

**ART 5301: ADVANCED STUDIES/ART CON./GRADUATE ART STUDIO
I: PAINTING**

Fall 2023, T-TH 6:00pm-8:50pm, VAPA 201

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Office Hours: 9am-11am UC 2103

Course Description:

In this course, painting and other advanced art majors will become independent, self-motivated, and reach artistic maturity in an open studio setting. The course is intended to strengthen existing painting skills and helps with your pursuit and development of personal themes for studio work and professional practice. In this course, you will work to enrich conceptual ideas to technical skills to define content.

Collectively (peers and professor) this self-driven exploration course will integrate direct reference to art historical techniques, (utilizing reproductions of artwork, readings, and research).

The most important component to this course is your self-motivation and focus in order to grow and develop a strong body of work. You are expected to keep an ongoing studio practice that involves consistently working on paintings during class times, as well as committing considerable after-hours time. The overall goal is to have a coherent body of work by the end of the semester.

LAB FEE/ SUPPLY DEPOSITS:

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

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 2 of each of the secondary colors and 6 earth tones.

Palettes may be larger, double, or Tempered glass. A variety of brushes, blenders and tools suitable for the medium and techniques involved.

(Talk to Deanda for options if need be)

Course Objectives

By the end of this course students will:

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-Acquire experience and technical skills in the use of a variety of artist's materials and studio processes;

-Show an understanding of basic design principles, concepts, media, and formats. The ability to place the organization of design elements and the effective use of drawing media in producing a specific aesthetic intent and a conceptual position. The development of solutions to aesthetic and design problems should continue throughout the degree program.

-Learn to objectively analyze personal and peer artworks and present a critical review or commentary in both oral and written forms;

-Understand the process of creative thinking;

-Experience and enhance problem-solving skills and concept development through the exploration of various brainstorming strategies and design exercises;

-Broaden general awareness of design phenomena observed in art and nature as a means to better communicate ideas as unique and original artistic expressions.

Structure:

Demos: Any new material or idea introduced will be led by a detailed demonstration or presentation. Attendance is mandatory as students' presence and participation in Demonstrations are crucial to the learning process.

Exercises: Practice paintings and rough sketches are required upon proposals.

Sketchbook Assignments: You are required to use a sketchbook to this course that will result in an archive of images and research. There will be Sketchbook Assignments assigned as homework to reinforce technical skills covered in exercises. This sketchbook will be a record of your interests, progression, and art making practice. Always bring your sketchbook to class as you will be required to work in it during class. Developing a sketchbook practice is an important step in becoming an artist

Projects: In each project you will present new challenges and techniques to investigate. They will be given in conjunction with themes and techniques to be covered. Projects

are more formal, finished works of art. You will be given time to work on these in class but will also require time outside of class. Projects will be formally critiqued by the class.

Portfolio Reviews: At midterm and towards the end of class I will conduct individual Portfolio Reviews to assess the progress of your exercises, sketchbook assignments and projects.

Critiques: At the completion of certain projects, a critique will be held where we will address the technical, conceptual, and formal issues presented. It is mandatory that all students participate in these discussions. Your grade for each project will be based on your work as well as your involvement in critique. Critiques are a chance to share, question, and learn from each other – providing constructive feedback while upholding an environment for growth.

Attendance & Class Participation: Art studio classes are performance-based and interaction with other students and the professor cannot be replicated outside of class time. Your attendance counts towards your participation grade in this course as well as your attentiveness during demonstrations, scheduled critiques, and your contribution to shop cleanliness. Being unprepared or failure to bring in required or assigned materials will also count against your participation grade.

ATTENDANCE IS MANDATORY and will be taken at the beginning of each class. You are expected to arrive on time and stay until the class is over. Arriving late and leaving early are disruptive and you will be considered absent if this is habitual. If illness is going to affect your attendance, please bring a doctor's note. Please note that excused and unexcused absences are both counted as absences. For both types of absences you are responsible for NOTIFYING ME ASAP. If you miss a demo, critique, or studio clean up, it is **YOUR** responsibility to initiate getting the required information from myself and your fellow classmates.

You are permitted five excused or unexcused absences during the semester. Each subsequent absence, up to 9 absences or 20% of scheduled classes, will result in your course grade being lowered by 5 points. After 9 absences, you will fail the course. If you are late three times (by more than 10 minutes) that will count as an absence. If you are late by more than 30 minutes you are counted absent. *Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than two absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with Three (3) absences. Tardiness, and leaving early will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.*

After 5 absences (including excused) = grade dropped by 5 points
3 tardy arrivals = 1 absence
9 absences = failure

If for some reason you encounter an issue which makes you unable to attend class for an extended period of time (ie. -family situation, medical issues, etc.), please NOTIFY ME IMMEDIATELY so it can be discussed and reasonable accommodations can be

made. If you are worried about your attendance and participation score I have extra assignments that can be done to boost your grade. Reasonable accommodations: If you would like to request such accommodation because of a physical, mental, or learning disability contact Rebecca Greathouse-Wren, Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

Evaluation & Grading Policy:

Grading: An average grade is based on perfect attendance, class participation and completion of all assignments. Your final participation grade will reflect your attendance, participation in critiques and discussions, active participation in studio work days, completion of assignments, and studio maintenance and cleanliness. Evaluation of assignments will be based on your concept, craftsmanship, and how well your craft supports your concept. If you are unhappy with a grade you may resubmit any assignment before the last day of class. There will be a mandatory class clean-up at the end of the semester.

Assignment Requirements: Assignments will be evaluated based on:

Completion: Basic requirements are met and assignment guidelines are followed.

Technique: Demonstration of ability to utilize material, processes, and techniques effectively.

Formal skills: Based on compositional solutions and your ability to creatively problem solve. This includes balance, value, and the improvement and development of formal ideas and perceptual skills.

Concept/Idea: Invention of unique and personal or symbolically meaningful imagery; research and sketches involved in the development of imagery; originality in interpretation of prompt.

Presentation: Based on clean borders, no fingerprints on front or back, paper is evenly trimmed and square, frame ready.

Participation, Preparation, Stewardship: Attendance, punctuality, participation in class discussions and critiques. Maintaining sketchbook, preparation for class and responsible use of class time. Maintaining a tidy work area and responsible use of materials and tools.

NOTE: Re-submitting work is encouraged. A new grade will be assigned, but any reduction in the original grade for lateness will still be part of new grade.

Projects are graded on a 5-letter scale:

A 100% - 90% SUPERIOR / signifies that the evaluation criteria has been performed and completed to the highest possible quality and is excellent in both concept and execution

B 89% - 80% ABOVE AVERAGE / signifies that the evaluation criteria has been performed and completed to an above average quality and is very good in both concept and execution

C 79% - 70% AVERAGE / signifies that the evaluation criteria has been performed and completed to average quality and is good concept and execution

D 69% - 60% BELOW AVERAGE / signifies that the evaluation criteria has been performed and completed to a below average or poor quality in both concept and execution

F <60% FAILURE / does not meet the basic standards of acceptance for work requirements

Assignments: You are expected to complete all assignments by the designated due date. Assignments turned in late will receive a lowered grade of 5 points per class period late. Although there will be studio time during class hours, projects will require working outside of class time in order to finish assignments. On critique days or due dates do not miss class because you have not finished an assignment as discussions will take place that are important for your learning experience. Make up work or alternative assignments will be determined by the instructor. These assignments may or may not exactly duplicate the original and will not entitle other students to the same alternatives since they may not have experienced the same situations.

Overall grading percentages will be based on:

Exercises 650 Points: Based on participation and effort during in-class exercises.

Projects 450 Points: Based on completion of Assignment Requirements listed above for each project.

Sketchbook Assignments 160 points: There will be several short assignments to be completed in your sketchbook exploring topics we are covering in class.

Quizzes 40 points: There will be a syllabus quiz as well as each major project will include a small quiz to test retention of vocabulary and topics.

Class Participation 100 points: Based on your attendance, work ethic, engagement in online activities, and participation in critiques.

Classroom Policies:

Studio Etiquette: You are responsible for cleaning up after yourself in the classroom. Improper use of equipment/materials and leaving a mess in the classroom is unacceptable and will result in a lowered grade. The room is both a classroom and a creative environment, and behavior must be appropriate for both purposes. Anyone who is disruptive, disrespectful to others, or endangers the health and safety of others will be asked to leave, marked absent, and/or referred to administration. Good classroom conduct must be observed at all times, including appropriate language and attire. During work time, please behave in a way that is peaceful and conducive to getting work done and be quiet and respectful of others.

Phones and Music: In general, phones are not allowed during class time in an effort to promote a positive and respectful learning environment. Please silence your phone and resist the urge to text. Using your cell phone during a critique or demonstration will result in a lowered participation grade for that assignment. It is disruptive to others, disrespectful to the instructor, and distracting to you. Phones may be used to search for image or research inspiration during brainstorming periods. Headphones are permitted in class during work periods but please leave one ear bud out as you might miss out on important information.

Inclusivity: In order to foster individual development as artists, it is integral to feel comfortable expressing ourselves in an honest, open, and non-judgmental environment where our ideas will be treated with respect and dignity. In critiques, we will encourage an open dialogue discussing the positive and negative compositional and technical aspects of each work, as well as considering context and subjective meaning. Under no circumstances, however, will discussion be permitted that is personally disrespectful. We will treat each member of the class with the same measure of respect, regardless of age, ethnicity, religion, gender, sexual orientation, personal appearance, disability, or any other visible or invisible differences.

Note taking: (IF NEEDED) Your notes are your best resource for success. For each technique, I will provide you with a handout, written by me, that mirrors my demonstration and tries to codify exactly what I show you in class. These handouts are also available on BlazeVIEW along with all other assignments, announcements, and other important documents. I highly encourage you to take your own notes, clarifying the process in language that makes sense to you. I will only supply you with the physical handout once, and I expect you to keep these handouts in a convenient place so you can refer back to them as needed.

Originality/ Copyright/ Fair Use: All work created in this class must be original and may not be made in or used for credit in any other course. Violations of this policy will be treated as academic dishonesty and will result in an (F) for the project in question, a referral to the Student Conduct Office, and possible failure of the course. Refer to the Academic Integrity Policy in the Student Handbook for more information. All work and imagery used in this course must be your own, or fall within the confines of fair use if incorporating existing copyrighted material. Fair use means that artists cannot use existing copyrighted material in a way that does not generate new artistic meaning, and that merely changing the medium of a work may not be enough to meet this standard. Refer to CAA's Code of Best Practices in Fair Use for the Visual Arts for general guidelines on fair use.

Storage: There is a small amount of drawer space available. But space is limited, so be prepared to bring materials with you as needed each day. The Department of Art & Design is not responsible for damage, theft, loss, or destruction of personal property including items left unattended in a hallway, restroom, classroom. Thefts have occurred from drawers in the past so avoid leaving valuables here.

Email Communication: All emails should be school generated emails.

Reproduction of Photographic Images: During the semester your instructor or other representatives from Valdosta State University may photograph you or your artwork for promotional, educational and or accreditation use. If you wish not to have images of you or your work used by SRSU or the VAPA (FAB), please submit a written statement to the Department office so that we may honor your request.

Studio Access (After Hours): Students have authorization to use all assigned classrooms and studios for each class in which they are enrolled. Access is permitted

during official building hours except when other scheduled classes are in session. All students are encouraged to work independently outside of class and are welcome to use the Art Department facilities as long as they conduct themselves responsibly. Students should regard and abide by all studio safety policies. Work areas must be thoroughly cleaned after use and all tools and equipment must be properly used and maintained.

REQUIRED WORK:

You must choose one medium and one or two topics or themes for the semester.

Each student should be able to complete at least 7 paintings.

Each painting should be accompanied by research, rough sketches and other works that shows experimentation and processes.

2 Paintings should be at least 12x16 or 18x24 or one 24x36

2 Paintings bigger than 18x24

1 painting 36x24

1 Painting 36x48

The last painting is to the students to decide. At least a practice painting or sketch before each

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.

It would be beneficial if you can experiment with other surfaces and other types of paints. I will be presenting different contemporary artists and techniques if students are interested.

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 have 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.

Learning to write in the arts is essential, therefore you will need to be practicing your writing skills. Each painting will also be accompanied by written assignments and artist statements.

ADVANCED STUDIES/ART CON./GRADUATE ART STUDIO I: PAINTING CALENDAR:

August 29: Introduction to class and discuss syllabus

August 31: Intro presentations- Compile 5-10 images of your previous work and give a quick 10-minute slide presentation overview of your artistic interests and experience. Discuss first project; collect resources and ideas for new project/proposals

September 5: Present possible proposal. Discuss and start our first project.

September 7: Individual Meetings- Have finished and in-progress work in your studio ready to discuss. Come ready to discuss your work and ideas; think about how to tell me what you are doing in a few sentences.

September 12: Individual Meetings (same as above)

September 14: Discussion + work

September 19: Discussion + work

September 21: First critique

September 26: First critique/work on next assignment ideas

September 28: Personal canon assignment- Creative works that have broadly influenced art history and the world at large are known as “canonical.” Imagine and compile your own personal canon. What books, music, artworks, films, historical events, essays, etc. have influenced your own work and life? What images and ideas do you find yourself coming back to again and again both personally and creatively? Create a kind of annotated list of these works which can be updated. Format and details to be discussed in class.

October 3: Discussion + work

October 5: Paint!! Prep ideas for next painting

October 10: Paint, finish and present next ideas.

October 12: Critique

October 17: Discuss new assignments. Start new painting, if not yet started. Think about an artist that has influenced your work or art movements. Create your version. IN THE STYLE OF and emphasizing your theme and/or topic.

October 19: Work on Painting 3

October 24: Work Day

October 26: Work Day-maybe critique? Prep for assignment 4

October 31: Discuss assignment 4 after critique.

November 2: Work Day

November 7: Work Day

November 9: Work Day. Prep assignment 5 or keep working.

November 14: Start project 5. And discuss.

November 16: Work Day! Paint!

November 21: Paint!! Present last proposal.

November 23: Thanksgiving Break

November 28: Start final painting.

November 30: Work day

December 5: Work painting day.

December 7: Hang work for critique?

FINAL: CLEAN UP, FINAL CRITIQUE