

PAINTING

5304 Graduate Art Studio 1: Painting

Fall 2024

SRSU

Schedule: T-TH 6:00pm - 8:50pm

Location: VAPA 201

Instructor: Ramon G. Deanda

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

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

Office: FAB 009

Office Number: 432-837-8258

Office Hours: 10:00-11:00 A.M. and 1:00PM-1:50 MTWTR

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

Final Exam/Critique: FINAL MONDAY DECEMBER 6TH 6:00-8:00P.M.

All students must attend. No exceptions.

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.

Course Structure:

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 evolve in every advanced 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.

- You will be expected to produce a strong thematic body of work and be able to discuss it.
- 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.
- Let’s plan on meeting once a week 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.

As you continue in advanced level acrylic/oil painting you have a unique opportunity to concentrate on developing your individual and focused painting approach. There are many ways to do this. You might focus on thematic content; you might paint a series; or you could work on several paintings simultaneously (a great way to cultivate consistency).

If you are preparing for Senior Exhibit the course will serve as a resource for generating a cohesive body of artwork. To continue to grow as an artist however, you should also investigate new ideas and paint methods. You need never feel that you must paint just one way. The assigned painting projects are intended to give guidance in developing new methods. As an advanced painter, you will want to generate ideas Advanced Painting continually, constantly revise existing paintings, expand your support preps, and refine your methods of constructing familiar supports. Modern paints are nothing like their historical counterparts. Developed for professional artists in response to artists’ particular requests and needs, modern acrylics are versatile, and available in an astounding range of hues and viscosities from watercolor-like thinness to heavy-body jar pigments. Even more stimulating are the extenders, retarders, gels, iridescence, fluorescent, and interference pigments; shaper-brushes; palette knives; and myriad other products available. You need not use all of these to enjoy the benefits of acrylics’ utter permanency compared with other paints, the true crispness and brilliance of acrylic pigments, and always welcome easy cleanup, environmental-friendly odorless paints.

Additionally, through painting, we will attempt to address larger issues of personal growth and the relationship of your painting to life-long learning experiences. The best paintings are always driven by conviction, awareness of one’s life experiences, and recognition that art enhances life.

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.

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

Evaluation & Grading Policy:

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.

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.

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.

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

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.

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.

Libraries

The Bryan Wildenthal Memorial Library in Alpine. Offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's

website, library.sulross.edu. Off-campus access requires logging in with your LobolD and password. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or phone (432-837-8123).

SRSU Disability Services:

Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class.

Students seeking accessibility/accommodations services must contact Mary Schwartz, LPC-S, **SRSU's Accessibility Services Coordinator at 432-837-8203** (please leave a message and we'll get back to you as soon as we can during working hours), or email mschwartz@sulross.edu.

Our office is located on the first floor of Ferguson Hall (Suite 112), and our mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas, 79832. Disciplinary Action Code #21

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

REQUIRED WORK:

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 thematic. The work must show evidence of consistent work habits and intent throughout 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.

We will be discussing different artists and art movements throughout the semester in order to increase awareness of various forms of art making and processes.

An Artist's Statement: what you do, why you do it, how it relates to art history and contemporary art/issues. o 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

There will be opportunities to participate in plen-air activities.

WRITTEN ASSIGNMENTS: •

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

- Proposal and Draft (see below) Following the Capstone Handbook, a full proposal of your show concept, and budget for professionally displaying your artwork, your advertising, a reception budget will be discussed the first few weeks of the semester. A written draft of your proposal will be due in before week 9 of the semester. This will be shared and edited by Art Faculty and the finished proposal will be submitted for the capstone on or before the end of the semester
- Photos and a Blog Photograph all of your semester's work. Jpegs should be 300dpi, color correct, in focus, cropped to size and labeled with name and number (fairlie#1.jpeg). They will be submitted to me on a thumb drive, he day of the finals. A blog should be created and updated. It should include your Bio, Artist's statement, and images of your work labeled with title and your name. Due in the week of finals.

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

WEEK 1:

August 27: Introduction to class and discuss syllabus. Expectations and goals

August 29: Intro presentations- Compile 5-10 images of your previous work and where do you want to take your work

WEEK 2

September 3: We will discuss ideas. And look at different artists. Discuss first project; collect resources and ideas for new project/proposals. Sketch ideas.

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

WEEK 3

September 10: 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)

WEEK 4

September 17: Discussion + work

September 19: Discussion + work. Prep for next project on next assignment ideas

WEEK 5

September 24: First critique

September 26: Work on sketching new work? Painting 2

WEEK 6

October 1: 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

WEEK 7

October 8: Paint!! Prep ideas for next painting

October 10: Paint, finish and present next ideas.

WEEK 8

October 15: 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.

WEEK 9

October 22: Work Day

October 24: Work Day

WEEK 10

October 29: Work on Painting 3

October 31: Work Day

WEEK 11

November 5: Work Day-maybe critique? Prep for assignment 4

November 7: Discuss assignment 4 after critique.

WEEK 12

November 12: Work Day

November 14: Work Day Present last proposal.

WEEK 13

November 19: Work Day. Prep assignment 5 or keep working.

November 21: Start project 5. And discuss.

WEEK 14

November 24: Work Day! Paint!

November 26: Thanksgiving Break!!

WEEK 15

December 3: Paint!

December 5: Work day!

FINAL: MAY 8th 6:00-8:00 p.m.
CLEAN UP, FINAL CRITIQUE