

Intermediate Painting

Semester: Spring 2016

Wednesday 2:25-5:30

Painting II: Art 302

Barbara Yontz MG 20

byontz@stac.edu

Office Hours: M 10:14-11:15, T 12:30-2:30, W 10-30-11:30 or by appointment.

Syllabus and resources are available on course website.

www.barbarayontzatstac.com

TEXTBOOK : Recommended: Vitamin P: New Perspectives in Painting, by Valerie Breuvar

Students will regularly consult these library publications:

Art in America, Art News, Art Forum, and the American Artist

COURSE DESCRIPTION: This is an intermediate level painting course, which includes the further development of form and paint manipulation with an emphasis on developing a personal and contemporary aesthetic. Students will be expected to demonstrate technical and formal proficiencies. In addition to specific painting skills students will solve problems that are formally and conceptually more complex than those experienced in previous painting classes. Required reading and writing assignments will support and clarify personal directions and points of view.

COURSE OBJECTIVES:

- A. Students will demonstrate technical and manipulative proficiencies with paint
- B. Students will demonstrate an understanding of the historic and theoretical context surrounding painting in the early 21st century.
- C. Students will participate in group critiques developing critical verbal and written skills
- D. Students will demonstrate the ability to solve increasingly complex visual and conceptual problems
- E. Students will survey current art periodicals, monographs and art exhibitions
- F. Students will develop and support thesis statements about their own work

PROJECTS:

Students are expected to complete 3 studies and 2 to 4 finished paintings as listed below. The three studies must be completed for grading by mid-term. Ongoing critiques for improvement will take place up until this date.

Required Studies are due by mid-term:

- 1. **value study** as assigned –class one and two.
- 2. **Self-Portrait**—each student will complete a self-portrait using the style of a famous artist from the list provided.
- 3. **Figure/Ground Relationships**--- In art we think about the object in a painting or work as the 'figure'. The ground is the space around it. The Cubists worked with this idea as did many other Modernist artists. In this project you will design a piece where the object or objects in the piece are integrated with the background.

Students are expected to complete 2 to 4 of these assignments:

- 1. **forced relationships**—
- 2. **finite resources**—

3. **representative narrative—**
4. **maps and/or positions—**
5. **master study**
6. **Students are also able to develop their own direction** with a final project but will need to present a well-developed idea with sketches and references before discussing it with me and before beginning the piece. All other assignments must be completed before beginning this one.

In addition to paintings:

In order to improve verbal language skills, writing skills and in an attempt to ensure students view real paintings in a real space these assignments have been included...

1. **One critical analysis paper for a painting seen in real time and space (gallery or museum)—**
Painting II students will write one excellent critical analysis paper about a painting that resonates with their own work. Instructions will be provided.
2. **Complete Individual Painting analysis sheets presented by instructor—**
3. **Self-evaluation sheets for each painting.**

Students are required to complete five paintings for full credit in the class. The projects listed above are designed to engage students in thoughtful consideration of important issues in painting while providing open-ended access to personal interests.

Please find listed on the website a more specific discussion of each concept and expected process for engagement. You will choose five to six of the eight concepts listed, develop ideas related to each with rationale, images, compositional arrangement, prior to beginning each work. In each case, you must have an artist you are working with either as a point of departure or point of resistance. No one develops in a void...all artists start where they are in time and place relying on the artists and ideas of the past, together with those of their own time to fuel ideas and directions.

Painting is only partly about manipulating materials. Mostly, it is about ideas. What ideas are you trying to engage, communicate, express and then how are you going to do that with this particular medium?

IV. STUDENT RESPONSIBILITY AND GRADING CRITERIA

Painting can be fun. But mostly, it takes a lot of hard work to get good and for this most people spend a lifetime. We have 14 weeks. Your responsibilities include:

1. **Keeping up with weekly assignments**
2. Coming to class prepared and ready to work
3. Engaging with other students and instructor in critiques both formal and informal
4. Reading art journals and/or maintaining an understanding of contemporary art
5. Spending at least six hours per week in the studio or outside of class working on this class (includes class time).
6. Any class missed cannot be made-up but if you miss class you must be prepared to spend the extra work in the studio to keep up with your paintings.
7. I am grading on your process in the class. Are you organized and prepared to work? Are you spending your time in class on your work? Are you improving week to week? Do you have an intention and are you following through? Are you learning to manipulate paint? Do you have an understanding of formal and technical elements?

V. COURSE REQUIREMENTS:

Grades will be assigned according to the following:

1. **Class attendance:** Class attendance mandatory. Attendance will be checked. Tardiness will count against your grade and any tardy of 1 hour or more is counted as an absence. Absences that

exceed three classes will result in an F for the class. Only very serious circumstances will be considered for exception and only then with documentation and make-up work. All absences affect your grade and should be made-up. Two absences reduces grade by one point. Three absences another point and Four absences is Failing.

3. Paintings: paintings will be graded on the criteria listed below and grades assigned when paintings are completed. 70%

4. Additional grading criteria: sketchbook, preparation for work, written statements and analysis paper and painting analysis sheets –It doesn't matter how much I emphasize the importance of the sketchbook, students rarely believe me. You are required to keep a sketchbook that will be checked at mid-term and final. In it you should have evidence of all ideas for paintings worked out. Notes on artists, ideas, research, etc. Artist paper requires a trip to a museum or gallery. It must be on a work created by a famous artist. Specific paper requirements will be given to students. 30%

Academic Integrity

Academic Integrity, a commitment to honesty, fairness, respect, and responsibility, is the foundation of the learning process. All members of the St. Thomas Aquinas College community are held to the highest standards of academic honesty. While we recognize the participatory nature of education, we take academic integrity very seriously, and the College policy on academic dishonesty details consequences that can include dismissal from the College. That policy can be found in both the Student Handbook and the College Catalog.

As a student in this class, you must demonstrate your commitment to academic integrity by submitting work which originates in your own imagination, analytical faculties, or your own knowledge, which you have done yourself, and which represents your very best efforts. When appropriate, your work should be supplemented and supported by other sources; however, you must always insure that these sources are properly cited using the recommended documentation system.

Disability Accommodation

Students requiring accommodations for a documented disability should notify the instructor before the end of the first week of class.

ELECTRONIC DEVICE POLICY

Faculty members at St. Thomas Aquinas College have the discretion to regulate the use of electronic devices in their classes, and students should not use such devices without the expressed consent of the professor. This policy covers cell phones, PDAs, laptop computers, or any other device the use of which might constitute a distraction to the professor or to the other students in the class, as determined by the professor. Students with documented disabilities should discuss the issue of laptop use with their professor at the beginning of the semester. When a professor designates a time during which laptop computers may be used, they are only to be used at the discretion of the faculty member and in accordance with the mission of the college. Professors can develop specific and reasonable penalties to deal with violations of these general policies. For more extreme cases of classroom disruption, refer to the College's Disruptive Student Policy.

TITLE IX REPORTING

Students should be aware that faculty members are required to report certain information to the STAC's Title IX Officer. If you inform me or I witness sexual misconduct which includes: sexual harassment, sexual assault, or any gender – based discrimination, I will keep the information as private as I can, but I am required to bring it to the attention of STAC's Title IX Officer.

Students should also be aware that disclosing such experiences in course assignments does NOT put the college on notice and will NOT begin the process of STAC providing assistance or response to those possible offenses.

If you would like to talk to the Title IX Officer directly, you can contact Pat Pacchiana at ppacchia@stac.edu or call 845-398-4044. Additionally, you can also report incidents or complaints to campus security 845-398-4080. You can also find more information at www.stac.edu/titleIX.

If you would like to report a concern confidentially to a confidential counseling resource, you may speak to the following people:

Ms. Eileen Mastrovito, RN
Director Health Services
845.398.4242

Dr. Lou Muggeo
Director Counseling & Psychological Services
845.398.4174

Rabbi Daniel Pernick
Campus Minister
845.398.4063

Center for Safety and Change
<http://centerforsafetyandchange.org>
845.634.3344
9 Johnsons Lane, New City, NY 10956

IMPORTANT INFORMATION FOR STUDENTS

In addition to our class website the Art Department has two additional sources of information for students related to Art.

1. [STAC Art + Design Facebook](#) page. Please sign up and invite friends.
2. [Studio Friday](#)—An initiative in the Art Department that includes a weekly newsletter sent via email to students with timely information, tips and access to **student work**.

Please refer to your catalog for Drop-Add Procedures and Withdrawal Procedures.

ART 302 Intermediate Painting
BARBARA YONTZ

WEEKLY OUTLINE

Course Outline is Subject to change: Please refer to weekly class email and website for changes.

| Spring 2016 OUTLINE | Class and homework | Assignment Due |
|-------------------------------|---|--|
| <p>Week 1 January 27</p> | <p>Introduction to course, requirements and processes. Contemporary ideas in painting. In class—collaborative large scale monochromatic color mixing.</p> <p>Assignment for next week: 1. review the artist list provided. Look up at least 10 and make notes in your sketchbook as to formal and conceptual aspects of the work. Then pick three artists who might serve as reference for your own work and write more about each of these. You may pick them for their style, their visual effects, their ideas, subject matter...anything that might help you.</p> <p>Your first assignment is the value study. To prepare, write in your sketchbook ways your three artists use value in their work.</p> <p>Important: at this point most of you know me. When I say do this in the sketchbook, I really mean it. This is not a mindless exercise but essential for your development. DO IT like you mean it.</p> | |
| <p>Week 2 February 3</p> | <p>Demonstration: Acrylic paint, value study. Draw and Paint a still life by creating neutral grey with three colors and white. Introduction to Portrait/self-portrait assignment.</p> <p>Students come to class prepared to begin first value study still-life painting. Your next painting will be a portrait or self-portrait. To prepare find 5 artists who work with the human face. Make notes and copy or sketch examples for your sketchbook.</p> <p>The idea here is to begin creating a sourcebook of ideas, artists and styles.</p> | <p>Sketchbooks reviewed. Artists, notes and sketches.</p> |
| <p>Week 3 February 10</p> | <p>Demonstration: Oil Paint. Work on Study 2 in Oil. Construct a thin value study base in warm and cool values. Introduction to Figure/ground project.</p> <p>Assignment for next week: In order to work out ideas for the next painting, do research on figure/ground relations, cubism, positive/negative integration. Make notes and sketches in your sketchbook. Begin working out your own ideas for this assignment.</p> <p>You should have ideas developed in sketchbook, references for drawings, still-life objects, anything needed to actually begin working.</p> | |
| <p>Week 4 February 17</p> | <p>Formal and Informal: line, shape, color, perspective...traditional and contemporary uses of elements. Finish Value Study Painting Begin Student choice of Master Painting or</p> | |

| | | |
|--------------------|---|--|
| | <p>Figure/Ground... draw and begin painting in acrylic and then work in medium of choice.</p> <p>Assignment for next week: You have three paintings in progress. Do whatever research, notes, sketches needed to come to class prepared to work on all.</p> | |
| Week 5 Feb 24 | <p>Demonstration: glazing, impasto, brushwork.</p> <p>Continue working on projects.</p> <p>Painting Analysis 1.— go to the library and review one of the art magazines. Find an article about a painting (not an ad). Read it and write an analysis paper on the artist or painting based on what you read. Due March 9.</p> | |
| Week 6 March 2 | <p>Prepare for mid-Term.</p> <p>Assignment for next week: Prepare for mid-term critique.</p> <p>If you are finished with your assignments to date...begin next project. You should always be working and working out ideas ahead. Because of the processes involved, decide on next project: Forced Relationships, Finite Resources, Representative Narratives, Maps and/or positions.</p> | <p>Sketchbooks due</p> <p>First three studies due at mid-term.</p> <p>Self critique for each painting due based on criteria on website.</p> |
| Week 7 March 9 | <p>Studio--come to class prepared to work on next painting. In the second half of the semester you will engage in a more self-directed study. Your first four paintings should be finished or close to finished based on critique at mid-term. This last half of the semester you will decide on your last paintings and work on them in your own order.</p> <p>Painting Analysis 2.—write an analysis of a painting of choice. You are required to actually see the painting write an analysis of a painting of choice. You are required to actually see the painting in person. That means you will go to a museum or art gallery and view the work. Using the form I have provided, write a 2-page paper (12 point type, 1.5 space) discussing the work. See the hand-out provided. Begin this project...Due April 14.</p> | |
| March 14 | Spring Break | |
| Week 8 March 23 | <p>Studio— Work on concept painting. Have ideas for second concept painting to present.</p> <p>Painting Analysis 2.—write an analysis of a painting of choice. You are required to actually see the painting write an analysis of a painting of choice. You are required to actually see the painting in person. That means you will go to a museum or art gallery and view the work. Using the form I have provided, write a 2-page paper (12 point type, 1.5 space) discussing the work. See the hand-out provided. Begin this project...Due April 14.</p> | |

| | | |
|---------------------|---|---|
| Week 9 March 30 | Studio --come to class prepared to work on next painting. | |
| Week 10 April 6 | Studio Work on paintings and painting analysis. Contemporary painting discussion. | |
| Week 11 April 13 | Studio Work on paintings and painting analysis | Painting Analysis due. Sketchbooks due |
| Week 13 April 20 | Prep for Final Project in class Come prepared with ideas and references | Semi-final critique Self critique for each painting due based on criteria on website. |
| Week 14 April 27 | Final project critique and work time. | |

At this point in history, considered Post-Modern, all art styles are accessible to us. However, in order to intelligently engage this discipline it is essential you have some understanding of preceding styles, including some of these. It is also absolutely essential you understand, though you may sidestep, the problems with painting. These are some historic styles Post Modern artists are freely accessing...and you should know them all.

Choose 10 of these styles and periods. Do some research and make notes with sketches in your sketchbook. Attend to the Particular painting styles associated with each so you can begin to identify characteristics seen in the paintings of each period or style.

Renaissance

Mannerist

Baroque

Romantic

Neo-Classical

Abstract

Cubist

Expressionist

Impressionist

non-representational

Geometric

Surrealist

Abstract Expressionist

Minimalist

Neo-realist

Photo-realist

Pop

Neo-Dada

Graffiti

Figurative

Non-figurative

Postmodernist

All non-Western styles—Asian, Middle Eastern, African, Island, Indian, etc.

And any mixture of any or all...