Wipe the paint off your brushes before cleaning them with solvent
- Clean your brushes with solvent and wipe them before you take them to the sink
- Never get paint up over the Ferrule of the brush
- Do not use a paper towel once and then throw it away
- Keep Your Work Area Clean
- Wipe off your easel daily
- Keep your hands clean!

WEEK 1:

1/19 **Introduction:** Syllabus. Expectations and Assignments.

Introduce Assignment #1:

Intr Value, how much is the value?

For this assignment, we will be working on value. Color vs. Value. How does value affect the meaning of a painting? We will also talk about basic color theory and direct observation skills.

WEEK 2

Demo of color theory.

1/24: Continue with value and color discussion/work. Mixing of complementary colors w/ white.

1/26: Work Day.

WEEK 3

1/31: Finish Project 1

2/01: Critique Project 1

WEEK 4

Introduce Assignment 2:

Students will be choosing a still life of their liking. And will use complementary colors, value and observation to create this still life.

02/05: Students will sketch and work on composition.

02/07: Painting day

WEEK 5 Students will keep working on Project 2

02/14: Painting day and observations.

02/16: Painting Day, finish details?

WEEK 6: Introduce Project 3: Manipulation of the Forms

02/21: Students will use objects that are surrounding them to create a surrealist landscape.

Start Composition

02/23: Continue working

WEEK 7: Continue working on Manipulation of the Forms.

02/28: Painting Day

03/02: Finish landscape. .

WEEK 8: Introduce Project 4: Self Portrait

03/07: SELF PORTRAIT good sized painting of the whole head and upper torso.

Create a background that is biographical. (Approx. 9 hrs)

Samples of classical, contemporary and other art styles will be introduced so that students can work and create their own Self Portrait painting. We should start working on composition.

03/09: Demo of flesh tones

Color charts of flesh tones

Spring Break March 13-17

WEEK 9:

03/21 Continue Self Portrait

03/23 Continue and finish Self Portrait

WEEK 10: *Introduce Project 5* In the manner of...

3/28: This assignment uses the traditional academic method of referencing a master work and studying the color theory and composition, then using critical thinking applying what is learned to a painting of a subject of the student's choice. Start search and think of composition.

A brief paper discussing the artist's techniques, theories and what you learned will accompany the painting.

3/30: Present idea and artist that was chosen for Project 5.

WEEK 11

04/04: Continue working on Project 5

04/06: Painting Day

WEEK 12: Introduce Project 6 "Perceptive Color Landscape"

This assignment investigates varieties of subjective color theory to create a mood.

How does color and value affect the mood of a painting?

04/11: Determine color scheme and composition

04/13: Continue Working on Landscape

WEEK 13:

04/18: Painting Day

04/20: Paint Day

WEEK 14: Project 7 and Artist Statement

This project emphasizes a cumulative response to all that was learned plus the application of the elements of art and design, while exploring a sense of personal style and technique. It also asks students to write a statement about their choices of subject matter, conceptual ideas, techniques and color theory. This will lead to the development of an Artist statement in future semesters.

04/25: Students will start composition and developing ideas.

04/27: Show progress.

WEEK 15: Keep working on Project 7

05/02: Painting Day. Rough draft of Artist statement about painting project due!

05/04: Painting Day.

WEEK 16:

05/09: Rework paintings. Finish any painting that student would like to fix to receive a higher evaluation.

05/10: Finish paintings. Clean up.

FINAL MONDAY 15TH 12:30-2:30P.M.