

VISUAL PROCESSES AND CONCEPTS: PAINTING

Prerequisite: Visual Processes and Concepts: Drawing

ARTS 058

Spring 2010

T/TH: 9am -12pm, 1:30-4:30

S.Umbenhour

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Office hours: T/TH 12:30- 1:30 pm or by appt.

I have always believed art should be a deep pleasure...there is always, everywhere, an enormous amount of suffering, but I believe my duty as an artist is to overcome and alleviate the sterility of despair. New ways of seeing mean new ways of feeling...I do believe painting can change the world.

David Hockney

Course description and goals: This course will examine the medium of paint (acrylic and gouache) as a contemporary venue. While the course is designed to enhance the student's understanding of mimetic or perceptual work, the intent is to integrate social and cultural concerns and processes into the discourse of painting. Through four main assignments students will explore personal concerns, driven by either gender, political, moral, spiritual, philosophical or conceptual issues.

The history of painting encompasses an enormous spectrum of isms and cultures. Although we will be examining certain individual artists, we will be spending a substantial amount of time in the studio. Support materials will indicate a wide range of research and will be included in the grading process.

Collage and color theory will be underlying themes we will explore with rigor. Students will learn how to translate value into color and the significance of mixing compliments to acquire a range of grey tones. Students will examine 20th century painters/artists and will be responsible for presenting information during critiques.

Class Structure

Class periods will begin promptly at 9 am (or 1:30pm) with studio instructions, followed by discussion and studio time. **Attendance will be taken every class session at the beginning of class.** Please be on time. Two late arrivals will be viewed as an absence. Three absences and your grade drops one grade for the semester. Five absences will be a failure for the course. You will be responsible for any instructions missed due to late arrival, or leaving early.

Work and supplies must be cleaned up after every class. Easels will be put aside and paint supplies stored in the file cabinets. Please be conscious of keeping this space orderly and locking up books. Once paintings have dried please remember to put them away in the flat files.

Course Requirements

Your grade is dependent upon class participation and completed assigned work.

You will be evaluated on your ability to produce drawings and paintings that regard the context and comprehension of ideas presented in class along with the propensity you exhibit for invention, ingenuity, effort and improvement. Attention to craft (purposeful manipulation of materials) is a serious consideration in the making of work and your development. How you hang your work in class critiques and the care you take to preserve work is another important consideration in the grading process. Please pay attention to keeping work spaces clean and use your materials efficiently. Sustainability begins each time we begin the artistic process.

You are expected to spend the same amount of time (at least) outside of class, as you do working in class- (6 hours in and 6 hours outside). If you need an extension for a project, please contact me prior to the due date. I check my email almost daily.

Late work will be accepted up to two weeks after due date with a lowering of one letter grade.

Important Information

If you have any medical/physical/learning conditions that require special consideration or accommodations, please let me know.

Please familiarize yourself with Oberlin College Policy regarding our right to a harassment free learning environment. Please let me know if you need a conference to discuss any concerns you have.

Please familiarize yourself with Oberlin's Policy regarding academic dishonesty. All assignments follow these guidelines.

Vis Pro Painting – tues/thurs mornings/afternoons

Vis Pro Painting / Susan Umbenhour / spring 2010 / Materials List

First exercises will require:

- 1 pad bristol board, vellum finish, 14x10
- a few soft drawing pencils (6B and 9B woodless graphite are recommended)
- 2 erasers, one kneaded, one pink pearl
- 1 black needlepoint sharpie
- 2 ebony pencils
- 2 each - HB and 2B pencils
- 1 metal miniature pencil sharpener

I suggest you store all materials in a locked utility box (you can get one at Home Depot for about 12- 15 dollars).

Throughout the class you will need:

Winsor Newton **Galeria** acrylic paints, **at least 250 ml** each of 8 colors:

- Cadmium Yellow Medium or Pale Hue
- Cadmium Orange Hue
- Cadmium Red Hue or Vermillion Hue
- Winsor Violet
- Ultramarine Blue or Cobalt Blue Hue
- Permanent Green or Viridian Green
- Titanium White
- Ivory Black (can be 60 ml smaller size)

Brushes:

- 1 Princeton 3050 round size 4 (short black handle)
- 3 Natural bristle, filbert shape, long handled brushes, sizes 2, 6, 8
- 1 or 2 Natural bristle, flat or bright shape, long handle brushes, size 10 or 12
- 1 Gesso brush 3-4" wide

Other equipment you'll need:

- 1 self healing cutting mat at least 12 x 18 – very important
- 1 Utility knife
- 1 X-acto knife (#1)
- 1 metal ruler (at least 24")
- 1 box of metal pushpins
- 1 roll double sided clear tape
- 1 pair scissors
- 1 small bottle of elmer's glue
- 1 large Gluestick
- 1 3/4" masking tape

All of these supplies can be found locally at Ginko Gallery & Studio, 19 South Main Street where you will receive a discount while you are in the class.

Vis Pro Painting- 058- tues/thurs mornings/afternoons

Spring Semester 2010- outline/deadlines

Please be sure to have a locked box with all basic supplies on hand at every class. See attached list.

In the first assignment of the semester, you will pick a site of interest to you (it can be a place or object) and take at least 20 digital photos of the site. Then make drawings of a narrative nature about this location. Zoom in and out to get a variety of viewpoints with digitals. Play with scale. Enlarge and reduce, cut and paste. Deconstruct and reconfigure.

Feel free to use the Xerox machine to play with deconstructing images and repetitive copying of drawings.

I am interested in quick (not accurate) drawing (see examples). We will be using value/line to initiate the painting experience in black, grays and whites, then moving on to a full color spectrum. Drawing and painting are incredibly related and understanding these relationships is a critical part of the semester's experience.

You will be researching contemporary artists throughout the semester and I expect you to keep a record of references/images you look at and write briefly about. At midterm you will present a power point about one or two contemporary artists from 5-7 minutes showing images to the class. This is worth a total of 300 points (for the semester) and will serve you well in the context of exploring work you like and are inclined to explore in your own series. You will tell us a brief bio of the artists, show visuals of work, and tell what/why you feel their work is compelling. Although I am not asking you to keep a formal sketchbook, I will expect to see support materials on all projects. Drawings are important supports in this exercise.

Site – preliminary digitals/drawings of site/object – 100 points- DUE 2ND CLASS FEB 11TH

Accordion Book/Plates – Pencil/Cutouts 150 points- CRITERIA- CRAFT,INNOVATION, AND IDEA due FEB 25/MARCH 2ND

Assignment/COLOR swatches/ Book Images –CRITERIA- COLOR –USE OF COMPLIMENTS/GREYS 200 points- DUE MARCH 23/25TH

POWER POINT PRESENTATION –CONTEMPORARY ARTISTS– APRIL 6/8TH

Proposal Series – 300 points –CRITERIA – COLOR,IDEA,INNOVATION AND CRAFT due APRIL 27

Final Project - 200 points due MAY 11TH

Attendance- 100 points

Participation- 100 points

Clean up- 200 points

In order to get all 100 you can only have 2 absences the entire semester.

Two late arrivals constitute an absence.

ATTENDANCE AT ALL CRITIQUES IS MANDATORY (unless you have a signed doctor's excuse).

Vis Pro Painting – Tues/Th 9am-12pm - Outline/Schedule

CLASS 1 -class syllabus and introductions/MATERIALS

CLASS 2-- look at site research-photos/drawings

Introduce Accordion Book Project

CLASS 3 - site research-photos/drawing – workday book-deconstruction/scale exploration

CLASS 4 - in class workday- cover/construction

CLASS 5 - WORKDAY –MEET WITH SUSAN INDIVIDUALLY

CLASS 6 – WORKDAY- MEET WITH SUSAN INDIVIDUALLY

CLASS 7 - CRITIQUE 1- BOOK/PLATE assignment In class workday- Paint chart due.

CLASS 8 – CRITIQUE

CLASS 9– PAINT CHART- SWATCH COMPLIMENTS work on series of paintings

CLASS 10– INFORMAL SWATCH critique

CLASS 11–ASSIGNMENT 3 - Library - Josef Albers Color work (reference images - PROPOSAL)

CLASS 12–meet individually with students

CLASS 13 - show compliments/grey tones and neutrals -visuals of work to date- Mid-term evaluation

CLASS 14- CONTEMPORARY ARTISTS POWER POINT PRESENTATIONS

BREAK

CLASS 15 - CONTEMPORARY ARTISTS POWER POINT PRESENTATIONS

CLASS 16 – INDIVIDUAL SESSIONS/PROPOSAL

CLASS 17 - INDIVIDUAL SESSIONS/ PROPOSAL

CLASS 18 – in class workday

CLASS 19 – FORMAL CRITIQUES – GAMES/BOOKS/PROPOSALS

CLASS 20- FORMAL CRITIQUES – ASSIGNMENT 3

CLASS 21 – FINAL Project- begin work – proposal DUE

CLASS 22- Final – in class workday

CLASS 23– workday for final assignment- private consultations PLEASE SIGN UP FOR TODAY AND MAY 4TH

CLASS 24– Informal INDIVIDUAL SESSIONS –SUSAN final - in class workday

CLASS 25– MAY 6th last workday before final critique

CLASS 26- MAY 11TH- CRITIQUE 4 final assignment

CLASS 27- MAY 13TH-CRITIQUE 4 final assignment

MAY 14TH - ART WALK evening

CLEAN ROOM- We are not a storage facility and all drawers and storage spaces must be cleaned out by the end of reading period. A 200 point deduction will be taken if students do not clean out their materials. **THIS CAN SERIOUSLY IMPACT YOUR GRADE**, so please be considerate of this issue and responsible for taking materials home. Thank you.

