

Art 234 - Painting

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Or by appointment

“To ask for paintings which are understandable to all people everywhere, is to ask of the artist infinitely less than what he is capable of doing.” • Jack Tworokov

Art 234 is the beginning painting course. I have many objectives and goals for this class, but foremost among them is:

- To help you develop your confidence in painting, to the point that painting might be considered one of your primary mediums of choice for your artistic expression as a mature and maturing artist.

Since Art 234 is an entry level course, we will be covering the basics of oil painting. Over the course of the semester, you will be experimenting with three primary paint applications: transparent glazing, opaque palette knife painting and a combination of transparent/translucent/opaque brush painting. Most of the course work will be assignment driven, but the latter third of the course will be devoted to your own self-directed work. As part of your class work, please consider the following:

- I realize that painting may not be the main emphasis of the major for most of you, but five hours of studio time per week is not nearly enough to develop/unravel/discover the painter/artist within. The assignments I give are designed with out-of-class work time in mind and it is very difficult to complete the work to any level of satisfaction without putting extra studio time into your paintings. Your most meaningful work time will often come outside of the scheduled class time, without so many people looking over your shoulder, giving you input/feedback/advice/etc.
- Class time is for painting, critiques and discussions. Stretcher building (unless otherwise specified) and class preparation are to take place **outside** of class time, unless you are done with your current work and the woodshop is available.
- You will be required to build at least one set of stretchers from scratch over the course of the semester. I will demonstrate how to build stretchers from scratch in the woodshop.
- The woodshop is among the busiest spaces in the department. When another class is actively using the shop, please do not intrude upon them. Ask Keith—or the teacher of the particular class in session—if it would be okay for you to use certain pieces of equipment. There will be open hours scheduled for the shop, so please make use of them.
- You will have one outside painting assignment in this class. Please refer to the assignment list below for specifics.

"Or else just do it to the best of your abilities, your talents, and then don't justify or make excuses. Don't complain, don't explain." • Raymond Carver *Fires*

Assignments:

- **Circle Composition Self-Portrait:** An 18" (minimum) round black & white and gray tone self-portrait, which must include one of your hands as a compositional device. You will be working from a convex side-view car mirror for this assignment, so look to compose the portrait in an interesting, and/or dynamic fashion. Due: Monday, February 12.
- **Palette Knife Painting:** A black & white & gray tone still-life painting, done on 18"x24" (minimum) stretched canvas, executed with palette knives. Each student *must* bring in a *minimum* of five organic objects that vary in *size*, *color*, and *texture*. Due: Monday, February 19.

- **Black & White Tonal Still-life Painting:** A single-session still-life painting, done in preparation for glaze painting. 11"x14". Painted on Monday, February 19. Due in class on Monday, March 19.
- **Color Chart:** Please see the last page of the syllabus for information. Workday: Wednesday, February 21.
- **Masterpiece Paintings:** You have two options for this assignment. Choose one of them.
 - **Masterpiece Painting-within-a-Painting:** Choose two “masterpiece” paintings to work from, differing vastly in style, and from different periods. Both paintings chosen must exhibit a great deal of mixed color, as well as good juicy brushwork. One of the paintings will be your “backdrop”, done on a sheet of cradled (supported) 30”x40” Masonite. Elements from the second painting will be cut out of Masonite and glued down to the backdrop panel, **before** applying the gesso. The added elements must take up **at least one-third** the area of the main panel. The two paintings will be copied as faithfully as possible, bringing together the two varied styles into a single image.
 - **Masterpiece Grid Painting:** Choose a painterly painting from art history; one that incorporates a good deal of color and color mixing. Make a set of stretchers **in proportion** to the **image** that you’re working from, **with the smallest sides measuring a minimum of 30” in length**. Remember, the proportions must correspond to the reproduction, not to the size of the original painting. Grid and number (in reverse) the back of the reproduction, using a minimum of 20 spaces. Grid the canvas in corresponding fashion, numbering the space from left-to-right. Cut the reproduction apart along the grid lines, and paint the canvas one space at a time, choosing the spaces randomly. Images used must be high quality prints. Postcards, calendar images, etc. are fine. If printing an image off the internet, **ONLY** use high resolution images, printed out with rich colors. Due: Monday, March 19.
- **High Chroma/Complementary Color Self-Portrait and Glaze Painting:** The HCCC self-portrait will be done on 24”x28” (minimum) stretched canvas or cradled and stretched board. Starting with an interesting composition, create a high chroma self-portrait based in a single set of complementary colors, but supported by other high chroma colors. You may work from life, or from a high resolution photo, but not from a laptop, phone, or other hand-held devices. The glaze paintings will be executed on top of your black & white still-lives, with an in-class demo about glazing. Due: Monday, April 16.
- **Who I Am (Outside Assignment):** A painting in which you should challenge by relating who you are. Questions: What does this mean to you? Does the painting involve a self-portrait? If so, what constitutes a self-portrait? What symbolism might you use to represent your “answer”? Color? Black & white? How should such a painting be composed? Should the shape of such a painting inform the content of the work? How should the painting be viewed? Size? There are no size requirements, but the size must be chosen out of need for the concept, not convenience. Intent; not laziness. Due: Monday, April 23.
- **Final Series:** Create either a triptych or series of three paintings, which address issues of autobiography and/or personal iconography. The concept behind the work is as important as the imagery. Consider why you choose certain images to work with, and how you work with them. The series must contain a minimum of three paintings, with at least one having a 48” (minimum) dimension. The series can be made up of separate paintings that relate through subject matter/concept, or a triptych that physically relates. Due: Wednesday, May 9.

Textbooks: There are no required textbooks this semester. We will have occasional readings to discuss.

Grading: I will grade each of your paintings (or groups of paintings) over the course of the semester. Most of your paintings/assignments will have equal grade weight, giving you an idea of your grade at any point during the semester. In terms of the artwork that you produce, I consider grades with the follow criteria:

- A = Excellent work that displays thoughtfulness, risk-taking, daring, craft, and challenge.
- B = Good work that displays some of the elements above, but to a lesser extent. Less challenging work in general.
- C = Average work, with little or no extra effort put in outside of class. Work that is okay, but does not venture into uncharted territory; always plays it safe.
- D = Weak work that displays little drive, effort and motivation.
- F = Work does not meet the criteria of the class. Poor attempts at quality and effort.

Other elements that factor into your final grade are:

- Critique and discussion participation
- Improvement in your work/risk taking
- Quality of the outside assignments
- Attendance

Resubmissions: You will *almost always* have the opportunity to re-work a painting for a better grade. The only exception is due to lateness in handing in your assignments. You will suffer grade loss with late work (half a grade for each class that you're late) and will not have the opportunity for resubmission. Unfinished work that is handed in on time will be counted as late, and you will not have the opportunity for resubmission. Please be warned that simply resubmitting work does not guarantee a better grade. You cannot make trivial changes to a painting and expect to go from a "C" to an "A". Many students receive the same grade that they received originally. Please note that my definition of a "C" is average. In the case of a painting, it means that important information has been neglected. Elements such as composition, negative space, volume, color usage and concepts are always important considerations in a painting.

You are strongly encouraged to take risks in this class. The greatest successes that you'll find in making art will occur because of your ability to take risks. You will, of course, experience failures as well, but taking risks is one of the most important factors in becoming an artist. It's the driving force that keeps you working.

A Note about Plagiarism: Please refer to the **UWSP University Handbook, Chapter 5, Section 2, 14.03 Academic misconduct subject to disciplinary action.** If you use someone else's work that is uncredited, that is considered plagiarism.

Attendance: You are expected to attend class. After two unexcused absences, your final grade will drop by one half letter for each unexcused absence thereafter. Please be prepared when you come to class. The course schedule gives you most of the pertinent information regarding what you'll need for the following class. If you cannot draw because you're unprepared, you'll be marked as absent. Similarly, if you haven't read the assigned readings when they're due, you'll be marked as absent. Two late arrivals (of more than 15 minutes) will equal one absence. I find that arriving late to critiques is especially discourteous and disruptive. I plan on using the first few minutes of each class for announcements, readings and demonstrations. If you can't make it on time for this part of the class on a regular basis, you should think about dropping the course. If necessary, I will discuss that option with you.

Please note: In my classes, family and mental health issues take priority over school. If you have extenuating circumstances (death in the family, serious illness or other physical/emotional trauma) that may impact your performance negatively, please contact me as soon as possible. Arrangements may be made for your specific situation.

Material Handling, Storage and Disposal: Please be sure to label all of your containers. Solvents can only be stored in the metal paint cans provided. You should probably not store your solvents or mediums in your lockers, or everything you own will reek of them. Use the taborets that are supplied in the painting studio. **Do not pour solvents or other mediums down the sink.** They are to be disposed of in the containers within the smaller yellow safety cabinet. Paints do not go into the sink either. If you are cleaning off your palette, use the red garbage can to dispose of the old paint, as well as your solvent/medium soaked rags. Used NeutralThin goes into one of the carboys in the smaller yellow safety cabinet. We'll be attempting to recycle used NeutralThin once the sediment has settled. Please keep the lids on all of your solvents and mediums when not in active use. ***Lastly, the exhaust system in the studio must remain on at all times.***

Studio Materials: There are many changes in how we look at the materials being used in the classroom/studio. You'll note that we now have Right-to-Know stations in the studios, which contain the Safety Data Sheets (SDS) for the materials that we use in the classroom. These sheets communicate the "...hazards of hazardous chemical products." All of the chemical products that we use must have an SDS in the Right-to-Know book. This includes any chemically-based materials or mediums that you bring into the classroom. You can find the SDSs via Google searches, on the manufacturers' websites, or often on the website from which you purchased the materials. Feel free to email PDFs of the SDSs for me to print off.

iPods and MP3 players remove you from the community and are not allowed in here during class time. Sorry. If anyone would like to bring in an MP3 player, I'll consider playing your music on my iPod speaker dock. Most any type of non-plant killing music is allowed, though I maintain dictatorial powers when it comes to music in the classroom.

Cell Phones are not allowed. Period. I don't want to see phones in the classroom. If I see anyone texting during class, you'll be asked to leave and will be marked as absent. If you have an emergency situation, let me know and accommodations may be made.

This Studio is a shared space. I expect the studio to look as if it is being used this semester, but please remain mindful of other students' paintings and property. Clean up after yourself. Clean up after someone else if you see a minor mess or a soda can that's left behind. The maintenance of the studio is your responsibility. Most of your fellow painters are kind and considerate folks who try and be careful around your work, but if you decide that you want to leave your work out and about in the studio, it is your responsibility. I can almost guarantee that there will be some sort of accident in this room this semester. If you value your work, take good care of it.

Your **Lab Fees** are hard at work for you. You'll be receiving: Brushes, Black oil paint, white oil paint, Liquin (glaze medium), canvas, Neutral Thin paint thinner, linseed oil, stand oil, drying mediums, gesso, gesso brushes, RiverPoint paper, lumber, convex car mirror, and rosin paper. Neutral Thin has proven itself to be an excellent thinner. It's produced by Eco-House and while it is a petrol product, it's much safer than traditional solvents. It's even safer than the popular citrus solvents, without the strong orange odor.

Ask: If you are in need of anything, please ask. If you need a demo on something, or you're not sure where to go for research, ask. Heard about encaustic, but don't have a clue as to what it is? Ask away. Be proactive. Don't always wait for me to suggest things to try, but check out what others are doing and take a chance.

Contacting Rob: I have scheduled office hours on Tuesdays and Thursdays from 11:00 to 12:00. I'm around all day on Mondays and Wednesdays, so you can try and catch me before or after classes, but if I'm prepping for class, I cannot guarantee that I'll have time for you immediately. Since I will be attempting to squeeze in some studio time myself on occasional Tuesdays and Thursdays, scheduling appointments works well. Email (rstolzer@uwsp.edu) me for an appointment and we'll set something up. When emailing, please include a salutation, write in complete sentences, and include a closing. It would be much appreciated.

Facebook: While I appreciate friend requests on Facebook, I don't accept them from current students. Nothing personal, but it allows me to keep my private and professional lives separate. Once you've graduated, fire off those friend requests if you so desire.

Final Exam: Our final exam takes place on Thursday, May 17, from 12:30 to 2:30. We will use this time for course evaluations and studio clean-up. Those not attending without prior permission will have their final grade lowered by a full letter.

Painting Supply List

Oil Paints Required: Ivory Black, Titanium White, Yellow (Utrecht Yellow or Lemon Yellow or Cadmium Yellow Light. **Do not buy the W&N Cadmium Yellow** from the bookstore), Ultramarine Blue, Cerulean Blue, Alizarin Crimson, Cadmium Red (or Utrecht Red or equivalent), Venetian Red, Viridian Green, Chromium Oxide Green, Burnt Sienna, Burnt Umber and Yellow Ochre.

Optional Colors: Utrecht Blue, Phthaolcyanine Blue, Payne's Gray, Cadmium Orange and Naphthol Red. You may buy other colors that you like, but please, no flesh colors in a tube. We'll mix our own skin tones.

Brushes: 3 Rounds and 3 Flats. Small (2 to 4), Medium (6 to 8) and Large (10 to 12) of each. You can substitute Brights for Flats. Others are optional. You have a good basic brush set from your lab fees, so you may just need to supplement them a bit.

Palette Knives: 2 metal palette knives (oval/teardrop shape and a more angular one).

Mediums: Linseed oil and Stand oil are required. Both of those, as well as glaze medium, are provided through your lab fees.

Thinner/Cleaner: Eco-House Neutral-Thin (supplied with lab fees).

Palette: A disposable palette pad or piece of double-thick Plexiglass (**11"x14" minimum**). **Nothing smaller is allowed!!!**

Paper: I will keep you informed of this as necessary.

Miscellaneous: Roll of paper towels, 2" house painting brush, painting clothes, surgical gloves (optional). I would strongly recommend the surgical gloves, if you care at all about your hands. They can be purchased in boxes at Shopko, Target, etc and are a good deal cheaper than those available at the school store. We have staple guns available in the studio, but they are often in use or broken down. It is a good idea to buy your own, or to share one with friends.

The school store is doing a good job in trying to provide us with quality paints at a good price. Either of the brands that they carry is fine, but my preference for paints is Utrecht's own brand. Though their prices have increased over the last few years, they still offer the best quality for the money. The decision about paints is yours and since we'll be starting with black & white paintings, you'll need to pick those up locally. While we work on the b&w assignments, you'll have time to order paints, or stock up at the school store. I would recommend that you buy at least two of the large size Titanium White tubes, or better yet buy the pint or quart sizes. You will go through them. The larger size tubes (150ml) are your best bet for most of the colors.

Lastly, the initial cost of painting is high. After the first initial investment, you'll find that it levels off from there. You will be expected to paint on stretched canvas throughout the semester, though some of you may deviate from that during your final projects. You may purchase stretcher bars if you like, though everyone will be expected to go into the shop and make at least one set of stretchers. Put those 3-D design skills to work!

Art 234 Semester Schedule

Spring 2018

Week 1	Mon. 1/22 Wed. 1/24	Class intro; syllabus. Prep for Wednesday 1/24: 18" (minimum) diameter gessoed circle on heavyweight watercolor paper. Tape the gessoed circle to a board with tape loops on the back. You'll also need: B&W oil paints, brushes, metal palette knives, palette, paper towels, and a 3" (minimum) diameter convex side-view car mirror. Paint demo. Begin work on Circle Composition Self-Portrait.
Week 2	Mon. 1/29 Wed. 1/31	Circle Composition Self-Portrait workday. Circle Composition Self-Portrait workday.
Week 3	Mon. 2/5 Wed. 2/7	Stretcher building demo and Circle Composition Self-Portrait workday. Bring in one set of stretchers for the next assignment (18"x24" min). Last studio workday for Circle Composition Self-Portrait (due Mon. 2/12). Begin research for Masterpiece Paintings. Also for Monday: build, stretch and gesso canvas for the next assignment. Bring organic objects to paint from as well.
Week 4	Mon. 2/12 Wed. 2/14	Critique. Begin Palette Knife Still-Life Painting. Final studio day for the Palette Knife Still-Life Painting. Due on Monday, 2/19. Also due on Monday is a gessoed 11"x14" Masonite board, as well as a picture of a color still-life to paint from. Your gessoed, pre-gridded and labeled color mixing chart (refer to the last page of your syllabus) will be due on Wednesday, 2/21, along with your color paints.
Week 5	Mon. 2/19 Wed. 2/21	Single-session B&W still-life painting, in preparation for glaze painting. Color lecture and images. Color Mixing Charts workday. They must be finished by Monday, 2/26. Masterpiece paintings MUST be chosen by today.
Week 6	Mon. 2/26 Wed. 2/28	Begin Masterpiece Paintings. Masterpiece Painting workday.
Week 7	Mon. 3/5 Wed. 3/7	Masterpiece Painting workday. Masterpiece Painting workday.
Week 8	Mon. 3/12 Wed. 3/14	Masterpiece Painting workday. Bring in one set of stretchers (or cradled board) for canvas (24"x28" minimum) for next Wednesday's (3/21) class. Final Masterpiece Painting workday. Due on Monday, 3/19. Bring B&W still-life as well.
Week 9	Mon. 3/19 Wed. 3/21	Critique. Begin glazing on dry one-day black and white still-life assignment. For Wednesday 3/21, bring in your prepped canvas, and a rectangular mirror. Begin High Chroma Complementary Color & Glaze paintings.
SPRING	BREAK!	SPRING BREAK! SPRING BREAK! SPRING BREAK! SPRING BREAK!
Week 10	Mon. 4/2 Wed. 4/4	High Chroma Complementary Color & Glaze paintings workday. High Chroma Complementary Color & Glaze paintings workday.
Week 11	Mon. 4/9 Wed. 4/11	High Chroma Complementary Color & Glaze paintings workday. High Chroma Complementary Color & Glaze paintings workday. Due on Monday, 4/16.
Week 12	Mon. 4/16 Wed. 4/18	Critique of High Chroma Complementary Color & Glaze paintings. Prep work for final assignment. <i>Who I Am</i> painting due on Monday, 4/23. Studio workday on final series.
Week 13	Mon. 4/23 Wed. 4/25	Studio workday on final series. Critique of <i>Who I Am</i> paintings. Studio workday on final series.
Week 14	Mon. 4/30 Wed. 5/2	Studio workday on final series. Studio workday on final series.
Week 15	Mon. 5/7 Wed. 5/9	Studio workday on final series. Critique on final series
Final Exam	Thurs. 5/17	12:30-2:30 – <i>Student evaluations and studio clean-up.</i>

