

Course Information

Spring 08 Arts 3369.001 Painting **Wednesday 10:30 – 1:15 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: AS2.114 Phone: TBA Office Hours: Wed 2-4 p.m.; Thur 6- 7 p.m.; other day/times by appt.
lorraine.tady@utdallas.edu Please specify in the subject header of your UTD email, your Class & Section!
 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 Intermediate Painting (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).

Student Learning Objectives/Outcomes

1. Students will hone 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.

Required Textbooks

None required. The following are recommended for review:

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

Assigned readings and research, artists and issues pertinent to each individual's sensibilities; including contemporary painters, internet research, and periodicals such as Art In America, Flash Art, Art Forum, etc.

Required Materials & Supplies

1. Set of Oil or Acrylic Paint and brushes
 5 Canvases (one 24 x 30", two 30 x 24" or larger, one 12" x 9" or similar)
 Sketchbook
 Additional items as discussed for each individual's sensibilities added or replenished throughout the semester
 (Local supplier Asel Art, S/W corner of I75 and Beltline, 3 doors down from McDonald's facing the highway, phone 972-690-6320 or internet suppliers listed next page)

2. Supplementary Items

- 100% COTTON recycled rags/t-shirts, socks
- Odorless Mineral Spirits (not to be confused with your pure gum turpentine in kit, you'll need both)
- 2 small recycled wide-mouth GLASS jars; tight "metal" lids (i.e. short Pace Salsa)
- Elmer's glue or Rubber Cement (for collages)
- Acrylic Matte Medium
- Exacto blade or scissors

Triangle or Ruler
Pencil (2B or HB)
Black Pen, roller ink type; multi-media material
Sketchbook, 65 lb, rough surface, sketch pad, spiral bound, 8.5 x 11" or 9x12"
Combination lock and box or bag to hold supplies
Possible – storage container for unused paint from palette, or latex gloves

FYI ONLY - THE BELOW ITEMS ARE FYI ONLY & 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 pre-cut 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 light 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 ¾" or 3 ¼ 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
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.

"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

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

Assignments & Academic Calendar

The following is subject to change.

- Jan 9 First class Lecture, introduction of expectations, material requirements; individual goals and objectives.
Project 1a – Sketchbook; Developing a vision, investigating variations, building a personal image bank (find, make)
Project 1b – New Artist Research List - Introduce two artists unknown to you (from list), including image & artist statement
Project 1c - Familiar Artist Research - Share two artists you love, including image, artist statement and your words
Project 1d – 4 small canvases of the same size (such as 12x9") for process and technical exploration

(Jan 14 last day to Add)

Jan 16 Project 1 results discussion; Project 2 - Inside/Outside Autobiographical Self-Portrait (24x30 minimum); explore Pop/Postmodern Montage Painting, Rosenquist, Salle, etc. (also paintings within paintings, Fairfield Porter, Basquiat) Creating, working, and developing 5 collage image studies in sketchbook. Prepare panels if needed. (discuss role of studies in painting process; direct drawing vs. overhead, etc.)

(Jan 23 Census day; last day to drop without a "w")

Jan 23 Work in Progress Projects 1-2; critique plans/collages; overhead demo if needed

Jan 30 Work in Progress Projects 1-2

Feb 6 Projects 1-2 evaluation and critique; (Gather for Project 3 – 5 sources "photo/faces" to scan into computer to alter)

Feb 13 Project 3 – Contemporary "Portrait" with Computer Imaging (30x24" or larger); The influence of Photography and the Computer on painting (Degas to Lisa Ruyter); Review 5 sources, demo on the computer to scan & alter images; overhead demo if needed

Feb 20 Work in progress Project 3

Feb 27 Work in progress Project 3

(Feb 29 Mid Term Grades Due)

Mar 5 Project 3 evaluation and critique

Mar 12 *Spring Break*****

Mar 19 Project 4 – Painting with Word Play (large canvas); Images derived from word combinations, text in painting, narratives and subversion, image and content, image and context; (Patrick Caulfield, Christopher Wool, Sara Morris, Amy Sillman, Peter Davies, Leon Golub, etc.)

Mar 26 Work in Progress Project 4

Apr 2 Work in Progress Project 4

Apr 9 Project 4 evaluation and critique

Apr 16 Project 5 – Painting as Object; Hybrid Painting; small work exploring painting as object, material vs. oil paint, painting issues expressed in non-traditional form (Robert Rauschenberg, Damian Hirst, Jessica Stockholder, Ashley Bickerton, Jim Hodges, Fabian Marcaccio, Polly Apfelbaum, Anselm Kiefer, Joan Snyder, etc.)

Apr 23 Work in Progress Project 5; Preparations for Spring Arts Festival May 1st. Last Day of Regular Classes

Apr 30*May 7th Final Exam Day, Final Critique; clear out lockers, etc. (*TBA "Reading Day", Final Exam Possibly May 7th)

(May 14 Grades Due by 10 a.m.)

Grading Policy

Evaluations take into consideration the following equally:

1. Project completion and result/ outcome. Each assigned project receives a grade measured on the student's technical and skillful expertise in using oil or acrylic paint to visually express the concept or subject matter assigned. The student will be graded on the formal qualities of each painting such as accuracy of observation, value and color use, composition and design, as well as overall creativity of their visual concept and craftsmanship/presentation.
2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded. The student will participate in a verbal analysis of the works of art to be graded based on each work's skillful use of visual elements such as composition, color, value, modeling and overall visual concept.
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) Composition and formal elements of 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
3. Preparatory and exploratory investigations assigned, such as the sketchbook and collages, and the evidence of Artist Research will be graded for 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. The commitment to attend full classes regularly and to be prepared with the proper materials for working. 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 effected.

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. 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 effect 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.

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.

Field Trip Policies

Off-campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year.

The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-1.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's *Handbook of Operating Procedures*.

In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties.

Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of **F**.

Disability Services The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m. The contact information for the Office of Disability Services is:

The University of Texas at Dallas, SU 22
PO Box 830688
Richardson, Texas 75083-0688
(972) 883-2098 (voice or TTY)
disabilityservice@utdallas.edu

If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations.

It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated.

The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment.

If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

These 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. Please keep this copy and cut and return the bottom to me as requested (by the second or third class meeting).

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

(Student Copy above)

(Professor Copy)

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