
SPRING 2013

Arts 3369

Painting 2 - Tady

TUESDAY 1:00 p.m. – 3:45 p.m.

Room 1.118

PLEASE NOTE THIS DOCUMENT IS SUBJECT TO CHANGES AND UPDATES AT THE DISCRETION OF THE PROFESSOR, THEREFORE ATTENDANCE IS EXTREMELY IMPORTANT. THANK YOU.

Professor Contact Information

Lorraine Tady

Office: AS 2.118 **Phone:** 972-883-6753

Office Hours: Monday 1 – 3 p.m., Tues 4 – 5 p.m., and by appointment

Email: lorraine.tady@utdallas.edu

Please specify in the subject header of your UTD email "Painting Class"

In general, let's talk about issues before they become problems. Face-to-face/ in-person discussions (before or after class or by appt.) are preferred over lengthy phone or email correspondence.

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Arts 2316 Foundation Painting or equivalent experience and permission of instructor

Course Description

ARTS 3369 Painting 2 (3 semester hours) Explores traditional and nontraditional concepts and techniques of painting and the development of style. Topics may include color theory, two-dimensional design, and the nature of representation. May be repeated for credit (6 hours maximum).

The course encourages each artist to find their strengths and explore them. This investigation is encouraged through five painting strategies or catalysts and an Image Book created by the student. Traditional materials and technology tools aid the course experience. Approximately 3-4 major paintings are expected along with Image Book and studies. Each major project can be viewed as your painting proposal.

Student Learning Objectives/Outcomes

1. Students will improve technical skills and ongoing developmental possibilities in the use of oil or acrylic paint.
 2. Practice skills in problem solving and investigative thinking, and expressing a personal point of view in a work of art.
 3. Through the study of other artist's work and their own practice, explore how form and content can be expressed through individual experiences, convictions, dreams, and perceptions, whether more social or spiritual.
 4. Analyze and evaluate works of art in class through class critiques of paintings completed for each assignment.
 5. Gain fundamental knowledge of important historical painting ranging from the 20th century to the contemporary of today.
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Required Textbooks, Required Reading:

Required Reading: Please check your UTD email regularly for required internet research links to read related to the class. Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and sent via UTD email. Also, library books, periodicals such as Art In America, Flash Art, Art Forum, Art News, Frieze, Modern Painters, Bombsite, Brooklyn Rail, etc. and gallery and museum visits will augment the course.

A source for Texas galleries and museums to review: www.glasstire.com

Artist Research required link: http://art-collecting.com/galleries_ny_chelsea.htm (Link to New York Galleries)

Recommended sources:

Mayer, Ralph. The Artist's Handbook of Materials and Techniques. 5th Edition, Revised & Updated. Viking Penguin, NY, 1991

Kay, Reed. The Painter's Guide to Studio Methods and Materials. Prentice Hall, New Jersey, 1983.

Albers, Josef. Interaction of Color. Yale University Press, New Haven, CT, 1975.

Itten, Johannes. The Elements of Color. A Treatise on the Color System of Johannes Itten based on his book The Art of Color. Edited by Faber Birren. Van Nostrand Reinhold Company, New York, 1970.
Janson's History of Art, The Oxford Companion to Twentieth Century Art, and Chip's Theories of Modern Art Design Basics by David A. Lauer and Stephen Pentak (Wadsworth/Thomson Learning, Belmont, CA, 2002).
Vitamin P: New Perspectives in Painting by Barry Schwabsky
Art Now vol. 2 by Uta Grosenick, Art Now vol.3 by Hans Verner Holzwarth
Painting Today Phaidon

A. Required Materials & Supplies

- 1.Oil Paint & Brushes, Large Set of Oil Paint and appropriate brushes (See Winton Oil, 200 ml, "Limited Palette" colors, p.3) or acrylic paint
- 2.Materials for Classic Painting Medium if painting in oil:
100% PURE Gum Spirits Turpentine, 2.5 oz. or 4 oz. (art store quality only; do not use for cleaning brushes)
Linseed oil (not cold pressed or sun thickened) OR Stand Oil, 2.5 oz.
Damar Varnish (not Spray, Retouch, Matte, or Picture Varnish), 2.5 oz
- 3.Jars, 2 small recycled wide-mouth GLASS jars; tight "metal" lids (i.e. short Pace Salsa) if painting in oil
- 4.100% COTTON recycled rags/t-shirts, socks
- 5.Odorless Mineral Spirits to clean brushes (not to be confused with your pure gum turpentine in kit, you'll need both) if painting in oil
- 6.Palette and Palette Storage
- 7.Small Set of Water- based paints and appropriate brushes (acrylic, watercolor, or gouache). See item #9.
- 8.Stretched Canvas surfaces: Consider each project prior to your canvas purchase, yet in this course be aware that approximately three canvases (or appropriate surfaces) --overall no smaller than 24 x 30" -- will be needed.
- 9.Acrylic Paint. Get acrylic even if you are painting in oil. Get tubes in a basic color palette so they can be used for #7 and for techniques described in class.
- 10.Sketchbook: 50 - 65 lb, rough surface, spiral bound, 8.5 x 11", 9x12", or 11x14", 100 pages or equivalent
- 11.Acrylic Matte Medium (used as glue, a transparent acrylic medium or glaze, and for prep ground of sketchbook prior to oil)
- 12.Additional items as discussed for each individual's sensibilities; items added or replenished throughout the semester
- 13.Computer aided assignments may be done on your computer or our lab computers. CD or Flash drive, and printed images may be necessary.

B. Supplementary Items

Triangle or Ruler
Exacto blade or scissors
Pencil (2B or HB)
Combination lock and box or bag to hold supplies
Optional, Latex Gloves

Local Art Supplier:

Asel Art, S/W corner of I-75 and Beltline, 3 doors South from McDonald's facing highway, Ph 972-690-6320
Stretch and Frame (stretchandframe.com) 5800 Maple, near Maple and Inwood intersection, Dallas, TX (?)

Internet Art suppliers:

www.danielsmith.com

www.dickblick.com

www.utrecht.com

www.pearlpaint.com

www.cheapjoes.com

Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778

Jerry's Catalog 1-800-827-8478, jerryscatalog.com or jerryssale.com, Jerry's Artarama

“FYI” ONLY - THE BELOW ITEMS ARE FOR CLASS DISCUSSION:

Supports:

12x9, 16x20, 18x24, 24x30, 30x24 or larger canvas boards or pre-stretched canvas
65 lb, rough surface, sketch pad, spiral bound, 8.5 x 11” or 9x12
¼” untempered Masonite (light brown) 2’ x2’—ask for cuts or find precut at Home Depot if you purchase this item you will need to purchase sandpaper (medium grit) and acrylic gesso
Gessoed hardboard panels, 18x24; if larger, brace, or use birch plywood instead for a lighter weight
Heavyweight Paper (if you purchase this you will need masking tape, acrylic gesso, and a drawing board for support)

Brushes:

2” or 3” CHEAP China Bristle Brushes; one for gesso/one for painting,
Hog Bristle (or imitation Hog Bristle) brush ROUND #12 (or 9/32”) Larger brushes/ Larger Canvas
Hog Bristle (or imitation Hog Bristle) brush FLAT #12 (or 3/8”)
Hog Bristle (or imitation Hog Bristle) brush Bright #12 (or 3/8”)
Painting Knife (diamond shaped, blade size 2 1/8 x 3/4 ” or 3 1/4 x 13/16” or 4 x 1 3/16”)

Painting Mediums:

100% PURE Gum Spirits Turpentine, 2.5 oz. or 4 oz. (art store quality only; do not use for cleaning brushes)
Linseed oil (not cold pressed or sun thickened) OR Stand Oil, 2.5 oz.
Damar Varnish (not Spray, Retouch, Matte, or Picture Varnish), 2.5 oz
Odorless Mineral Spirits (for cleaning brushes)

Oil Paints:

“Limited Palette” –

This group of Winton Oil, 200 ml, mixes well for a “Limited Palette”:
French Ultramarine, Cadmium Red Deep Hue, Cadmium Yellow Pale Hue, Titanium White, Ivory Black
This group from Daniel Smith, Original Oil Colors, 150 ml, is higher quality paint, similar limited palette:
Permanent Red, Hansa Yellow, Ultramarine Blue, Ivory Black and Titanium White
Note: Increased cost is equal to increased color tinting strength and pigmentation. “Hue” means “not real” and possibly poor tinting strength, a.k.a you use more paint if mixing two colors together

“Expanded Palette”-

Additional, Optional oil colors, for expanding the palette:
(Each brand might vary in name and actual color range)
Earth/Browns: Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna
Yellows: Yellow Ochre, Lemon Yellow, Cadmium Yellow Medium, Naples Yellow, Buff Titanium
Orange: Permanent Orange or Cadmium Yellow Dark or Cadmium Red Light or Cadmium Orange
Greens: Permanent Green or Cadmium Green; Thalo Green; Viridian; Sap Green
Purples/Blues: Cobalt Violet, Cobalt Blue, Cerulean Blue, Pthalo Blue
Reds: Permanent Rose, Alizarin Crimson, Quinacridone colors
Blacks/Whites: Mars Black, Permalba White, Zinc White, Bone Black, Mixed White

Assignments & Academic Calendar

The following is subject to change.

The calendar represents projects exploring 3 paintings from these five concepts or blending these concepts:

DERIVED FROM THE IMAGE BOOK PAINTING
MULTIPLE IMAGES PAINTING
TECHNOLOGY PAINTING
PROCESS AND TECHNICAL PAINTING
WORDPLAY OR GAME PAINTING |

Canvas requirements: 24x30" or larger, may include single or multiple canvases. See pg.2, #8

Wednesday

Jan 15 First class - Introduction of expectations, material requirements, projects, individual goals and objectives. Get lockers.
Begin **Image Book** - collecting images and making images with color acrylic paint, watercolor, photoshop, etc.

Jan 22 BRING collection of photos, drawings, etc. and bring MATERIALS TO WORK ON IMAGE BOOK.

Introduce **Ongoing Image Book Project**: Developing a vision, investigating variations, and building a personal image bank (both find and make results; both digital and traditional materials; include digital files) (50 pages or files). Photoshop demo as needed.

Lecture I: introducing image book strategies, including David Smith's "Medals of Dishonor" mixed media sketches, Henry Moore mixed media sketchbooks, Torben Giehler works on paper, Terry Winter's notebooks, the notebooks of Jackson Pollock, Gerhard Richter's "Atlas" and Miro's collages/collage paintings.

Lecture II: Design and Color Theory review for the painting project #1, and ideas/examples to think about for Project #1 (that may go into your Image Book.)

Jan 29 Bring collage ideas for Painting #1 and image book results (digital and hand made)

PAINTING #1 Multiple Image Painting influenced by Technology.

The complexity of multiple images in one painting or a diptych (John Baldessari, Vernon Fisher, Gerhard Richter, Rosenquist, early David Salle, Sigmar Polke, even David Reed), and paintings within paintings (Fairfield Porter's "The Mirror", 1966 and Basquiat's "Aboriginal", 1984.) Overview of the influence of photography and the computer on painting (i.e. Degas to current artists.) May include exploring images derived from word combinations, text in painting, narratives and subversion, image and content, image and context. Canvas requirements: depends on your collage study made for project, yet 24x30" or larger, may include single or multiple canvases.

Feb 5 Work day; must be prepared to work in class on painting; painting demos

Feb 12 Work day; individual work in process critiques

Feb 19 **Critiques** begin for Multiple Image/Technology Painting #1

Feb 26 Introduce **Artist Research** – 3 artists from NY Chelsea internet link. For each artist, provide one image & a brief description of the artist's intent as described by the artist or critic/writer/reviewer. ["What does he/she do (intent) and how does he/she do it (material, process and/or content); why does he/she do it? (intent)]. Provide sources! Due with Image Book, Mar 5

Mar 5 **Midterm Critique**

DUE: Image Book Due & Artist Research. Discussion and Critique for Painting Projects (Midterm grades due Friday Oct 21 at 10:00 a.m.)

Mar 12 **PAINTING #2 Derived from the Image Book and/or Process and Technical Exploration**

Finding an image through conceptual means, games, or word games, and applying process, addition, reduction and exploration of paint. Lecture includes artistic practice of Beatriz Milhazes, Terry Winters, Torben Giehler,

Marlene Dumas, Martin Kippenberger, Thomas Nozkowski, Leon Golub, Trenton Doyle Hancock, Mike Cloud, Joan Snyder, Anselm Kiefer, Charlene Von Heyl, and Gary Simmons.) May include exploring images derived from word combinations, text in painting, narratives and subversion, image and content, image and context. Students should select multiple canvases or large canvas (24"x30" or larger).

- Mar 19 Work Day; have materials for in class work; proposals finalized; process exploration & experimentation
- Mar 26 Work Day; individual critiques of work in progress
- Apr 2 Individual critiques of work in progress; possible early critiques of finished work & final painting proposals
- Apr 9 **Critique** Derived from the Image Book and/or Process & Technical Exploration - Painting #2 Due
- Apr 16 **PROPOSALS FOR FINAL PAINTING #3** from Five Concepts (p.4). Lecture based on class painting results.
- Apr 23 Work Day; individual critiques of work in progress
- Apr 30 Last day of regular classes; Last call for late or revised works.
- May 7 Exam time during same class time. Final Critique of Painting #3

Grading Policy

Evaluations take into consideration the following equally:

1. Project completion and result/ outcome as outlined in critique criteria.
Critique criteria involves:
 - (1) Overall results of work and understanding of objectives
 - (2) Personal concept & interpretation of the problem into a visual image/ creativity in visual concept
 - (3) Mastery and development of skills and technique in the use of materials/craftsmanship
 - (4) Results of/ use of composition and formal elements in the work (design, spatial concerns, color, etc.)
 - (5) Ability to verbalize personal connection to the work (concept), verbal analysis of the formal issues (visual elements), and to verbally connect the work to other artists modern or contemporary
 - (6) History & development of work during previous "work in progress" days or "critique in development" days
2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded.
3. Preparatory and exploratory investigations assigned, such as the Image Book, Collage STUDIES, Process and Technical Explorations, Museum Project, and Artist Research will be graded for evidence of thoughtfulness and intent for discovery.
4. Each project begins with a lecture that explains each assignment and is not repeated. Attendance is important to grasp the painting objectives.
 - i. Projects must be completed by due dates for full credit.
 - ii. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
 - iii. ALL grade concerns should be discussed PRIOR to the end of the semester. If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.
 - iv. Portfolio of assigned work thoughtfully exhibits growth or understanding of objectives; and shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas. Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.
 - v. Participation in class studio and discussions, critiques, and activities. Maintains a good attitude and has a good work ethic. Demonstrates the commitment to attend full classes regularly and to be prepared with the proper materials for class. Respects fellow students and studio property.

Course & Instructor Policies

Critique sessions are like exams. Attendance is required for verbal analysis and evaluation of visual projects. If missed, student must set up an appointment with the instructor a later date. If more than one critique session is missed the student's grade will be lowered.

Each project is introduced with a lecture. Slide lectures are not repeated and are necessary for your grasp of the project's objectives. If a student misses more than one slide lecture, their grade could be affected.

The third and each next absence automatically lowers your grade by one letter grade. A total of 5 absences will result in a failing grade. Please note these guidelines apply to all "excused" and "unexcused" absences, such as sickness, work schedule, family commitments, and transportation problems. I am available to provide guidance with challenges and wish to ensure your attendance and successful completion of this course.

Extra credit in the form of additional works of art can only help improve the grade.

The use of cellphones in the classroom is a distraction. Please do not use them in class.

A good work ethic and **attendance** during class work-days can only help improve the grade. Seeing your work in development during work days are a very important part of your evaluation. Also, at least a 4-6 hour commitment each week outside of class, utilizing the studios and working on projects, outlines the expectation of this course. Habitual or frequent breaks or long absences from class are discouraged and will affect your grade.

Students must retain all artwork until the end of the semester, even if the work is stored at the student's residence. Some student work may be selected and retained by the professor temporarily or for the student show. Work will be returned to the students or informed of pick up dates.

The university requires you to review additional syllabus policies: <http://go.utdallas.edu/syllabus-policies>
This address will be maintained and preserved indefinitely. Other addresses are not guaranteed to remain active.

Technical Support: If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

These project descriptions and timelines are subject to change at the discretion of the Professor.

Please read your syllabus and ask questions in the first two weeks of school. You will be asked to sign this statement on another sheet of paper.

I, _____(Print) _____(sign),
have read and understand the syllabus for the class Painting/Tady.