

PAINTING
ART 2316-001
Spring 2025

SRSU

Schedule: T-TH 2:00pm - 4:50pm

Location: FAB 209

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: 10:00-11:00 A.M. and 1:00PM-1:50 MWF

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

Final Exam/Critique: FINAL MONDAY MAY 5TH 12:30-2:30P.M.

All students must attend. No exceptions.

Course Description: In this course you will be introduced to basic and varied techniques of painting. You will learn how to prepare several traditional painting grounds including stretching and priming canvas. You will work with several standard color systems including monochromatic, analogous, complementary, dominant color, and local color. You will work with both quick and sustained studies. You will learn to effectively render the effect of light on form, using paint, to give a strong illusion of three-dimensional form. Your work will be periodically reviewed through classroom critiques and conferences with the instructor. The instructor will give demonstrations on techniques and show examples through slides and books. Instruction will be individualized as needed and the out-of-class assignments as well as in-class work will be structured by the instructor to best meet the needs of the class.

Objectives: The objective of this class is to build the fundamentals of painting. We are going to put emphasis on the manipulation of paint, complexity of surface, composition, and informed handling of color (including understanding of color theory/vocabulary). Painting will, initially, be done primarily from working from observation; still life, interiors, and landscapes. You will explore the relationship of elements of design and use of paint (form) to content.

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.

Class Fee: There is a Kit with the lab fee of \$150.00 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 \$75.00 must be paid before you are given any supplies to work with.

We will start 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 24 x 48 or a 30 x 40 painting, the choice of the student. You can pay for it through the cashier’s office “Art Stores” Account. 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!

Additionally, each project grade is also based on:

- Comprehension of the assignment, correct size and amount of good prints
- 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:

- 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.

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.

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 painting 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.

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.

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 LoboID 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.

Course Structure:

Seeing – careful observation is the first step in great painting....

observing light and shade and how they help to reveal forms, and understanding how color is influenced by light, distance, and atmosphere.

Capturing/Recording – hands-on exercises in translating the visual, literal world onto canvas. How do we manage control over our paints through our brushstrokes? How can we translate what we see into something tangible? When do we go beyond that!?!

Expression – exploration of self-expression through design, color, paint application and concept development... communicating idea and feeling through your compositional decisions.

Within this structure we will learn the fundamentals of the painter's craft: preparing surfaces and paint application, mastering 'values', color theory and mixing, and studio habits for keeping a safe, clean, and useable work environment.

We will learn the importance of working from 'the General to the Specific' and Making Decisions in art. Slides, books, and other images from the collected history of painting will be used to expand our visual and verbal vocabulary and unpack the wonder that painting can be.

We will work in three broader units throughout the semester:

Unit 1: Seeing and Composing with Light and Shadow, Values

Unit 2: Moving into Color, Seeing Light in Color and Color in Light

Unit 3: Putting It All To Work, Building a Painting from the Ground Up!

...and there will be one written assignment research paper.

Throughout the units you will create a number of ‘studies and roughs’ as well as a number of completed paintings, each of which emphasize certain technical and conceptual components of the painter’s craft.

Our projects and experiences are ordered logically to build one-upon-the other and simplify our grasping of each stage of the painting process. You will be gradually accumulating your practical skill set and honing your ‘painter’s eye’ at the same time, building a foundation that will set you free to work intuitively and expressively in the long run! In the end you should have the ability to put all of this to work in at least two completed final paintings.

I welcome you to help me adjust the challenge level to suit your previous experience. This class starts at square one, but will be challenging for all! Do your best on every project, every step of the way. I expect you to push yourself to put in the time with it, but most importantly...

Do Not Fear and Enjoy!!!

WEEK 1:

1/16 **Introduction:** Syllabus. Expectations and Assignments.

WEEK 2

Color theory, value scales and still life studies.

1/21: **Color theory, value scales and still life studies. Demo time!**

Introduce Assignment #1: Intro to 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.

1/23: Work Day. Continue with value and color discussion/work. Creating hues and tints. Mixing of complementary colors w/ white.

WEEK 3

1/28: Finish Project 1

1/30: 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.

02/04: Students will sketch and work on composition. Demo!

02/06: Painting day

WEEK 5 Students will keep working on Project 2

02/11: Painting day and observations.

02/13: Painting Day, finish details?

WEEK 6: Introduce Project 3: Manipulation of the Forms. Underpainting!

02/18: Students will use objects that are surrounding them to create a surrealist landscape. It could be imaginary, or realistic, but will need to have a surrealist element. Start Composition. Stretch your own canvas.

02/20: Continue working

WEEK 7: Continue working on Manipulation of the Forms.

02/25: Painting Day

02/27: Work on landscape.

WEEK 8: *Introduce Project 4* In the manner of...

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 searching and think of composition.

Each student will have to choose one traditional artist and one abstract artist to be their influences. Students are going to make a series of two pieces that equally fuse the two various approaches to art making. Students may use the exact pieces or their own subject matter inspired by the pieces. The end result will be a mixture of the two methods and the students original subject, or original take on the subject. (there are also two small 8'' x 10'' due, in addition to the larger paintings, dealing with the same subject matter)

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

03/04: Present and talk about the artist chosen, and show your ideas and sketches.

03/06: You should have background painted or started.

WEEK 9:

03/11: Work day

03/13: Last class day to work on In the Manner Of...

Spring Break March 17-21

WEEK 10: Introduce Project 5: Self Portrait-Representational? Realistic?

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.

3/25: Continue Self-Portrait. Demo of flesh tones (if needed) Work day.

3/27: Continue 5: Self Portrait-Representational? Realistic?

WEEK 11

04/01: Continue Self Portrait

04/03: Finish and Critique

WEEK 12: Introduce Project 6

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.

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

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

04/08: Determine color scheme and composition

04/10: Continue Working on Project 6

WEEK 13:

04/15: Painting Day

04/17: Paint Day

WEEK 14: Keep working on painting; 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.

04/22: Students will start composition and developing ideas.

04/24: Show progress.

WEEK 15: Keep working on Project 5 and 6

04/29: Painting Day. Rough draft of Artist statement about painting project due!

05/01: Painting Day. **CLEAN UP DAY**

WEEK 16:

FINAL MONDAY MAY 5TH 12:30-2:30P.M.