

University of North Carolina Wilmington
Syllabus
Fall 2011

Advanced Painting ART 441-442



Instructor: **Ann Conner**
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Office hours: by appointment

Course Goals and Philosophy:

As you continue in advanced level acrylic painting you have a unique opportunity to concentrate on developing *your individual and focused painting approach*. There are many ways to do this. You might focus on thematic content; you might paint a series; or you could work on several paintings simultaneously (a great way to cultivate consistency). If you are preparing for Senior Exhibit the course will serve as a resource for generating a cohesive body of artwork. To continue to grow as an artist however, you should also investigate new ideas and paint methods. You need never feel that you must paint *just one way*. The assigned painting projects are intended to give guidance in developing new methods. As an advanced painter, you will want to generate ideas

continually, constantly revise existing paintings, expand your support preps, and refine your methods of constructing familiar supports.

Modern acrylic paints are nothing like their historical counterparts. Developed for professional artists in response to artists' particular requests and needs, modern acrylics are versatile, and available in an astounding range of hues and viscosities from watercolor-like thinness to heavy-body jar pigments. Even more stimulating are the extenders, retarders, gels, iridescence, fluorescent, and interference pigments; shaper-*brushes*; palette knives; and myriad other products available. You need not use all of these to enjoy the benefits of acrylics' utter permanency compared with other paints, the true crispness and brilliance of acrylic pigments, and always welcome easy cleanup, environmental-friendly odorless paints.

Additionally, through painting, we will attempt to address larger issues of personal growth and the relationship of your painting to life-long learning experiences. The best paintings are always driven by conviction, awareness of one's life experiences, and recognition that art enhances life.

Accessing the course syllabus

Log onto Blackboard. Pull up your course syllabus *or* print out a copy. A second source for your syllabus is <http://people.uncw.edu/connera/>

FYI—please set up easy access to this syllabus: bookmark on your laptop recommended, or bookmark web address.

Additional note on office hours:

Since I am Department Chair, generally I am here most of the time. Therefore, feel free to drop by my office #1048B anytime I do not have a prior appointment or office visitor.

Course Description/Course Objectives:

Further investigation of materials and visual concepts, with attention to expanding the fundamentals of painting.

Learning outcomes: Successful completion of this course will enable you to:

- Be proficient in a variety of acrylic paint processes and methods
- Focus on thematic development and painting process
- Demonstrate a practical knowledge of most support preps common to acrylic painting
- Discuss succinctly your artwork and process in class critiques

Handbook/Materials:

The Painter's Handbook Revised and Expanded, by Mark Gottsegen. (Mark has spoken to the class previously and stretched a canvas for us. Currently Mark is Administrator of AMIEN, Art Materials Information and Education Network.) Your reference handbook is required. You should purchase it at the very beginning of the semester and bring it to class at all times. I believe you will find it an indispensable and highly enjoyable reference for painting materials and procedures. (paperback/ UNCW bookstore)

Course Requirements:

- Class attendance including studio sessions and critiques
- Completion of assigned project paintings (5) and independent paintings (6)
- Mid-semester portfolio/individual review session
- Final portfolio/Final Class Critique

Grading Policy:

Grade %

10%— Attendance

Due to the unique nature of hands-on learning in this studio class (class demos, class critiques, impromptu demos and discussions, interim feedback individual critiques on paintings-in-progress, and the all important *learning from peer artists*) attendance is necessary and required. Therefore, attendance counts a *minimum* of 10% of the course grade. Each absence **in excess of two** will deduct 2 points, from your final semester total. For example, your third absence will subtract 2 points from your 100-point total; your fourth absence will subtract another 2 points; and so on. Six absences will result in an automatic **F** grade for the course.

30%— Assignment/project paintings

You are expected to continually paint in class and outside-of-class each week. **Five** assigned project paintings this semester are paintings the entire class works on. Total **assigned** projects are worth 30 points and will be evaluated by project learning outcomes. Each **assigned** project-painting counts 6 points, including 1-point credit for support preparation. If you not prepare the support, that painting will receive a maximum of 5 points. Each assigned painting will be evaluated in increments—6, 5.5, 5, 4.5, 4, 3.5, 3, 2.5, 2, 1.5, 1

30%—Independent paintings

You are expected to continually paint paintings outside of class each week. **Six independent** paintings are required for the semester. Total **independent** paintings are worth 30 points. Each **independent** painting **that you do not count as an assigned project painting** counts 5 points. Each painting is worth points based on the painting's complexity, relationship of support to content, and your personal semester goals. These will be evaluated in increments—5, 4.5, 4, 3.5, 3, 2.5, 2, 1.5, 1

15%—Mid-semester portfolio

A mid-semester portfolio represents examples of first-half-of-the-semester paintings. These should be a mix of **assigned project paintings** and **independent** paintings.

15%—Final semester portfolio/Final Class Critique

A final painting portfolio is due the last day of class and will be critiqued during your Final Class Critique scheduled during UNCW Final Exams. See your Course Calendar for the time and date, and reserve that time and date for the Class Critique. (Do not make travel plans or other conflicting plans for your exam day.)

Grading scale:

A: 90–100 points

B: 80–89 points

C: 70–79 points

D: 60–69 points

F: below 60 point

"+" or "-" may be awarded when justified.

Further Discussion of Grades

Remember what grades mean. **A** grade represents outstanding, truly exceptional work of the highest caliber, characterized by consistent participation in all course activities including class critiques. In aiming for an **A** grade, you must demonstrate persistent determination to improve. **B** represents work that exceeds expectations and is consistently thorough and of good quality. **C** represents average work and average time commitment. You should not expect higher than a **C** grade for simply successfully completing assignments. **D** represents poor quality work and can designate work that is insufficient. Anything less earns an **F** grade.

Late policy:

In the spirit of being equitable to all, late work—assigned project paintings, weekly independent paintings, and portfolios— will receive at least a .5–point penalty/grade reduction. If you must miss class, notify me in advance and make arrangements to bring in work.

Summary/Calendar:

This studio course meets (4) four hours each week. As previously mentioned in Advanced Painting *the emphasis is on individual development*. By the end of the semester your paintings should take on greater consistency; and if they are already consistent, they should be stronger and more professional constructed. This course assumes you have had several previous painting courses, have a working knowledge of acrylics and support preparations. You will want to discuss your artwork and process in class critiques and assist peer artists in critiquing their paintings.

Access to this studio and Room 2007

Use your student ID card to get into CAB; use keypad to access key to studios. A schedule of availability is posted on the studio door.

More about this class:

Please do not expect to *just paint* in this course. Painting and constructing painting supports will be most valuable as a learning experience to you if accompanied by consistent efforts to expand your knowledge of painting processes, materials and products, and procedures—even if these do not pertain to your current work. For best results, utilize multiple forms of research: 1) read/study *The Painter's Handbook of Materials and Techniques*; 2) conduct product searches on manufacturers' Web sites (these contain extensive practical information relevant to the contemporary painter and are an exhaustive resource for the modern painter); 3) investigate a wide range of materials—even if you don't buy them—at art supply stores, fabric shops, Lowe's, and Home Depot. Your resourcefulness determines what you learn.

Helpful web sites:

www.dickblick.com/

www.goldenpaints.com/

www.grumbacherart.com/

www.liquitex.com/

www.pearlpaint.com/

www.winsornewton.com/

Economics sense:

While *throwing money at painting* is no guarantee of success, a severely restricted budget compromises your prospects. To succeed in painting requires that you invest in *tools of the trade*. Think of it as an investment in yourself and your future. You should not buy the cheapest grade pigments, as you will not experience the full mixing potential of these colors diluted with fillers and you will not enjoy your painting experiences. However, there are ways to economize: substitute white flat latex for artist grade gesso; build your own supports; resurface obsolete paintings. The cost of preparing from scratch a single support will not save you any money. If you price preparing multiple supports with the retail price of buying the same number of supports, however, there are cost savings in constructing your own. The more important reason to construct your own is that you control the product. Substitute good quality 100% cotton duck and good quality fabric-shop linen for artist grade materials for economy. Use jute, an inexpensive material. Organize and prioritize your material needs, and order from discount mail order suppliers. Do web product searches for savings on quantities.

Special Note:

This painting studio and Room 2007, in-progress storage room, are busy spaces with numerous individuals using each. It is your responsibility to keep up with your paintings, your painting supplies, and your finished work. The art department cannot be responsible for lost artwork or personal property.

Academic Honor:

Honor Code pledge: *"As a student at The University of North Carolina Wilmington, I am committed to honesty and truthfulness in academic inquiry and in the pursuit of knowledge. I pledge to uphold and promote the UNCW Student Academic Honor Code."*

All members of the UNCW community are expected to follow the academic Honor Code. Please read the UNCW Honor Code carefully (as covered in the UNCW Student Handbook). Academic dishonesty in **any** form will not be tolerated in this class.

Statement on services for students with disabilities:

Students with diagnosed disabilities should contact the Office of Disability Services (962-7555). Please give me a copy of the letter you receive from Office of Disability Services detailing class accommodations you may need. If you require accommodation for class critiques please make sure I have the referral letter no less than three days before the critique.

Statement regarding violence and harassment:

UNCW practices a zero tolerance policy for any kind of violent or harassing behavior. If you are experiencing an emergency of this type contact the police at 911 or UNCW CARE at 962-2273. Resources for individuals concerned with a violent or harassing situation can be located at <http://www.uncw.edu/wsrc/crisis.html>.