

ARTS 1102 003 PAINTING [Spring 2012]

Regis Center for Art, W264

Thursday: 6pm-10pm

Instructor: Avigail Manneberg

email: amanneberg@umn.edu (email is the best way to contact me)

Office hours: by appointment only

class locker: #W578 combo: 28-18-00

moodle: <https://moodle.umn.edu/course/view.php?id=24612>

Prerequisites:

ArtS1001 - Introduction to Visual Art (may be simultaneously enrolled)

ArtS1101 - Beginning Drawing

Goals and Objectives:

ARTS 1102 Painting introduces you to the ideas, methods, and materials of painting. The course provides an introduction to:

1. Painting materials; attention to technical approaches
2. Color theory, color schemes, shape, positive/negative and special relationships
3. The use of compositional approaches to create compelling images
4. The development of safe and responsible work habits
5. The development of an independent studio practice
6. The development of content and a personal vision
7. Introduction to historical and contemporary painters

Course Outcomes:

1. Distinguish and mix color
2. Apply basic painting techniques (glazing, layering, wet on wet, wet on dry, etc)
3. Develop compelling compositions
4. Compile knowledge of basic water-based oil painting chemicals/supplies application and care
5. Evaluate artwork in terms of success towards application and technique
6. Construct positive criticism for critiques

Hands-on studio work is complemented by technical demonstrations, presentations of art historical, cross cultural and contemporary examples in short illustrated lectures, visiting artist

presentations, and attending local galleries and museums. Class time will be divided among presentation of materials, concepts and assignments, discussions, critiques, as well as working on projects. Occasionally, related readings are given.

Individual, small group and class critiques are an essential aspect of the learning experience. Students learn to communicate their responses to visual efforts both verbally and in written form. Emphasis is placed on concept development as well as the appropriateness of techniques and materials utilized.

Format and Structure of Course

This class is four credits. It meets for four hours a week; students are expected to work at least six hours outside of class time. The classroom is available for use whenever another class does not occupy it.

Attendance

It is important that you attend each class and be punctual. Attending class, participation in discussions and critiques (asking and answering questions, discussing responses to peers' works as well as discussing readings) will be part of your final grade. Working in class is required in order to have help when you need it and bounce ideas off of others. You are also expected to work outside of class time, again for at least six hours.

Arriving more than 10 minutes late or leaving 10 minutes early is considered being late. Three late arrivals equal one unexcused absence.

Students are allowed one unexcused absence but should you miss an additional session, you will be dropped from the class. Excused absences are only granted in cases of emergency and will need to be documented.

This is a rigorous class; please plan accordingly in terms of other commitments.

Instructor role/expectations

At best, the review of artistic work is a subjective process; the instructor will appraise the artistic growth of each student and will carefully evaluate the work in terms of effort, creative response to the criteria, use of materials and ability to develop ideas within the work. The instructor must also take into account the context of the work produced in the class by other students. Commitment to the class in terms of participation in critiques and activities is also taken into account.

Grading Criteria and Procedures

Completion of all assignments

Mid-term and final portfolio review of all projects and exercises

Final project and 5-10 minute artist and technical term-presentation

Attendance

Participation in reviews and critiques

Development of critical judgment

Demonstration of initiative and effort

Independent museum research

Outline of Criteria

--Class Commitment: Participation as active engagement

--Attendance: (attending class, arriving on time/staying for full class), overall attitude in making the class go well for you and others, as we are a community of artists

--Effort: (amount of time and concentration) while extremely important, will not mean an automatic A.

--Quality: (in terms of both technical and conceptual ability)

--Improvement: (from original ability to final achievement)

--Inventiveness: (ability to think creatively, explore, and to take risks)

Each unit is worth 22% of your grade, and includes attendance, participation and work. 12% is of your two presentations: Artist and Painting terms.

Grades

A An excellent grade.

An achievement that is outstanding relative to the level necessary to meet course requirements.

B A good grade.

Witnesses an engagement and coherent conceptual understanding but leaves work for improvement. An achievement that is significantly above the level necessary to meet course requirements.

C An average grade.

Witnesses little passion, some diligence. An achievement that meets the course requirements in every respect but requires more conscientious work.

D A below average grade.

An achievement that is worthy of credit despite the fact that it fails to meet fully the course requirements.

F/N Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the Instructor and the student that the student would be awarded an In-complete.

I Incomplete.

Assigned at the discretion of the instructor when, due to extraordinary circumstances, i.e., hospitalization or a situation where a student is prevented from completing the work of the course on time. Requires a written agreement between instructor and student.

Unit 1 and 2: Developing Paint Surface - Addressing Composition, Locating and Mixing

Color

Color chart, color wheel, and gray scales

Color finding and mixing: color collage/painting

Warm and cool

Analogous and monochromatic, complementary and local colors

Glazing and layering

Place, space and composition

Limited and expanded palettes

Unit 3: Examining Historical and Contemporary Issues in Painting

Research of historical and contemporary painters

Interpreting and re-examining paintings

Re-interpreting and adding your own style to historical painting

Unit 4: Developing and Executing an Idea

Developing a series of works, working with a central theme

Series of 5 Paintings

***Units and Projects are subject to change based on the needs of the class.**

Readings

Related readings will be given periodically throughout the semester and will be discussed in class. Readings add to your understanding of projects and theoretical approaches.

--*Painting as Language: Material, Technique, Form, Content* by Jean Robertson and Craig McDaniel, Harcourt Publishers 2000. We will be referring to this book largely for technical information and as a point of departure for some assignments

--*The Undiscovered Country*, by Russell Ferguson, Hammer Museum, University of California, LA. Has a great essay about contemporary painting as well as images of contemporary artists.

--*Painting Today*, Phaidon Press, 2009. Very recent survey of contemporary painting.

--*Vitamin P New Perspective in Painting*, Phaidon Press, 2002. Good survey of recent painting.

--*The Americans. New Art* Barbican Art Gallery, 2001. Good survey of contemporary artists including painters.

--*Artist's Complete Health and Safety Guide* (Health and Safety), Monona Rossol, Allworth Press; 2nd/Rev edition (January 9, 1994). A great book to own it refers to all types of art materials.

Kit

I will supply initial gesso, but at some point you might need to purchase gesso. I want you to have a warm and cool of each primary, and several earth colors: Please try to get these particular colors. Since color is emphasized, we will be working with these specific colors. We are going to work with water-based oils. If you want to use another type of paint, please speak to me individually.

There is a savings to get it as kit rather than buying these materials individually.

Utrecht Art Supplies
 1601 Hennepin Ave.
 Minneapolis, MN. 55403
 612-339-3400
 BTS Store hours: Mon-Thurs 9-8, Fri 9-6, Sat 10-6, Sun 12-5 until
 1/25
store34@utrecht.com

U of M Manneberg Painting Spring 2012

SKU	Quantity	Description	Reg Price	U of M Price
32892	1	UTR Pal Knif 3 1/8in Trow 1046	\$ 6.49	\$ 4.79
65422	1	UTRECHT BRISTLE GESSO 2IN	\$ 5.59	\$ 4.47
44164	1	UTR Artist Tape 1" X60Yd White	\$ 6.59	\$ 5.27
33411	1	UTR 202-2 BRSTL BRSH BRIGHT #2	\$ 5.79	\$ 4.59
33471	1	UTR 204-4 BRSTL BRU FILBERT #4	\$ 4.99	\$ 3.99
33371	1	UTR 201-6 BRISTLE BRSH FLAT #6	\$ 5.99	\$ 5.59
33353	1	UTR 201-12 BRSTLE BRU FLAT #12	\$ 16.99	\$ 12.79
33489	1	UTR 205-12 BRSTLE BRU RND #12	\$ 9.99	\$ 7.99
32846	1	WN WM Oil Raw Umber 37ml	\$ 5.59	\$ 4.79
32809	1	WN WM Oil Burnt Sienna 37ml	\$ 5.59	\$ 4.79
32829	1	WN WM Oil Ivory Black 37ml	\$ 5.59	\$ 4.79
32836	1	WN WM Oil Perm Aliz Crim 37ml	\$ 5.59	\$ 4.79
32822	1	WN WM Oil Cerulean Blue 37ml	\$ 11.89	\$ 10.19
32827	1	WN WM Oil French Ultram 37ml	\$ 5.59	\$ 4.79
32818	1	WN WM Oil Cad Yellow Lt 37ml	\$ 11.89	\$ 10.19
32831	1	WN WM Oil Lemon Yellow 37ml	\$ 5.59	\$ 4.79
32814	1	WN WM Oil Cad Red Med 37ml	\$ 11.89	\$ 10.19
62389	1	WN WM Oil Titanium White 200ml	\$ 15.09	\$ 12.07
34688	1	WN WM Fast Drying Med 75ml	\$	\$ 5.91

			7.39	
19249	1	Plastic Rectangular Palette 12x16	\$ 9.49	\$ 7.59
42232	5	CRESCENT 310 ILL BD 15X20	\$ 13.45	\$ 10.75
35632	3	UTRECHT 140lb W/C PAP 22X30	\$ 5.07	\$ 4.05
		Kit Savings= \$32.96	\$ 182.12	\$ 149.16
			Tax	\$ 11.60
			Total	\$ 160.77

Kit Number: 734403

To order: Call 612-339-3400

Please have your credit card and expiration date ready

We also need your address and phone #.

We will deliver to your 2nd day of class

You may call after hours and leave your information on the answering machine

ADDITIONAL MATERIALS:

- drawing materials (pencil, charcoal, eraser)
- metal ruler, 12"
- scissors
- exacto knife
- thick paper towels (workshop towels are good. we cannot store dirty rags)
- jars with lids or coil jar (for rinsing brushes while painting)
- dishwashing soap, or Winsor Newton brush cleaner
- containers for mixed paint (firm canisters, canning jars)
- Sketchbook (at least 8.5 x11") to mount studies and handouts in
- tackle box or art box to store supplies
- portfolio, if you want to store smaller pieces and works on paper

Surfaces for painting:

We will discuss your options and have a stretcher building demo.

Panel: Untempered Masonite*, Gessoboard (a commercial product which has already been gessoed) * can buy from tool shop.

Canvas: Unprimed cotton canvas, 1210 lb weight is good* *wait to buy Stretcher bars (premade or made in shop. wait for shop demo) staple gun, staples, canvas pliers (you can get it at the tool room)

Other Sources for Materials:

- Coffman Union bookstore (Mpls)
- Wet Paint -1684 West Grand Avenue Saint Paul, MN 55105 (651) 698-6431
- Dick Blick in Edina, Roseville, Minnetonka
- MCAD bookstore (Mpls)

Studio Practice and Hygiene

1. Working in a studio with a large number of artists requires that students act with civility and respect towards each other in order to function. It is important to be considerate and careful around each others' work. To be fair each student needs to keep works-in-progress in the assigned storage spaces with the artist's' name labeled somewhere on the work.

2. Be responsible to yourself and others and keep the studio in excellent working condition. Be aware of the messes you might make and clean up after yourself. This puts in place good practice for your future efforts (not only as artists!).

3. Use waste generation points for disposal of materials. Always uncap empty containers for disposal. Any containers from our building that are totally empty may be recycled or trashed. Empty aerosol cans do not go in the garbage.

4. Label secondary containers with official labels: "In use" or "Hazardous" (masking tape labels are not acceptable). Any material not in its original container must be labeled. Unidentified containers cost our department \$50 each to be analyzed.

5. No eating or drinking in studios. This is a health issue. Improper or unsafe behavior will not be tolerated. Please help each other to enforce these safety protocols.

6. Smoking has synergistic effects with oil paint. (This basically means that if you smoke, and ingest even small particles of paint, your risk for getting cancer is doubled.) If you do choose to smoke, make sure that your hands are exceptionally clean before smoking.