

## UTD Course Syllabus

Fall 2010

Arts 3311 COLOR

Monday 9:30 a.m. – 12:15 p.m.

Room 1.116

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 2.114    **Phone:** 972-883-6753    **Office Hours:** Wed 12:30 – 4:00 p.m.; and by appt.

**Email:** Please specify in subject header of email UTD Class Name/Your Name [lorraine.tady@utdallas.edu](mailto:lorraine.tady@utdallas.edu)

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, Restrictions:** 3 hrs of lower-division studio art course work.

### Course Description

ARTS 3311 Theory and Practice of Visual Arts (3 semester hours) This studio art course provides a context for the creation, discussion and critique of visual art. The course aims to fuse engagement in artistic production with reflection on theoretical and socio-cultural issues relevant to contemporary art practices. Prerequisite: ARTS 1316, ARTS 2316, ARTS 2350, ARTS 2380, or ARTS 2381. (0-3) T

What do colors mean? Why do we use certain colors in a composition (film, advertising, packaging, lifestyle?) How do colors communicate? How can we command color? Given the color infused world we live in, color is a topic that infiltrates all of our lives. COLOR is a studio workshop for students to delve fully into the study and manipulation of color in a visual work of art (traditional and digital). Color theories and color properties, as well as color in juxtaposition to historical, symbolic, psychological, chemical, biological, and cultural systems are reviewed. Artists throughout the ages and contemporary visual artists as well as writers, poets, architects, filmmakers, philosophers, etc. who investigate or use color in an important way in their work will supplement the course study. The objective of the course is that the student will gain a personal breadth and focus on the subject of color, and, the student will work towards a personal voice and expression in dealing with color in their own work. Projects require traditional materials, computer and digital work, and other various mediums of the student's preference. **This course has also been offered in the past under ARTS 3340.**

Through lectures, readings, films, slides and "hands on workshop experiences", the semester will progress towards preparing the student to propose 3 ideas each for 2 major color projects (Color Project I and II) in the second half of the semester. These 2 major color projects will be influenced by the student's personal response to the information discussed in class and reflect a personal vision and intent. Therefore, the two major projects are "open media" and might possibly manifest as sculpture, painting, video, photography, etc. Both Color Project I and Color Project II will have proposal stages and work in development critiques. Final presentation will be due during the second half of the semester.

The first half of the semester is a preparation for Color Project I and II. Various topics introducing color theory and color concepts (ranging from a scientific approach to the metaphysical or psychological) invite students to explore color on a small scale, including ongoing outside projects called "ATLAS" (using snapshot photography as a tool to capture color ideas or notations) and "Color Dictionary Source Collection" (a sketchbook/ journal/ physical collection of color). These projects provide hands on comprehension of the class material and may influence a student's direction for further study in Color Project I and II.

### Student Learning Objectives/Outcomes

1. Students will explore the subject of color in visual art and design, developing a broader understanding of the history and meaning of color in culture, various artistic practices, and contemporary visual arenas.
2. Students will practice creative problem solving using various mediums, building skill and understanding with regards to color theme and manipulation, and striving towards personal interpretation and vision.
3. Students will work with the design elements and the visual language, engaging with verbal analysis and studio practice.

### Required Textbooks and Materials

Recommended:

John Gage Color and Meaning: Art, Science, Symbolism University of California Press, LA, 1999)

John Gage Color and Culture: Practice and Meaning from Antiquity to Abstraction (Thames and Hudson, 1993)

E-book, UTD: Charles Riley [Color Codes: Modern Theories of color in philosophy, painting, architecture, literature, and psychology](#)

Additional sources:

Joseph Albers [The Interaction of Color](#), Yale University, New Haven, 1975.

Johannes Itten [The Art of Color](#) and [Design and Form: The Basic Course at the Bauhaus](#)

Albert Munsell ([A Grammar of Color](#)), Wilhelm Ostwald ([The Color Primer](#)), Goethe ([Farbenlehre](#)),

Leatrice Eiseman and Lawrence Herbert [The Pantone Book of Color](#) Harry N Abrams, Inc., NY, 1990

Annie Besant and Charles Leadbeater [Key to the Meaning of Colors](#)

[The Spiritual in Art: Abstract Painting 1890-1985](#) (Los Angeles County Museum of Art and Abbeville Press, NY, 1986)

Kandinsky [Concerning the Spiritual in Art](#)

Hans Hoffman [Search for the Real](#)

Alexander Theroux [The Primary Colors: Three Essays](#) (Henry Holt and Company, NY, 1994)

Ludwig Wittgenstein [Remarks on Color](#)

## **Required Supplies**

It is required that you have appropriate supplies to develop artwork during and outside of class. You may need to replenish items during the semester. Projects require traditional materials, computer and digital work, and other various mediums of the student's preference.

You may be required to present your work in a professional manner for student exhibition, possibly large professional color prints of your digital work (save as high res file) or additional preparation for installation.

Recommended:

A basic KIT has been set up for purchase of Asel Art

Color-Aid 220 Colors, 4.5x6

Triangle, 30/60, 8"

X-acto Knife

Rubber Cement

Ruler with cork back, 15"

Palette Kit #1013 or similar (clean plastic palette, 9 3/4" x 13 1/2", for watercolors, large mixing area, 20 tubs/wells, lid, storage; enables you to mix and save dry/re-wettable gouache)

Sabelline brush (Round, size 4) Artificial, synthetic sabelline (at least one, students may find 2-3 helpful) OR #6 American Painter 2300 Shader

Designer Colors Gouache, Windsor/Newton: (do not substitute)

Ivory Black, Zinc White, Cadmium Yellow Pale, Cobalt blue, Magenta red (14ml)

Bristle pad (paper for color aid presentation)

Sketch book, spiral bound, 9x12 (for Color Source Dictionary)

Other items necessary:

Pentel or Bic #2 0.7 mm mechanical pencil

Some kind of water jar, recycled plastic with lid

Digital projects:

Computer access, Photoshop, and scanner capabilities (provided by university lab; printing available next door to bookstore or in library)

CDs, flash or zip drive, etc.

Personal snapshot or digital camera/camera phone and capability for storage and retrieval of images (CD, flash drive, or negatives) and a physical result such as a print or grocery store developed and computer printed pictures.

If additional supplies are needed: Hobby Lobby, MJDesigns, Michaels, Sav On Office, Office Depot, Office Max, and websites (allow 5-7 days shipping) [www.dickblick.com](http://www.dickblick.com) [www.pearlpaint.com](http://www.pearlpaint.com) [www.cheapioes.com](http://www.cheapioes.com) [www.danielsmith.com](http://www.danielsmith.com) [www.utrecht.com](http://www.utrecht.com)

## Assignments & Academic Calendar

*Subject to change, therefore attendance is important*

- Aug 23 Introduction, material requirements, and expectations
- Word/Color/Image Project**, a personal in-class experiment/ interpretation of word/color association.
- Begin Historical and Contemporary Artist examples of color used as subject and system in a visual work of art. Describe upcoming Color Project I and II.
- Describe and begin **Color Dictionary Source Collection with ATLAS** (a sketchbook/journal/physical collection/digital collection of color symbolism, color in culture, natural and man made color, snapshot photography, etc.). Please identify: Black, White, Grey/Silver, Red, Yellow, Blue, Orange, Green, Violet
- Begin outside reading and research of Pigment History, Color in Culture, and Color Symbolism
- Aug 30 Have materials; bring laptop (optional); download Photoshop free trial if necessary
- Lecture: Introduction to Color and Color Theory  
Joseph Albers, Johannes Itten  
Hue, Value & Saturation; Simultaneous Contrast; Psychophysiological Color Effect; Illusion of Transparency; Warm and Cool in a single hue; Color Temperature, Color Vibration, Color and Spatial Tension; Bezold Effect; Color Harmony and location in space.
- Freestyle non-figurative Color Project** exploring visual concepts. Combination of hand made, scanned and digital processes are encouraged.
- Describe and Begin non-photographic **Color Notation Project**: Observation of Local Color, 1 scene noted 2-3 different weather/or light situations. Capture as a notation study/identify each study with day/time/weather.
- Sept 6 Labor Day, no class
- Sept 13 **Limited Palettes and Color Organization Theories Project**: such as Monochromatic, Analogous, Split Complement; Itten's Contrast Theories: Light/Dark Contrast, Contrast of Extension, Warm/Cool Contrast, Contrast of Saturation, Contrast of Hue, Simultaneous Contrast and Complementary Contrast
- The case of Krystof Kieslowski's Blue, White and Red trilogy (film) discussion and viewing
- Create a narrative and figurative tableau, recolor same scene 5 times. (Magazine image, Cartoon image, invented image, text optional.) Explore how content, mood and attitude shifts with the implementation of Limited Palettes and Contrast Theories.  
Or, Collect and identify visual images in which all of the Limited Palettes and Color Organization Theories apply (total of 10)
- Sept 20 Historical and Contemporary Artists who use Black, White or Grey  
History of Color Pigments, Color and Culture, Color Symbolism  
Value, Value Contrast, High Key, Middle Key, Low Key  
Film: Bergman's "The Seventh Seal" or Hiroshi Teshigahara's "Ako"
- \*\*Artist Assistant Volunteers needed for week of exhibition installation, "Color System, Color Strategy" Opening Reception, Friday, Sept 24, 6:30 – 8:00 p.m. mandatory attendance**
- Sept 27 Lecture: Color as Light, Chemistry and Sensation  
Various Color Solids and the Morality of Color  
Goethe, Chevreul, Runge, Albers; Hermann Hemholtz, Adolf Holzel, Lothar Lang, Isaac Newton  
Color and Sound (Kandinsky), Color Coding, Color and psychology; Color and the Spiritual  
Artist examples of personal color manifestos (Turner, Malevich, Matisse, Alfred Jensen)  
Chakra codes in WWI  
Annie Beasant and Charles Leadbeater's "Thought Forms"  
California experimental filmmakers

- Oct 4 Additional Historical and Contemporary Artist examples of color used as subject and system in a visual work of art in preparation for Color Project I
- Critique and Review of Color Dictionary/ATLAS projects
- \*Oct 11 All Projects due by Oct 14th. Develop presentation of 3 visual ideas for Color Project I  
(Oct 15 mid term grades due at 10:00 a.m.)
- Oct 18 Present Color Project I ideas
- Oct 25 Individual Critiques, Work in Progress Color Project I
- Nov 1 Critique, Present Color Project I
- Nov 8 Continue Discussions, Color Project I
- Nov 15 Present 3 visual ideas for Color Project II
- Nov 22 Individual Critiques, Work in Progress Color Project II
- Nov 29 Critique, Present Color Project II

**Fall Festival - Friday Dec 3rd (reception and opening) – Saturday Dec 18th**

- Dec 6 LAST REGULAR CLASS, continue discussions Color Project II; any late work due
- Dec 13 FINAL Critique during regular class time
- Present non photographic **Color Notation Project:** Observation of Local Color, 1 scene noted  
2-3 different weather/or light situations. Capture color information as a notation study, identify each study with day/time/weather.
- (Dec 22 Grades Due)

**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 of 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. 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.
3. The preparatory and exploratory investigations, and lab projects assigned 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 objectives. If a student misses more than one slide lecture, their grade could be affected.

- 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.

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### Course & Instructor Policies

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 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.

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**CHECK YOUR UTD EMAIL FOR CLASS UPDATES AND RESEARCH LINKS: Technical Support** If you experience any problems with your UTD account you may send an email to: [assist@utdallas.edu](mailto:assist@utdallas.edu) or call the UTD Computer Helpdesk at 972-883-2911.

Please review the web page that describes University policy:

<http://go.utdallas.edu/syllabus-policies>

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***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. 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 Color/Tady.