

ART 2500 Painting Investigations in Black and White

Semester/Year: Fall 2016

Meeting Times/Location: M,W 2 - 4 (8:30 - 11:30 AM)/FAD 105

Instructor: Laura Denzer

Instructor Email: lauradenzer@ufl.edu

Credit Hours: 3

Office Location/Hours: FAD 239/M 11:45AM-12:45PM)

COURSE DESCRIPTION

This course investigates the visual language of painting through a comprehensive study of lights and darks. The course helps students develop strategies for constructing rich value systems with paint. Throughout the semester we will explore many different methods of paint application and composition.

COURSE OBJECTIVES

The main objective of this course is for students to become familiar with handling paint to create dynamic value structures and compositions. You will employ a variety of techniques to expand upon your visual language. Critique sessions will continue to develop your abilities to talk about your work and ideas. You will also be expected to apply critical insight to the work of your colleagues.

UNITS OF STUDY — 1st half of semester

1. Chiaroscuro is an Italian Renaissance idea that was codified in the 15th and 16th centuries and remains surprisingly relevant today. The chiaroscuro system defines the way light and shadows are depicted on a plane and on curved surfaces in space.

Forms & Light: Still-life studies, composition studies, and ultimately a fully developed painting which demonstrates an understanding of the chiaroscuro elements.

Criteria are:

- the logic of light & shadows
- use of the six (6) chiaroscuro elements
- use of paint & touch
- use of colorism in the effect of darks & lights

2. Notan is a Japanese convention that has had a great influence on modern painting in the western world. The notan system balances light and dark shapes into interactive wholes that seem both fixed and dynamic at the same time.

Figure-Ground: Studies in black & white cut paper will introduce the idea of the 'expanded square'. The best of these studies will be selected as a model for a painting which demonstrates an understanding of the notan elements.

Criteria are:

- use of figure-ground interchange
- use of shape interaction
- use of paint & touch
- use of colorism in the effect of darks & lights

3. Field Painting is an American invention of the 20th century. Jackson Pollack was the most famous practitioner of this form. In field painting patterns move across the canvas in such a way as to dissolve individual shapes into coherent surface that is vivid and luminous.

Synchronic Surface: Swatches of painting experiments combined with pattern drawing exercises will become source material for a painting which demonstrates an understanding of the principle elements of field painting.

Criteria are:

- coherence of surface effect

- sense of light & depth
- use of paint & touch
- use of colorism in the effect of darks & lights

MID-SEMESTER

After demonstrating a competent understanding of the above techniques during the first half of the course, students will integrate individual ideas into painting projects of their own design during the second half of the course.

Students will draft a contract (sheets attached at end of syllabus) for the professor proposing three separate painting projects. These projects must reflect elements learned during the first half of the semester, however, students are encouraged to create more personal and imaginative work. The three (3) projects can be worked on simultaneously or individually, but keep in mind that all three paintings are DUE AT THE FINAL CRIT.

TOPICAL COURSE OUTLINE (Tentative)

WEEK	TOPIC
1 - 3	Chiaroscuro, Form and Light
4 - 7	Notan and Figure Ground
8 - 9	Field painting and synchronic surface
9 - 16	Three Self designed painting projects

EVALUATION

Student work will be evaluated based on craftsmanship and a demonstration of an understanding of the project assignment, as well as on participation in class discussions, studio work ethic, and participation during critiques. Projects will be graded on the development of the formal elements of the assignment and the conceptual choices as well as the student's ability to express those ideas clearly. Initiative, attitude, and productivity are all important components taken into consideration in the grading process.

Art-making requires risk taking. Push yourself to move beyond the requirements. Each painting will lead to a new discovery that can be employed in the next.

PARTICIPATION

Studio

Participation, support, and respect are required in all phases of this course. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved. Your participation grade includes being present, on time and prepared for classroom activities; interacting in a responsive manner during class discussions and critiques; keeping the room clean and organized; and practicing safe and thoughtful use of materials, tools and facilities.

Please inform the instructor if you may need special accommodations in the course in order for you to participate fully within the first week of class or as soon as you become aware of a situation. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation.

Critique

Be prepared to discuss the topics of the assignment and offer constructive criticism during group critiques. Write in your notebook to formulate your thoughts and to record the opinions of others. Examine the way in which your ideas change, evolve and influence formal and conceptual choices in your work.

- A missed critique will lower the grade of the assignment due for that critique one (1) letter grade.
- Lateness to a critique will result in a deduction of (1/2) a letter grade.

EVALUATION

Projects 1, 2, 3, (1st half)	45% (15% each)
3 Independent Paintings (2nd half)	45% (15% each)
Participation (all semester)	10% (5% studio, 5% critique)

GRADING SCALE

(Instructor decides % equivalents)

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-30, D+ 69-67, D 66-64, D- 63-60, E 59-0

(Note: A grade of C- or below will not count toward major requirements)

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

LATE WORK POLICY

Assignments are due on the date stated in the course calendar. No late assignments will be accepted unless contracted with instructor. Please communicate well in advance if you know your assignment will be late. Late assignment will drop one (1) letter grade per class period late. An absence does not constitute an extension on the due date.

ATTENDANCE POLICY

- Roll will be taken promptly at the beginning of class.
- Late arrivals and early departures will be marked as a tardy. Three (3) tardies will equal one absence.
- Attending class unprepared for a discussion, critique, or workday will be marked as an absence.
- 3 unexcused absences are permitted. The 4th will result in 50% reduction and the 5th 100% reduction of the Participation Grade.
- 6 or more unexcused absences will result in failure of the course.
- A missed class does not constitute an extension of an assignment. A missed critique will lower the grade of the assignment due for that critique one (1) letter grade. Lateness to a critique will result in a deduction of (1/2) a letter grade.

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online <http://saahhealthandsafety.weebly.com/handbook.html>

All students are required to sign and turn in the signature page to the instructor on the first day of class.

ACADEMIC HONESTY POLICY

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

LOCKERS / STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached to your lockers at all times. Lockers will be cleaned out at the end of each semester.

When storing materials it is advisable to label them with, the course title and the instructor's name.

The SAAH is not responsible for items left in classrooms.

STUDIO USE & SAFETY

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor in SE corner. There is a first aid kit and sharps container in each room. Please read and respect studio-use guidelines posted in classrooms. Do not pour solvents down sinks. Do not dispose of sharp or toxic objects in the trash. All students are responsible for cleaning up their messes and organizing the classroom during the last 10 minutes of each class.

REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMENT

No required text

MATERIALS LIST: materials should be purchased as soon as possible.

Brushes: white natural bristle brushes

Round: # 3, 4, 8

Flat: # 2, 4, 6, 9

Filbert: # 10, 12, 16

others as needed

Paint

Acrylic: Ivory Black and Titanium White

Oil: Ivory Black, Mars Black, Lamp Black, Paynes Gray, Titanium White

Pallet Knife

Preferably a metal-tipped pallet knife for mixing paints.

Sketch Book

All purpose paper, 8 x 11

Drawing Pencils

2h, h, hb, b, 2b, 3b, 4b

Pencil Sharpener, Glue, Scissors, X-acto knife, Black Construction Paper

Canvas

Each student will receive 3 yards of canvas; you must provide any additional.

It will be required that you stretch at least one canvas during the semester.

Containers

Use glass jars with sealable lids. These will hold water and solvents.

COURSE CALANDER

One	Aug 22 – Class Introduction Aug 24 – Slide Lecture: Chiaroscuro project/Work Day
Two	Aug 29 – Work Day Aug 31 – Work Day
Three	Sep 5 – Labor Day Sep 7 – Work Day
Four	Sep 12 – Critique: chiaroscuro project Sep 14 – Slide Lecture: Notan project/Work Day
Five	Sep 19 – Work Day Sep 21 – Work Day
Six	Sep 26 – Critique: Notan project Sep 28 – Lecture: field painting project/Work Day
Seven	Oct 3 – Work Day Oct 5 – Work Day
Eight	Oct 10 – Work Day Oct 12 – Critique: field painting project
Nine	Oct 17 – Work Day. Independent Project: proposal #1 due Oct 19 – No Class: spring break
Ten	Oct 24 – No Class: spring break Oct 26 – Work Day
Eleven	Oct 31 – Work Day. Independent Project: proposal #2 due Nov 2 – Demo by visiting graduate student*
Twelve	Nov 7 – Work Day. Independent Project: Proposal #3 due Nov 9 – Work Day
Thirteen	Nov 14 – Work Day Nov 16 – In Progress Critique
Fourteen	Nov 21 – Work Day Nov 23 – Thanksgiving Break
Fifteen	Nov 28 – Work Day Nov 30 – Work Day
Sixteen	Dec 5 – Final Critique: three (3) independent projects due – section 1 Dec 7 – Final Critique: three (3) independent projects due – section 2 Because of the large amount of work due on these dates, the critique will be divided into two sections. Section 1 will present on Monday; Section 2 will present on Wednesday. You must attend and participate in both sections of the critique.

BLACK & WHITE PAINTING
ART 2500

CONTRACT # 1

Description of Proposal:

Will include elements of the following techniques: (circle all that apply)

- (a) CHIROSCURO
- (b) NOTAN
- (c) FIELD PAINTING

STUDENT'S SIGNATURE

DATE

INSTRUCTOR'S APPROVAL

DATE

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CONTRACT # 2
Description of Proposal:

Will include elements of the following techniques: (circle all that apply)

- (a) CHIROSCURO
- (b) NOTAN
- (c) FIELD PAINTING

STUDENT'S SIGNATURE

DATE

INSTRUCTOR'S APPROVAL

DATE

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CONTRACT # 3

Description of Proposal:

Will include elements of the following techniques: (circle all that apply)

- (a) CHIROSCURO
- (b) NOTAN
- (c) FIELD PAINTING

STUDENT'S SIGNATURE

DATE

INSTRUCTOR'S APPROVAL

DATE
