

## ART 2500: PAINTING INVESTIGATIONS IN BLACK AND WHITE

Section 059A/26D9, Spring 2019; FAD105, MW 2-4 (8:30-11:30am)

Credit Hours: 3

Instructor: Peter Gouge

Email (Preferred): [petergouge@ufl.edu](mailto:petergouge@ufl.edu); Emails will be responded to within 24 hours

Phone: (352) 870 7675

Office Hours: W 11:45-12:35 or by appointment

Office Location: FAD225

### COURSE DESCRIPTION

This course introduces students to basic principles of design in order to craft formally strong paintings. By stripping color out of the equation, an emphasis will be placed on understanding three core concepts: value, composition, and mark making. The majority of class time will be dedicated to working on paintings by assignment. There will be demonstrations and in process critiques related to the course objectives.

### COURSE OBJECTIVES

By participating in this course, students will learn to:

1. Develop a tacit understanding of value
2. Analyze and implement compositional strategies
3. Learn how to depict light and space in painting
4. Gain experience with varied forms of mark making and texture building
5. Be less precious, and more comfortable with throwing away what doesn't work
6. Capitalize on earlier drafts towards the goal of a strong finished piece.
7. Construct and prepare a canvas and stretcher
8. Participate in class critiques and in discussions surrounding class work and art in general

### COURSE COMPONENTS

This course will be comprised of five components:

1. Four assignments (see attached project sheets)
2. In-class work.
3. 4-6 hours of homework each week.
4. Group critiques discussing your creative output.
5. Written statements discussing your decision-making regarding your final pieces for all assignments.

Participation in class is necessary to complete the objectives of the course. You will be expected to arrive in class on time, with the materials you need to make your work, and prepared to participate. You must also demonstrate proper studio practice that involves showing respect for your fellow students and the instructor. Students are required to properly clean up following each painting session and practice safe and thoughtful use of materials, tools, and facilities.

## REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMENT

No required text

### REQUIRED MATERIALS LIST:

Materials should be purchased as soon as possible.

- White Hog bristle brushes--no Camel, China, Sable, Bristlette, or Sabeline  
Have at least one of: #1, #3, #4, #6, and #8 in longs, filberts, or rounds. No brights
- 2" or larger chip brush for gesso application
- White synthetic brush set--see Blick Essentials White Nylon brush sets
- Palette Knife--preferably a metal-tipped pallet knife for mixing paints.
  
- Acrylic Paint--Ivory Black and Titanium White. Do not purchase Liquitex Basics or Craft acrylics, invest in artist quality paint such as Golden, Liquitex professional heavy body, Winsor & Newton, or Sennelier or comparable brands
- 4oz Matte medium
- 4oz Liquitex Slow-dri Fluid Retarder
- Oil Paint--Ivory Black, Mars Black, Titanium White, Zinc White. Do not purchase Reeves or Pebeo oils, invest in decent student grade paints such as Winsor & Newton Winton Oil Colors, Gamblin 1980, or comparable brands
- 2oz Sumi or india ink
  
- Sketch Book: All-purpose paper, 8x11in minimum
- Pencils 2h, h, hb, b, 2b, 3b, 4b
- Pencil Sharpener and eraser
- 1-metal ruler (cork-backed)
- PVA Adhesive (glue)
- Scissors
- X-acto knife
- Roll of 3M 2080 Delicate Surface Masking Tape 3/4"
  
- Black Construction Paper
- 2x 18x24in white Artboards (Or illustration board)
- 11x14in Bristol paper pad
- 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 throughout the semester.

### SUGGESTED MATERIALS:

- Brush soap--If you buy good quality brushes and take care of them they will last a long time, and be much nicer to use than cheap ones.

COURSE CALENDAR (SUBJECT TO CHANGE)

WEEK	MONDAY	WEDNESDAY
W1	<p>Jan 7<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Class introduction</li> <li>• Project 1 presentation: Value Scales and Self Portrait.</li> </ul>	<p>Jan 9<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Value scale and Self-portrait-Work day</li> <li>• Bring- acrylic paints, mediums, brushes, tape, Bristol paper, ice cube tray, ruler, pencils</li> </ul> <p>HW: Finish Value Scale. Bring photo and art board for next class</p>
W2	<p>Jan 14<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Value scale and Self-portrait-Work day</li> <li>• Value scale check</li> <li>• Bring art board</li> <li>• Grid photo and art board</li> </ul>	<p>Jan 16<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Value scale and Self-portrait-Work day</li> </ul>
W3	<p>Jan 21<sup>st</sup></p> <p>NO CLASS</p>	<p>Jan 23<sup>rd</sup></p> <ul style="list-style-type: none"> <li>• Value scale and Self-portrait: Critique</li> <li>• Project 2 presentation: Notan and Figure Ground</li> </ul>
W4	<p>Jan 28<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Work day: Notan and Figure Ground</li> <li>• Bring Bristol paper, black construction paper, scissors, x-acto knife, glue, painting materials</li> </ul>	<p>Jan 30<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Work day: Notan and Figure Ground</li> </ul>

W5	<p>Feb 4<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Work day: Notan and Figure Ground</li> </ul>	<p>Feb 6<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Work day: Notan and Figure Ground</li> </ul>
W6	<p>Feb 11<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Notan and Figure Ground work day</li> <li>• Project 3 presentation: Chiaroscuro, Form and Light</li> <li>• Oil painting demo</li> </ul>	<p>Feb 13<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Notan and Figure Ground-Critique</li> <li>• Chiaroscuro, Form and Light Work Day</li> <li>• Bring oil paints and brushes</li> </ul>
W7	<p>Feb 18<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Chiaroscuro, Form and Light Work Day</li> </ul>	<p>Feb 20<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Chiaroscuro, Form and Light Work Day</li> </ul>
W8	<p>Feb 25<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Chiaroscuro, Form and Light Work Day</li> <li>• Project 4 presentation: Field painting and synchronic surface</li> </ul>	<p>Feb 27<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Chiaroscuro, Form and Light Critique</li> <li>• Final project presentation: Independent project</li> </ul>
W9	<p>Mar 4<sup>th</sup> SPRING BREAK</p>	<p>Mar 6<sup>th</sup> SPRING BREAK</p>
W10	<p>Mar 11<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Field painting and synchronic surface Work Day</li> <li>• Independent project proposal #1 sketches/studies due</li> </ul>	<p>Mar 13<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Field painting and synchronic surface Work Day</li> <li>• Independent Project Work day</li> </ul> <p>Bring canvas/paints/brushes</p>

W11	<p>Mar 18<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>	<p>Mar 20<sup>th</sup> •</p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>
W12	<p>Mar 25<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>	<p>Mar 27<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> <li>• Proposal #2/sketches/studies due</li> </ul>
W13	<p>Apr 1<sup>st</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> <li>• In Progress critique</li> </ul>	<p>Apr 5<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>
W14	<p>Apr 8<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>	<p>Apr 12<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>
W15	<p>Apr 15<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Independent project work day</li> </ul>	<p>Apr 19<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Critique 1--Independent project</li> </ul>
W16	<p>Apr 22<sup>nd</sup></p> <ul style="list-style-type: none"> <li>• Critique 2--Independent project</li> </ul>	<p>Apr 24<sup>th</sup></p> <ul style="list-style-type: none"> <li>• Fill out Faculty Evaluations</li> <li>• Clean Up</li> <li>• <b>LAST DAY OF CLASS</b></li> </ul>

## EVALUATION AND GRADING

Projects 1-4	60%
Independent Project	30%
Participation	10%

Further details on grading of individual projects can be found on the attached project sheets.

### LETTER GRADE AND CORRESPONDING GRADE POINTS :

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0	0	0	0	0

Specific criteria for grading includes: adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will not be accepted. Generally project grades in this course are considered in the following way:

- A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
- A- 3.67 Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
- B+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.
- B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.
- B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.
- C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.
- C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.
- C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

- D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.
- D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
- D- 0.67 Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
- E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

More information on UF's grading policies can be found at:

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

#### ATTENDANCE POLICY:

Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.

Roll will be taken at each class. Late arrivals and leaving early will be marked as tardy. It is the student's responsibility to make sure the instructor has marked them tardy instead of absent. Any three tardy instances will count as one unexcused absence.

Following three unexcused absences your participation grade will drop 50%; following four unexcused absences you will receive a failing participation grade. If you accumulate six or more unexcused absences, it will result in failing the course.

Only those absences involving university-sponsored events, such as athletics and band, and religious holidays, are exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

More detail on the University Attendance Policy can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

All projects, reading responses, and research projects must be completed on time for full credit. Due dates are announced in class. If the time line states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished before the start of class on critique days or your work will not be critiqued. It is the student's responsibility to turn in all work on time. Late projects not turned in on their due date, or an unexplained absence from a critique will result in your grade for the project dropping two full letter grades for the first class period and another full letter grade for each class period that they are late thereafter.

## LOCKERS/STORAGE

The SA+AH 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 AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course you are in, and the instructor's name.

## SAFETY AND STUDIO USE

The studio is for your use outside of class time when other classes are not in session. You will be given the combination to the studio. You are expected to follow studio guidelines at all times. It is suggested that you do not work alone in the rooms at night. Lock the doors when working and do not let anyone into the room that does not know the combination. There is a first-aid kit located in each room.

## CELLPHONE POLICY

UF requires all students have phones on silent--not off--due to their use as an emergency notification system. Do not make or receive calls or texts during class.

## STATEMENT OF STUDENT DISABILITY SERVICES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## STATEMENT ON HARASSMENT:

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://regulations.ufl.edu/chapter1/1006.pdf>

## STATEMENT ON ACADEMIC HONESTY:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.



## COUNSELLING & WELLNESS SERVICES:

If you are struggling, please use the resources available to you. You aren't alone!

- **U Matter, We Care:** If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392- 1575 so that a team member can reach out to the student.
- **Counseling and Wellness Center:** <https://counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- **Sexual Assault Recovery Services (SARS)** Student Health Care Center, 392-1161.
- **University Police Department**, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

## CLASS DEMEANOR POLICY:

Be advised that you can and will be dismissed from class if you engage in disruptive behavior. Students who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action. The Dean of Students Office: <https://www.dso.ufl.edu/>

## SA+AH HEALTH AND SAFETY POLICY:

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 <https://arts.ufl.edu/academics/art-and-art-history/health-safety>

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

## COURSE EVALUATION:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

## ACADEMIC RESOURCES:

- **E-learning technical support**, 352-392-4357 (select option 2) or e-mail to [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.
- **Career Connections Center**, Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>
- **Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

## STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to students on request. The service is staffed by students, equipped and supervised by the University Police Department. Escorts are routed on foot and driven trips. A student requesting an escort may contact SNAP at 392-SNAP (392-7627). The requester provides their first name, location of pickup and destination to the dispatcher.

## PAINTING AND DRAWING AREA GUIDELINES AND RULES:

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- **NO SOLVENT USE ALLOWED IN DRAWING ROOMS**
- Follow the **SA+AH Container Policy** (see policy below)

*There are two types of labels used in the SA+AH -- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.*

**White:**

All new and/or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow:**

**WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE**

**All containers** must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

**NOTE:**

Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include Building and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area,

## PROJECT 1: VALUE SCALE AND SELF PORTRAIT

Value Scale check: January 14<sup>th</sup>

Critique date: January 23<sup>rd</sup>

### VALUE SCALE

We will be making our own value scales, painting and repainting swatches until we have achieved a consistent gradation from white to black. Once we have these separate swatches we will glue them to Bristol paper to present.

#### Materials:

- Bristol paper
- Acrylic paint (Ivory black and titanium white)
- Slow-dri retarder
- Ruler
- Pencil & eraser
- 3M blue tape
- Ice cube tray
- Synthetic brushes
- Container for liquids

Size requirements: 8" (W) x 13" (L). Make a 2" border all around. Swatches, 9 total from white to black, must be 1" (W) x 4" (L).

### SELF PORTRAIT

#### Materials:

- 16"x20" Art Board
- Acrylic paint (colors mixed for the value scale)
- Ruler
- Pencil & eraser
- 3M blue tape
- Synthetic brushes
- Matte medium
- Container for liquids

You will need a 7" x 9" portrait--a close up of your face. Use a photo with a wide range of lights and darks and do not use blurring effects or filters that flatten out planes of face. Grid the photo into 1/2in squares. Your grid will end up being 14 squares (W) by 18 squares (L). On your Artboard, leave 1" border all around and grid the rest into 1" x 1" squares.

#### EVALUATION:

Value scale (30%)  
Self Portrait (70%)

#### BOTH WILL BE EVALUATED ON:

Craft (15%)  
Completeness (20%)  
Accurate use of value (50%)  
In class work (15%)

## PROJECT 2: NOTAN AND FIGURE-GROUND

Critique date: February 15<sup>th</sup> (We will only critique final painting, turn in all exercises and final painting)

### PART 1: 3 MASTER COPY EXERCISES

(Tentative class work schedule: Jan 23rd)

Using the principals of balance between dark and light and your value scale knowledge from the first project, you will analyze 3 master paintings (printed in grayscale) and translate them to black and white following the value of the compositions. This will increase your knowledge and understanding of light as a compositional tool.

Materials:

- Bristol paper,
- Acrylic paint (Ivory black and titanium white),
- Slow-dri retarder,
- Pencil & eraser,
- Synthetic brushes,
- Container for liquids

Size requirements: 11" x 14"

### PART 2: COLLAGE EXERCISES AND FINAL PAINTING

(Collages due Feb 28<sup>th</sup>, Feb 30<sup>th</sup>, Feb 4<sup>st</sup>, Feb 6<sup>h</sup>. Final Painting due Feb 13<sup>th</sup>)

Create a series of at least 4 Notan collages. Each one should be progressively more complex/refined. The final collage will be used as a study for the final painting for critique. You should produce 4 collages at minimum.

Collage materials:

- Bristol paper,
- Black construction paper,
- Glue,
- Scissors,
- X-acto knife,
- Pencil/sharpener/eraser,
- Ruler.

Size requirements: 11in x14in and 1 inch borders

Materials for final painting:

- Art Board 18"x24",
- Acrylic paint (ivory black and white),
- Ruler,
- Pencil & eraser,
- Tape,
- Brushes,
- Matte medium,
- Container for liquids.

Size Requirement: 18"x24" with a 1" border

**EVALUATION:**

- Master Copies exercises (20%)
- Collages (30%)
- Final Painting (50%)

**ALL WILL BE EVALUATED ON:**

- Completeness and in class work (20%)
- Composition/Use of Notan (50%)
- Craft (15%)
- Creativity (15%)

## PROJECT 3: CHIAROSCURO

Project Presentation: Feb 13th

Tentative Critique date: Feb 27th (All exercises will be included in the critique)

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.

### IN CLASS WORK: STILL-LIFE PAINTING

You will create an oil still life painting using principles of chiaroscuro.

Materials:

- Canvas
- Oil paints (Ivory black, Mars black, Titanium white, Zinc white)
- White hog bristles brushes (see syllabus for suggested sizes)

Size requirements: Minimum size 30" x 24"

### HOMEWORK ASSIGNMENT: VANITAS

Vanitas: a still-life painting of a 17th-century Dutch genre containing symbols of death or change as a reminder of their inevitability.

For your homework assignment, you will paint 1 (minimum) Vanitas inspired studies using principles of chiaroscuro.

Materials:

- Bristol paper
- Acrylic paints
- Brushes

Size requirements: 11" x14" and 1" borders

### EVALUATION:

- In class work--including preliminary sketches for still life painting (10%)
- Vanitas homework assignment (30%)
- Still life painting (60%)

### ALL WILL BE EVALUATED ON THE FOLLOWING:

- The logic of light & shadows (30%)
- Use of the six (6) chiaroscuro elements (30%)
- Use of colorism in the effect of darks & lights (5%)
- Craft (5%)
- Completeness (30%)

## PROJECT 4: FIELD PAINTING AND SYNCHRONIC SURFACES

Outside of class project due on: April 24th (No critique, we will look over the work as show and tell)

### OUTSIDE OF CLASS WORK

What is Field painting? Field Painting is an American invention of the 20th century. Jackson Pollock 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.

You will create a series of 8 painting exercises. In these exercises you will focus on elements of field painting. The purpose of this exercise is to create depth and a coherent surface effect through mark making, value, and layering.

While you can create an effect of depth in the surface of a painting using primarily brushes, some of these exercises must be made with non-traditional mark making tools to paint, stamp, or stencil. Some tools can include: leaves, sponges, grass, branches, stencils, fabrics with patterns, plastic bags, crumpled paper, or anything that can hold paint and leave a mark on the surface of paper. Through layering marks and varying values, the surface will create an illusion of depth and luminosity. This effect can be used to enhance the surface quality of painting.

I suggest working on these exercises along side your final project so you can test out techniques on paper prior to applying them to your canvases.

Materials:

- Bristol paper
- Acrylic paints
- Sumi or India ink
- Brushes
- Slow-dri medium

Size requirements: 11" x 14" with taped 1" borders

ALL WILL BE EVALUATED AND GRADED ON THE FOLLOWING:

- Coherence of surface effect (20%)
- Sense of light & depth (20%)
- Use of paint & touch (20%)
- Completeness (20%)
- Experimentation and effort (20%)

Artists to reference: Njideka Akunyili Crosby, Mark Bradford, Julie Mehretu, Kehinde Wiley, Glenn Ligon, Jackson Pollock, Lee Krasner, Gustav Klimt.



## PROJECT 5: INDEPENDENT PROJECTS

Project Presentation: 2/27/18

Critique dates: April 19th and April 24<sup>th</sup>

After demonstrating a competent understanding of the techniques learned during the first half of the course, you will integrate individual ideas into painting projects (2) of your own design. These projects must reflect elements learned during the first half of the semester, however, you are encouraged to create more personal and imaginative work. You will be required to turn in a series of sketches and studies prior to beginning each painting. The two (2) projects can be worked on simultaneously or individually, but keep in mind that all paintings are **DUE AT THE FINAL CRITIQUE**

### REQUIREMENTS PRIOR TO BEGINNING EACH PAINTING (OUTSIDE OF CLASS WORK):

Detailed proposal description sheet: In your proposal you must explain your idea in detail. It should explain concept, composition, materials, expectations or experimentation, and influences.

A minimum of 5 sketches/studies in your sketchbook. You need to demonstrate that you have a clear idea of what you will be working on based on these sketches.

The first proposal and sketches are due March 13th and the second March 29th

### REQUIREMENTS FOR FINAL PAINTINGS:

Materials: Canvas, oil or acrylic paints, collage, etc. If you chose other materials besides oil or acrylic paint, your studies must include examples.

Size requirements: Minimum size canvas for both paintings is 40" x 30" (this can vary as long as one side is a minimum of 40"). You can purchase a canvas or make your own. Keep in mind that you are required to make at least one canvas this semester.

### EVALUATION

- In class work, this includes proposal and preliminary sketches for final paintings (20%)
- Final painting 1 (40%)
- Final Painting 2 (40%)

### ALL WILL BE EVALUATED ON THE FOLLOWING:

- Deliberate use of the following: Value range, Notan, Chiaroscuro, Field painting (40%)
- Creativity and Effort (20%)
- Craft (20%)
- Completeness (20%)

**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**

---

---

**BLACK & WHITE PAINTING  
ART 2500**

**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**

---

---