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ART 240A.01: Painting I

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The University of Montana  
Fine Arts Department  
Fall 2007  
Monday & Wednesday 10:10 am- 12:00  
Fine Arts Building, Room 404  
Instructor: Nathan Sullivan  
Office Hours: Mon. 1:00pm- 2:00, Tues. 10:00am- 12:00pm  
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Art 240A Section 1 – Painting I (3 credits)

COURSE DESCRIPTION  
Acrylic and oil painting emphasizing composition and application of color theory. Research in historical and contemporary strategies.

COURSE OBJECTIVES & FORMAT  
This course will introduce the student to both historical and contemporary approaches in painting practice. We will cover a variety of oil painting techniques and approaches that will give students a basic understanding and fluency in handling, application and manipulation of oil paint. The course will cover the basics of color theory, color mixing and the development of color as a pictorial device. In addition to developing technical and formal literacy, there will be a focus on developing student’s critical and conceptual skills as they pertain to visual problem solving. This course will introduce the students to basic notions of semiotics and issues in critical theory. The student will be encouraged to develop a personal vocabulary and narrative that concurrently defines ones artistic practice, and underscores a growing knowledge of that practice in relationship to the larger visual culture, and its discourses.

The structure of this course will include lectures, reads, demonstrations, both in and out of class work sessions, and critiques. All are of equal importance to the learning process. For successful completion of this course students must be engaged and committed to all aspects and segments.

TEXT  
There is no required textbook for this course. There will be a number of handouts that will be required reading.

HOMEWORK  
There will be three assignments that make up the basic structure of this course. In addition to work periods in class you will be expect to continue working on these assignments outside of class time. There will be assigned technical exercises to be completed outside of class. Assigned readings are to be completed outside of class. You will be expected to have read these articles carefully and in the time allotted, be ready to participate in discussions, and apply technical information and conceptual frameworks to praxis. Failure to do so will result in the subtraction of one letter grade from the corresponding project.
A minimum of five (5) hours per week outside of class time is expected to successfully complete assignments, exercises, and readings. All projects and homework must be turned in on time to receive a grade. All course work must be completed solely for the purpose of fulfilling this course’s requirements. Work found to not fulfill this requirement will receive zero credit.

ATTENDANCE POLICY
Attendance in class is mandatory. Over 3 absences will result in a lowered grade; half a letter grade for each subsequent class missed. Recurring tardiness will be counted as an absence – three tardy equals one absence – but it is always better to attend part of a class than none at all. When you miss a class it is your responsibility to inquire about missed information either from myself or to get the notes from another student.

CLASS PARTICIPATION
Participation is a vital part of the learning process in this course, and will factor greatly into your grade. Participation in this course portends that you show up prepared and ready to work (of course having all necessary materials on hand to do so), and be mentally and physically engaged during studio work sessions. You are to be mentally engaged and alert during presentations and critiques. Critiques are a time to exchange ideas and opinions. The more diverse and engaging the discourse the more one can garner from the exchange. Critiques can be either exciting, enjoyable, and a time of great learning, or boring, brutal, and redundant. It is on your onus as well as mine to make them the former rather than the later. I expect everyone to participate and contribute to the direction of the dialogue that occurs during this time.

GRADES
Grades will be based on the successful completion of assigned projects and exercises and the progress of each student’s work throughout the course. Participation in classroom discussions, work sessions and critiques, will be considered in the grading process.
Grades will be broken down as such:
Technical exercises- 15% of final grade
Assignment 1- 20%
Assignment 2- 20%
Assignment 3- 30%
Participation- 15%

ACADEMIC MISCONDUCT AND THE STUDENT CONDUCT CODE
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

DISABLING CONDITION
If you have a disabling condition that may interfere with your ability to successfully complete this course please confer with the instructor.
-Students should have adequate vision that would allow for driving and reading or corrective lens that allow for such.
- Hand eye coordination should be sufficient enough to write with general ease.
- Students must be able to stand or sit in the same general position for 2 hours.

WITHDRAWAL POLICY
Specifics available at this web address:
http://www2.umt.edu/catalog/acpolpro.htm.

HEALTH AND SAFETY
The UM Art Department uses environmentally sound methods. Though studio ventilation is adequate, and materials are relatively mild in toxicity (excluding heavy metals) students should be aware of any hypersensitivities they may have. Any solvents or mediums must remained covered when not in immediate use. Painting rags must be disposed of in fireproof containers. Avoid contact of painting materials with eyes, mouth and skin. You are individually responsible for clean up at the end of each of your classroom working periods (in or out of class time). No creatures or children will be allowed in studios during class time or open studio times. No food or open beverage containers will be allowed in Art Department facilities when art making is in progress.

BUILDING ACCESS
Art Department building hours are for currently enrolled students only. Art studio use requires you to be currently registered in a studio course, as course fees facilitate specific supplies. If not currently enrolled, students will be asked to leave. Hours are 7:00 A.M. – 11:00 P.M. Monday through Sunday.

NASAD RE-ACCREDITATION
The re-accreditation visit is scheduled for March 2008. Work from this course will be collected from each student. Students must provide contact information for return – unreturned work will be discarded at the end of Spring 2008 semester.

STUDENT ART COLLECTIVE
Members will meet in FA 304 Mondays @ 12: 15 pm. Everyone is invited to bring a sack lunch and join in!

EVENTS IN THE DEPARTMENT
http://umartdepartment.wordpress.com
COURSE STRUCTURE

This outline is subject to change at anytime in accordance with the judgment of the instructor.

TECHNICAL EXERCISES
Handling the Material
1. Control over brush and material-the brush as an extension of the hand
2. Modeling, blending and mixing on the support
3. Glazing, scumbling, and Subtractive color
4. Primary, Secondary, Tertiary colors, Properties of Color: hue, value, and, temperature
5. Color Schemes Analogous, Complementary, and Triadic - Color harmony, discord, vibrating colors, and simultaneous contrast.

ASSIGNMENTS
Assignment 1
Still Life - Indirect painting methods, and working from observation
Assignment 2
Landscape- “Alla Prima” and the painted sketch
Form, plane, value, mark and color temperature.
Returning to the studio- working from source material.
Assignment 3
Content & strategy- developing a personal visual language and considering contemporary & historical dialogues

Week one:
Mon.
Thurs. 8/28 - review syllabus, course introduction, review materials list, assign lockers, painting racks, assignment one explained

Wed. 8/30- first reading assignment completed, panel preparation, exercise one assigned

Week Two:
Mon. 9/3- No Class, Labor Day

Wed. 9/5- exercise one due, begin assignment one, exercises two assigned

Week Three:
Mon. 9/10- exercise two due, workday, second reading assigned

Wed. 9/12- work day, exercise three assigned

Week Four:
Mon. 9/17- exercise three due, workday

Wed. 9/19- second reading due, workday
**Week Five:**
Mon. 9/24- workday

Wed. 9/26- workday, third reading assigned

**Week Six:**
Mon. 10/1- critique first project, explanation of second assignment, third reading due

Wed. 10/3- painting on site (tentative), exercise four assigned

**Week Seven:**
Mon. 10/8- painting on site (tentative)

Wed. 10/10- exercise four due, workday, (painting on site rain date)

**Week Eight:**
Mon. 10/15- workday

Wed. 10/17- workday

**Week Nine:**
Mon. 10/22- workday, fourth reading assigned

Wed. 10/24- workday

**Week Ten:**
Mon. 10/29- workday, fourth reading due, discussion of final project

Wed. 10/31- critique second project

**Week Eleven:**
Mon. 11/15- proposals due, project prep

Wed. 11/7- workday

**Week Twelve:**
Mon. 11/12- No Class Veterans Day Holiday

Wed. 11/14- workday

**Week Thirteen:**
Mon. 11/19- workday

Wed. 11/21- No class Thanksgiving Break
Week Fourteen:
Mon. 11/26- workday

Wed. 11/28- workday

Week Fifteen:
Mon. 12/3- workday

Wed. 12/5- Final crit.
COURSE MATERIALS

- Pencils- 2H, 4H, HB, 2B
- Hand Sharpener
- White eraser
- Sketchbook 9”x12”

Brushes:
Connoisseur Synthetic
#2 (two), 4, 6 rounds
# 4, 6 flats or bright
#2 fan
Connoisseur Red Sable
#6 round

Oil Paints:
*Cadmium Yellow medium
*Cadmium Yellow lemon
*Cadmium Red medium
Alizarin Crimson
Ultramarine Blue
*Cerulean or Cobalt Blue
Yellow Ochre
Burn Umber
Burnt Sienna
Viridian Green (optional)
Titanium White
Zinc White (optional)
**Bone black

*Color hues can be substituted but are of poorer quality and coverage
**Will be supplied for the first project

- untempered masonite panel 12” x 16”
- canvas (to be discussed)
- 1 -2 sheets Murillo paper
- painting palette enamel coated or wood
- Palette knife
- Liquin 75 ml
- 16 oz of Gamsol
- Linseed Stand Oil
- Siloil or Screw top small glass jar
- Metal medium cup with screw cover
- Golden Acrylic Gesso
- Poly foam brush 3
- Bristol paper
- Masonite drawing board 23 1/2”x 26 (optional)
- Master brush cleaner or a bar of soap in a container
- Paint box
-light, cardboard box, & extension cord
EXTENDED READING AND RESOURCES

Vitamin P: Survey of Contemporary Painting. 2002
The Rebirth of Painting in the Late Twentieth Century. Donald Kuspit. 2000
Believing is Seeing, Creating the Culture of Art. Mary Anne Staniszewski. 1997
Understanding Comics. Scott McCloud. 1993
Ways of Seeing. John Berger. 1972
Has Modernism Failed? Suzi Gablik. 1992
Painting as Language. Jean Robertson and Craig McDaniels. 1999
Introducing Postmodernism. Appignanesi and Garrat. 1995
The Artist’s Handbook of Materials and Techniques. Ralph Mayer. 1940, reprint 1986