

GEORGE MASON UNIVERSITY
School of Art Division of Painting and Drawing
Spring 2018

AVT 232 Painting I

Tuesday / Thursday 1:30 pm – 4:10 pm

Instructor: Nathan Loda

Email: nloda@gmu.edu

Office Hours: By appointment only

Arts goal

Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

COURSE DESCRIPTION

In this course students are introduced to the materials, tools and techniques of oil painting and are instructed in skills and methods (indirect and direct) basic to the discipline through lectures, demonstrations, critiques as well as one to one instruction. As they work from observation to progress and become skilled in controlling the medium and understand the process of creating a work of art with paint, students also learn about the conceptual and compositional structure of Painting, in order to continue developing their aesthetic ability and visual perception.

OBJECTIVES

The course's objectives are:

- (a) To give students an understanding of the inherent characteristics of paint, to introduce them to the tools available to the artist (brushes, canvas, mediums, etc.), and to teach them the basic skills required (i.e. stretching a canvas, priming, etc).
- (b) To specifically focus on oil painting so that students become familiar with the discipline and gain a solid technical foundation in terms of paint handling and application (i.e. brushwork, blending, painting knives), by working with a variety methods and techniques (i.e. scumbling, glazing, ala prima).
- (c) To further develop the students' formal training (i.e. with regards to the principles of art as they relate to compositional arrangement), as well as their understanding of Color.
- (d) To stimulate the students' observational and organizational skills, so that they can begin to discover and develop their own personal creative vocabulary.
- (e) To introduce students to the work of various painter

CONTENT

Students will examine the following:

1. Painting materials and tools. Understanding safety in the studio.
2. Supports and grounds. Learning how to stretch and prime a canvas.
3. Controlling and selecting the right brushes, knives and other tools.
4. Review of basic color theory. values and hues, adjacents, complements, warm and cool colors and their effect on the composition, contrast, color harmonies, saturation.
5. How to mix colors. Knife work. Scraping.
6. Indirect and Alla prima painting. Impressionism.
7. Glazing and scumbling. The principle of "fat over lean." Varnishes.
8. Working from observation: content, format, etc.
9. Rendering flesh tones and working with edges (hard and soft).
10. Making choices, developing ideas, beginning to interpret visual stimuli
11. Understand how a painter may successfully incorporate ideas and sources beyond observation in his or her work.
12. Development of a personal aesthetic.

AXIOMS (Do not abide by these all the time...just a reference)

In any layer:

Paint from warm to cool.

Paint from thin to thick.

Paint from lean to fat.

Paint from dark to light.

Paint from loose to tight.

Paint from big to small.

Use the largest brushes possible.

Avoid using white as long as possible. Make as many midtones as possible without white.

Paint light not objects as long as possible.

Use as few colors as possible.

Remember that any daylight scene has one color of light and one opposite color in all the shadows.

After a certain point, removing paint can be more effective than adding it. After another certain point, removing paint becomes your only option.

Cover the surface evenly, don't let a problem area distract you.

Your agenda for the painting may not be where it wants to go. Allowing it to succeed on its own terms might be more interesting.

MATERIALS LIST

Basic Supplies:

9"x12" sketchbook (optional, any sketchbook or notebook to draw on is helpful)

Pencil for sketch book (2B)

Vine charcoal

Tackle box or other box to hold materials

Brush cleaner container: 2 glass or tin jars that have a LID, clear container with a metal coil works well

Oderless Mineral Spirits

"The Masters" Artist Hand Soap, good for hands and brushes

9"x12" or 14"x11" piece of glass or plexi for paint palette.

X-Acto scraper knife

Basic palette knife (Avoid Plastic palette knife, they are awful)
Artist's tape (1 roll, 1-inch wide)
Old rags / towels to clean brushes (A MUST-HAVE)

*If you want to stretch your own canvas, you need:

Gallon of gesso / Staple gun and staples / scissors / 3" brush
Stretcher Bars, Unprimed cotton duck canvas

*I prefer to prime my canvas with a neutral light grey. You can mix your own with acrylic gesso, acrylic ivory black, and acrylic yellow oxide. You can also purchase Daniel Smith's "World's Best Grey" gesso.

Medium:

Liquin 250 ml (quick drying and easy to transport.)

Paint: (Purchase student grade paint)

Titanium White, small= 37ml or large tube = 150 ml
Burnt Sienna, small = 37 ml
Raw Sienna, small
Ultramarine Blue, small
Cobalt Blue, small
Cadmium Red light, small
Alizarin Crimson, small
Cadmium Yellow Light, small
Cadmium Yellow Medium, small

Additional colors that are useful.

Viridian
Indian Yellow
Prussian Blue
Cobalt Violet
Cadmium Green
Cadmium Orange
Cadmium Red medium
Zinc White
Ivory Black

Brushes: Hogs hair or synthetic oil and/or acrylic brushes (long handles)

Brush (description page: <http://en.wikipedia.org/wiki/Brush>)

#10 filbert
#8 Filbert
#6 Bright
4 Round
#2 Bright or Filbert
#0 round

Canvas: (This is rough estimate, You can purchase canvas on a project basis so you don't have to buy all them at once, just when you need them)

7 canvases 9" x 12" or 12" x 12" for small studies (Plaza Economy Pack =\$23.95)

5 canvases Sizes 16" x 20" or larger (Plaza Economy Pack =\$23.95)

SOURCES FOR SUPPLIES

- Plaza 3045 Nutley Street Pan Am Shopping Center Fairfax, VA (703) 280-4500
- Utrecht Art Supply (good prices, own brand inexpensive paints, student discount) 1250 Eye Street, NW (at 13th and NY Ave) Washington, DC (202) 898-0555
- Craft stores such as Michael's and AC Moore have some limited supplies but offer great coupons and good prices.
- www.dickblick.com

EVALUATION AND GRADING:

70% Preparation/participation

Class attendance (MANDATORY, 5 or more unexcused and you WILL FAIL)

Arrive on time with materials, prepared to work

Always attend and participate in class

Demonstrate industriousness during class hours

Critique and Assignment Deadlines

Meet critique deadline with completed assignments

Set up your work before critique start time

Critique Participation

Present your work using thoughtful and articulate language

Contribute reasoned commentary about the work of your peers

Demonstrate earnest engagement with your own work in critique

30% artistic achievement

Work demonstrates:

Level of mastery of materials and techniques

Level of careful attention to the goals of each assignment

Evidence of hours of labor appropriate to each assignment

Quality of independent and thoughtful inquiry

Quality of innovative and imaginative response to assignments

Level of overall artistic achievement

GRADING STANDARDS

For a grade of A:

- No more than two missed classes
- 100% attendance at critiques
- Mature, innovative, and independent production of all required work by deadline
- Work is superlative, demonstrating the highest level of artistic achievement
- Work demonstrates a clear mastery of assignment concepts and techniques
- Work demonstrates thoughtful and attentive response to issues raised at critique
- Attendance and highly committed participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers and self)

For a grade of B:

- All work completed by deadline
- No more than four missed classes
- Mature, consistent, and innovative production of all required work by deadline
- Work demonstrates a high level of artistic achievement
- Work demonstrates a strong understanding of assignment concepts and techniques
- Work demonstrates thoughtful response to issues raised at critique
- Demonstrated growth in artistic thinking and production
- Attendance and participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers)

For a grade of C:

- No more than five missed classes
- All work completed
- Level of artistic achievement
- Attendance at all critiques
- Work demonstrates a basic knowledge of materials and formal elements
- Work demonstrates a fundamental understanding of the assignments
- Student has worked hard and consistently and work demonstrates a satisfactory

For a grade of D or below:

- Five or more missed classes
- Missing critique(s)
- Incomplete project assignments
- Low level of commitment
- Lack of participation and involvement with class discussions

2017 Boilerplate for inclusion in syllabi:

The following is in two sections Mason Core and general information for all classes. If you are teaching a course that is part of the Mason Core listed below, please include the following in your syllabus:

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis. Important University Dates:

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Martin Luther King Day (no classes) Mon Jan 15

First day of classes; last day to submit Domicile Reclassification Application; Payment

Due Date; full semester waitlists removed Mon Jan 22

Last day to add classes—all individualized section forms due

Last day to drop with no tuition penalty Mon Jan 29

Last day to drop with a 33% tuition penalty Mon Feb 12

Final Drop Deadline (67% tuition penalty) Fri Feb 23

Immunization Record Deadline Thu Mar 1

Midterm progress reporting period (100-200 level classes)—grades available via Patriot

Web Mon Feb 19 – Fri Mar 23

Selective Withdrawal Period (undergraduate students only) Mon Feb 26 – Fri Mar 30

Spring Break Mon Mar 12 – Sun Mar 18

Incomplete work from Fall 2017 due to Instructor Fri Mar 23

Incomplete grade changes from Fall 2017 due to Registrar Fri Mar 30

Dissertation/Thesis Deadline Fri May 4

Last day of classes Sat May 5

Reading Days

Reading days provide students with additional study time for final examinations. Faculty

may schedule optional study sessions, but regular classes or exams may not be held. Mon May 7 – Tue May 8

Exam Period (beginning at 7:30 a.m.) Wed May 9 – Wed May 16

Commencement Fri May 18

Degree Conferral Date Sat May 19

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-

AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

ArtsBus - Dates for Spring 2018:

February 24

March 24

April 14

Visual Voices Lecture Series Spring 2018: Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>

January 24 – Brian Noyes

February 1 – Teresa Jaynes

February 22 – Sharif Bey

March 1 – Juliet Bellow

March 8 – John Henry

Students with Disabilities and Learning Differences If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other

without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website's Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal

for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.