

**I. Course Description:** This course will focus on the development of a painterly vocabulary. The problems of direct observation, memory and abstraction will be addressed. Students will be encouraged to experiment with the painting medium and materials. Students are expected to become familiar with contemporary concerns and relate them to their historical precedents. Beginning painting students (Painting 1) use **Acrylics**. Upper level painting students may work in **Oils**. (If you already have a set of paints please talk to me.)

Class will meet once a week for three hours. An excellent attendance record is expected as a basic requirement of the class. Approximately ten paintings will be assigned over the semester. Students are expected to put in a minimum of three hours per week studio time **outside** of class meetings. Students should plan on working outside of class to resolve all the paintings. In addition a sketchbook will be a requirement for the course, (more about this in class).

**II. Course Objective:** Upon successful completion of this course, the student will demonstrate competence in the following painting skills:

- A. Understanding of painting techniques including color mixing, dry and loaded brush, etc.
- B. Understanding of basic techniques necessary for the preparation of a painting structure
- C. Use creativity and aesthetic judgment in creating a painting
- D. Consideration for the content value in a painting
- E. To critically examine works on the basis of their aesthetic merit.
- F. Understand and practice safe and considerate studio procedures

**III. Course Method:** Method of instruction includes lectures, slide presentations, class discussion, and studio demonstrations, in progress and finished work critiques and personal student conferences.

**IV. Method of Evaluation:** Students will be evaluated on the following criteria according to the accompanying scale

Attendance	140
Projects (9 projects – 20pts/project 1-4 below)	180
outside assignments (5), each 10 pt/project (1 & 2 below)	50
sketchbook	25
self-evaluation	<u>5</u>
	400

Each project will be evaluated using four criteria:  
 Fulfillment of requirements (5pts)  
 Proficiency of technique (5pts)  
 Development of idea, composition and color (5pts)  
 Creativity (5pts)

Final grades for the course will be assigned according to the standard percentage scale as follows: A=90-100% / B=80-89% / C= 70-79% / D=60-69% / F= 59% and below

**V. Policy for class attendance:** Attendance is mandatory! After 3 unexcused absences your grade will be lowered by one letter grade. Tardiness should be avoided. Being late on three occasions constitutes as one unexcused absence.

All assignments must be submitted when they are due. Late assignments will be penalized one grade level. Work submitted more than one week beyond the due date will not be accepted unless prior arrangements have been made between the student and the instructor.

**VI. Classroom conduct:** Appropriate classroom behavior is implicit in the Cedar Crest Honor Code. Such behavior is defined and guided by complete protection for the rights of all students and faculty to a courteous, respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations and any other behaviors that might disrupt instruction and/or compromise students' access to their Cedar Crest College education.

The studio is used for other classes. Your work must be put away at the end of class or work time. Each class member will be given a cubby to store the work. Please be aware of your fellow students and keep the studio clean. Each student will be expected to be a class monitor at some point during the semester. You will sign-up for a specific week and be responsible for the studio that week. I will have a sign-up sheet for all members of the class to register.

All work and personal materials must be out of the studio by the close of the semester (after final critiques). Any work and/or supplies left will be removed or given away the first class of the next semester.

**Materials List:**

***Please note:*** \*Cadmium colors are very expensive. You may substitute for like color. (Yellow Medium Azo, Lemon Yellow)

**ACRYLICS (suggested list)** (Painting 223, 224, Painting 1)

**OIL (suggested list)** Optional Painting 323,324 Painting 2 & 3

Cadmium Red Medium \*

Cad. Yellow Medium \*

Alizarin Crimson

Cad. Orange \*

Permanent Green Light

Viridian

Ultramarine Blue

Cerulean Blue

Burnt Sienna

Titanium White or Permelba White (large tube)

**In addition the studio provides the following:**

Staples, staple guns

Nail

Glue

Gesso

Gesso brushes

Turpentine

Linseed oil

**Students must supply:**

**Brushes:** at least three: #4, 6 or 9 in Flats, Rounds and Brights for oil (Bristol)

**Palette Knife** (I suggest a metal knife, they are a bit more expensive but worth it)

**Disposable palette** (or glass may be used. Several glass palettes can be found in the studio. If you intend to use one of these you should purchase a Paint Scrapper and several Straightedge razor blades)

**Sketch Journal**

**From Home**

Cans (for turpentine and painting medium)

Plastic squeeze bottles (shampoo, creme rinse, etc.)

Bar soap

Sample Syllabus :

**Class Painting Projects:**

There will be approximately 10 paintings over the course of the semester. They may include:

- **Color Analysis**, (1 painting) mixing, matching and paint handling. (set up painted forms) Assignment Color Wheel
- **Relationship to the Object**: (3 paintings) Investigation of direct observation. A series of three paintings, all the same size, each getting closer to the thing observed starting with a *set palette*. (each 12" x 12")
- **Single Object study**, (4 paintings) Color Theory: single object on:  
1-2. complementary color background using brush and palette knife;  
3. on analogous color;  
4. on neutral background color (each 12" x 12")
- **Narrative Still Life**, (2 paintings) Using 2 or more objects do a series of two paintings where the composition sets up different sets of relationships (each 12" x 12")
- **Final Project**: (3 paintings) Triptych exploring Still life, Figure and Landscape, creating images and composition that have personal meaning

**Painting Assignments:**

In addition students will be required to keep a journal. This should include **all sketches for assignments and any homework assignments** plus a minimum of **14 artist entries** (short bio, image of work), and announcement cards and thoughts on at least **one exhibition in the Tompkins Gallery** and a **review from the New York Times** (Friday or Sunday) paper. Students will also be asked to give a brief PowerPoint presentation on a contemporary artist.

**Last Class:** Final: all paintings due in a mini-show. Work should be labeled as in a "real" gallery installation.

**Painting Studio Contract**

Name: \_\_\_\_\_

Semester/Year: \_\_\_\_\_

Studio Level/Course Number: \_\_\_\_\_

Description of proposed projects: (a minimum of 3 paintings must be completed during the semester)

Description of related research:

Materials you are interested in exploring.

I will assist, advise, instruct and evaluate the accomplishments of the above student in accordance with the terms listed in this contract form.

Faculty Signature

\_\_\_\_\_

I understand and accept the terms listed in this contract form. As a student I also will do my best to perform and gain experience and knowledge with the advice and instruction of the above faculty.

Student

Signature \_\_\_\_\_

Student phone # \_\_\_\_\_

Student email \_\_\_\_\_

Artist Quotes & ARTIST SPEAK:

I should like to endow color with intoxication, fullness, excitement; I should like to give it power. –Paula Modersohn-Becker, painter\*

There is no “must” in art, which is ever free. –Wassily Kandinsky, painter\*

A woman who has lived many things and who sees lines and colors as an expression of living might say something that a man can't. I feel there is something unexplored about women that only a woman can explore. –Georgia O'Keefe, painter\*

In the end we shall have had enough of cynicism and skepticism and humbug and we shall want to live more musically. – Vincent van Gogh, painter\*

Braque always said that the only thing that counts in painting is the intention, and that's true. What counts is what one wants to do, and not what one does. –Pablo Picasso, painter\*

Greatness breaks laws. – Louise Nevelson, sculptor\*

I have always believed that women should resent and refuse to accept all the gratuitous insults that men impose upon them. The woman artist is especially vulnerable and could be robbed of her confidence. –Alice Neel, painter\*

Black was never a color of death or terror for me. I think of it as warm and generative. –Clyfford Still, painter\*

I do not want to go until I have faithfully made the most of my talent and cultivated the seed that was placed in me. – Kathe Kollwitz, artist\*

Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither. – Jasper Johns, painter\*

The Age of Iron began many centuries ago. Today the door is wide open for this material to be forged and hammered by the peaceful hands of the artist. –Julio Gonzalez, sculptor\*

Everywhere at every time in the world, the artist has had to be a strong person in order to retain his own individuality. – Sergei Shutov, painter

I like your work at a distance, but when I come near I'm always disappointed to see that there are objects. Abstract expressionist to the painter Andrew Wyeth

Believe me, the living artist needs an advocate. –Howardena Pindell, painter\*

My definition of art is that it isn't commercial. Almost everything else is. –Maren Hassinger, painter

I might have painted if I had lived in an atmosphere of art, but in America everything resolves itself into the getting of money and selling a poor article instead of a good one. –William Morris Hunt, painter

It's a mistake to talk about discrimination in the art world, since it is really about discrimination in the real world. \_Mary Weatherford, painter

I intend to find out something of the nature of the world through seeing. Or maybe I only intend to prolong my delight in seeing. Gretna Campbell, painter\*

I have chosen to paint our own age because that is what I understand best, because it is more alive, and because I am painting for living people. So of course my picture will be rejected. –Frederic Bazille, painter\*

Artist involved in politics hope their art will change the consciousness of people, but that 's putting the cart before the horse. As Bertolt Brecht said, “Food before aesthetics.” – Tim Rollins, visual artist\*

I use naïve imitation. This is not because I have no imagination or wish to say something about the everyday world. I imitate because I want people to get accustomed to recognizing the power of objects. –Claes Oldenburg, visual artist\*

After leaving school students often don't work because there's no reason to work. Nobody pays attention anymore: so there seems no reason to press on. –Bruce Boice, painter

On e must be honest, No veil! No shams! Naked, all things reduced to their worst. –Jean Dubuffet, painter\*

Avoid words that can't even scratch at the hundred hidden meanings in objects and structures. Eduardo Paolozzi, sculptor

Painting is a way to knowledge. So are all the arts. –Morris Graves, painter\*

You paint the way you have to in order to *give*, that's life itself, and someone will look and say it is the product of knowing, but it has nothing to do with knowing, it has to do with giving. –Franz Kline, painter\*

The spectacle of the sky overwhelms me. I'm overwhelmed when I see, in an immense sky, the crescent of the moon, or the sun. – Joan Miro, painter\*

When uncomfortable questions are raised by art, or when it speaks with the voice of the disenfranchised, the larger audience is disturbed. –Martha Rosler, painter

What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance. \_Francis Bacon, painter\*

Don't ask: what does it mean? A painting cannot speak. –Josef Peeters, painter

Just to get a hundred pounds of new clay, such labor! -Mary Frank, artist\*

I was riding a fine line between beauty and ugliness. Coming from painterliness and tonality I was exhilarated to find my work aggressive and absurd. –May Stevens, painter

A horse running has twenty legs, not four, and their movements are triangular. The Futurists\*

Sometimes it's frightening to me that I see beauty in pollution, I see beauty in factories spouting black smoke. –Cynthia Mailman, painter

There are certain mysteries, certain secrets in my own work which even I don't understand, nor do I try to do so. – Georges Braque, painter\*

The artist is the confidante of nature. –Auguste Rodin, sculptor\*

The ordinary logic of the real world is pushing us to catastrophe. What the artist is trying to do is to get free of that doom. –Bram van Velde, visual artist

The subject matter is the paint, and the paint speaks of human needs. –Joan Snyder, painter\*

I intend to reflect the way the monster manifests itself in everything from performance to cloisonné, in the hope that seeing it in its many forms will trigger us to stopping it. –Ellen Van Fleet, visual artist

If I were completely blind now and knew where the colors were on my palette, I could express myself. –Homer Dodge Martin, painter

Having relatively recently acknowledged the spirituality of my being, I intend to allow this spirituality an ever greater place in my art. –Susan Brenner, painter

Goya goads his pilgrims across dark chasms. What leaps to the eye is a demoniac black that pours in deepest despair over the palette, midst torrents of gray and white and ochre. –Mordecai Ardon, painter

The discomfort you feel in the face of something that's not quite original is for me the subject matter. –Sherrie Levine, painter\*

I want my work to demand your attention, because I can get it in no other way. –Harmony Hammond, visual artist  
You ought to be able to say that a painting is as it is, with its capacity to move us, because it is as though it were touched by God. But people would think it a sham. And yet that is what's nearest the truth. –Picasso, painter\*

When I was in my studio, I didn't give a damn what sex I was. Nor did I feel I couldn't learn from any male artists either. I thought, art is art. –Alice Neel\*

A painted picture is like a vehicle. One can either sit in the driveway and take it apart or one can get in it and go somewhere. –Mark Tansey, painter\*

As a woman, had I lived in ancient Greece my fantasies would never have been realized. This has dampened my interest in the Greeks, but not my fantasies. –Louise Stanley, painter

One only invents that which is. –Jean Fautrier, painter

I've never bothered painting ugly things in life. People struggling, having difficulty. You meet that when you go out, and then you have to come back and see the same thing hanging on the wall. –Alma Thomas, painter

I chronicle, I do not judge. –John Singer Sargent, painter\*

If you're an exceptionally gifted woman, the door is open. What women are fighting for is the right to be as mediocre as men. –Grace Hartigan, painter\*

Art my slats! I can paint with a shoestring dipped in lard! –George Luks, painter\*

I have been drawing large scale phallic/screws, nine feet high and thirty feet long. The phallus and all it stands for is not exclusively a male image. –Judith Bernstein, painter

The element of risk is part of the challenge of watercolor. –Robert Blair, painter

Art is research into the unknown, adding a little to the fund built up by earlier generations. –Olle Baertling, painter

E enjoy colors more than words, shapes more than sentences. When in the streets, I instinctively notice the size and color of the letters on signs, not their directives. –Nell Blaine, painter\*

There are some artists who want to tell all, but I feel it is more shred to tell little. –Mark Rothko\*

Feminism taught me not to worry about what I was "allowed" or "not allowed" to do as a serious artist. –Miriam Schapiro, painter\*

My parents missed the chance of buying the Impressionists cheap because they didn't like them. I buy only what I don't like. –Anonymous art collector

I hardly ever paint people unless I'm rather in love with them. –Sylvia Sleigh, painter\*

I believe in everlastingness. I never finish a painting—I just stop working on it for a while. –Arshile Gorky, painter\*

I have a lover's insight or a lover's blindness for work just now. Because these colors about me are all new to me, and give me an extraordinary exaltation. –Vincent van Gogh, painter\*

I have known, everyone knows, everyone will continue to know, that two and two make four. But this irritates me; it quite upsets my way of thinking. –Paul Gauguin, painter\*

The source of my paintings is in the unconscious. I have no fears about making changes or destroying the image, because the painting has a life of its own. –Jackson Pollock, painter\*

The fact that artists are workers—a real part of the working class—is much too embarrassing for most of us to acknowledge. –Carrie Mae Weems, painter

My work and activities can be seen as a circus performance. –Carl Reutersward, installation artist

I began to look on my pictures as something I must finish in order to get so much money, and the spirit of the artist died away within me. I was like a bee trying to make honey in a coal hole. –Washington Allston, painter

Some years ago, I noticed that the more taboo thing you could say about an abstract painting was it was decorative. After some thought, I decided that this taboo was both sexist and racist. –Joyce Kozloff, visual artist\*

I have no master and shall never have any. –Winslow Homer, painter\*

Any woman artist who says there is no discrimination against women should have her face slapped. –Lee Krasner, painter\*

I believe that every creator must eventually attempt what may be termed a revolt, whether he wants to or not. –Jiri Kolar, painter

For an artist, a cathedral that is falling down has all those bricks with which to build! –James Hubbell, visual artist

A big stone on a deserted beach is a motionless thing, but it sets loose great movements in my mind. –Joan Miro, painter\*

Sometimes I see the world as one gigantic sewn image, held together with small, neat stitches. –Sherry Brody, visual artist

Art is a proven meditation. –Wayne Thiebaud, painter\*

"Let nature take over in your work." "Get out of the way." –Takizaki, friend of Mark Tobey

Works of art express the deepest inwardness. –Theo van Doesburg, painter \*

"All that I have produced before the age of 70", he wrote at 75, "is not worth taking into account. At 73, I learned a little about the real structure of nature, of animals, plants, trees, birds, fishes and insects. In consequence, when I am 80, I shall have made still more progress. At 90, I shall penetrate the mystery of things; at 100, I shall certainly have reached a marvelous stage; and when I am 110, everything I do, be it a dot or a line, will be alive." –Hokusai\*

I don't paint things.

I only paint the

difference between things. –Henri Matisse\*

Where I was born and how I have lived is unimportant.

It is what I have done with where I have been that should be of interest.

-Georgia O'Keefe\*

There are painters who transform the sun into a yellow spot, but there are others who with the help of their art and their intelligence, transform a yellow spot into the sun.

-Pablo Picasso\*

Computers are useless. They can only give you answers.

-Pablo Picasso\*

Everything you can imagine is real.

Pablo Picasso\*

We all know that Art is not truth. Art is a lie that makes us realize the truth, at least the truth that is given to us to understand.

-Pablo Picasso\*

If one is master of one thing and understands one thing well, one has at the same time, insight into and understanding of many things.

-Vincent Van Gogh\*

I am a deeply superficial person. -Andy Warhol \*

Love many things, for therein lies the true strength, and whosoever loves much performs much, and can accomplish much, and what is done in love is done well.

-Vincent Van Gogh\*

Derive happiness in oneself from a good day's work, from illuminating the fog that surrounds us. -Henri Matisse\*

There are moments in our lives, there are moments in a day when we see beyond the usual. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom. If one could but recall his vision by some sort of sign. It was in this hope that the arts were invented. Signposts on the way to what may be.

Signposts towards greater knowledge. -Robert Henri\*

The happiest of all lives is a busy solitude. -Voltaire, writer

Every story is completed by the reader. \_ Grace Paley, writer

Ends always give me trouble. -E. M. Forster, writer

The mass crushes beneath it everything that is different, excellent, individual, qualified, and select. Anybody who is not like everybody runs the risk of being eliminated. -Jose Ortega y Gasset, philosopher

Music is a moral law. It gives a soul to the universe. -Plato, philosopher