

ART 20J - INTRODUCTION TO DRAWING AND PAINTING - SUMMER 2019

Summer Session II

As a 5 unit art course, in M101, students are required to work a minimum of 18 hours per week outside of class in addition to the 12 hours per week in class time which is state regulation for course credits.

Instructor: Susana Terrell (sterrell@ucsc.edu) **Office Hours:** TBA, before or after class or by arrangement. Mail boxes for instructor are at the Art Department Office, E104, Baskin Studios. **Student support resources:** Disabilities Resource Center (<http://drc.ucsc.edu/>); Learning Support Services (<http://www2.ucsc.edu/lss/>) and CAPS - Counseling and Psychological Services (<http://caps.ucsc.edu/>).

Catalog Description: This course is designed to introduce you to the material practices of painting in combination with the formal vocabulary of the visual arts. A discussion of value, form, color and figure/ground relationships will enter into each class.

Students will explore these concepts through empirical practices (naturalistic studies based on observation), visualized stylizations, and explorations of abstract pictorial space. The goal is to create conditions for understanding through class work and assignments that entail observation, practice, analysis, research and critique. In this beginning painting class you will acquire the vocabulary and applied experience necessary to enable you to create and interpret paintings with more than a subjective response. Students also have the opportunity to experiment and explore subject matter on their own terms through traditional and nontraditional approaches to painting media.

The course objective is to understand and effectively create artworks that reflect creative intentionality, composition, color theory, perspective, proportion, tonality, visual communication and expression. Exploration, innovation, invention, and transformation are the modus operandi. To do this, students will need to avoid cliché, kitsch, and popularized, commercial illustration models such as anime and gamer iconography.

Specific Course Description: This course is an introductory course to drawing and fulfills the Art Major requirements. It also fulfills GE Designation of Practice: Creative Process (PR- C).

This course covers the practical or technical basics of drawing while posing some aesthetic issues which pertain to drawing as well as to other art practices. The course is designed to give a fundamental understanding of:

- * wet and dry media and their respective uses;
- * roles which line, shape, texture, and tone play in drawing;
- * role of color relationships, blending and mixing, stroke and texture in painting;
- * vocabulary used to discuss 2 dimensional design;
- * art historical notions about individual style, cultural style, and interpretation;
- * artistic means of perception and expression;
- * some masterworks of drawing and painting from a variety of sources
- * contemporary developments in drawing and painting

From this exposure, students are expected to develop practical skills in drawing and painting, to sharpen perception, and to gain an awareness of 2d art's expressive potential in historic and contemporary contexts. All of this is directed towards an individual aesthetic focus.

Reference Texts:

What Painting Is, James Elkins

The Art of Perspective, Phil Metzger which will be on reserve in the classroom. Much of the course info and links will be posted to a blog (fortheloveofpaintblog@wordpress.com).

Course Structure: This class meets two times weekly. Most of the class session will be spent on studio work and we will also have group discussions, critiques, and topical lectures. Early in the course, there will be specific required exercises, that build upon one another, to explore increasingly complex ideas about materials, technique, composition, and genre. The goal is to give a basic foundation in the visual conventions in drawing and painting and to explore them within the context which your peers create. It is necessary to bring all your materials to each class and to regard your peers as integral to learning and your growth as an artist.

- Evaluation is based on effort and clarity of understanding and engagement with the assignments as reflected in artworks produced and discussed in critiques.

- Due to the brevity of sessions and the concentration of material presented in each class, attendance to all sessions is required and noted.

- Lectures, instruction about supplies, assignments and methods will be presented in the beginning and at designated segments of class. Don't be late; you will not get complete, individualized instruction if you are.

- Instruction will also be given near the conclusion of each class.

- This is an intensive studio course. Each lecture and each painting assignment builds upon previous lectures and assignments. Students are required to be prepared to absorb a lot of information and work diligently during class.

- Supplies for this class are specific and necessary. Students are required to be fully prepared for every class and students will be graded on their level of preparation for each class. Students should have all necessary supplies by the second day of class.

Required work: Grades will be based on four components:

1) VARIOUS STUDIES/EXERCISES/ASSTS: a) in-class and out-of-class studies and in-class assts. which address ideas about subject, composition, perceptual work, and the development of style as well as a consideration of photography's influence on painting. This will also include 6x9 sketchbook "masterwork" studies and observational studies from life. These should show strong engagement with course concepts; overall visual growth; a willingness to try new methods and approaches; and, gradually, the development of personal style within the course content.

2) ATTENDANCE: your presence, full involvement, and active participation in the class activities is required. If you miss more than 20% of class time you will not pass the class. Attendance is taken throughout the session and every quarter hour counts. No personal texting or cell phone use in the studio for conversations is allowed; personal digital devices should only be used for research and class content.

3) EXTENDED ASSIGNMENTS: in addition to course exercises, you will be doing approximately 9 extended drawings and paintings of various sizes. In the beginning, the extended assignments (EA's) are specifically designed to build familiarity with certain visual methods, so following the assignments is quite important. In the end the assignments are designed to allow you to pursue more personal stylistic interests. In the studio, you should show strong engagement with the exercises and assignment by consistent execution and completion, overall visual growth; a willingness to try new methods and approaches; and, gradually, the development of personal style within the course content.

4) FINAL SERIES (CONCENTRATED INVESTIGATION), STATEMENT, and CRITIQUE PARTICIPATION. Criteria consistent with above. (This is required and cannot be missed for end of summer travel plans.)

To summarize...**ALL OF THE FOLLOWING WORK IS REQUIRED:** exercises, extended assignments, and final series with statement.

You cannot choose to submit only certain types of work or you will not pass the course. You must hand in all assignments. Obviously, to ensure that you pass and more importantly, to ensure that you progress in art – complete and hand-in all work to the best of your ability. You will lose credit for late assignments unless you have made prior arrangements due to very special and verifiable extenuating circumstances.

Grading:

Grades are based on a comprehensive analysis of your performance during the quarter. Periodically, and by midterm there is a private meeting with each member of this class to discuss the midterm grade. Grades will be based upon:

- Attendance and readiness for class.
- Participation in the studio environment, class discussions and critiques.
- Preparation for each class with proper materials, supports, etc.
- The intelligence, stamina and focus that students bring to their paintings.
- Integrity as an artist and as member of the studio.
- The excellence of investigation and work.

Grades are calculated in 2 ways (you will receive the highest):

I: 25% attendance and participation, 25% exercises, 25% extended assignments, 25% final series, statement, final critique participation OR

II: 2/3 final portfolio (digitally submitted), 1/3 attendance

UCSC ART DEPARTMENT GRADING CRITERIA

A GRADE: The student shows excellence and a high level of commitment in all the areas of attendance, class discussion, participation in critiques, and creative and ambitious thinking in the resolution of all projects.

B GRADE: The student shows very good performance and a very good level of commitment in most areas of attendance, class discussion, participation in critiques, and a very good level of creative and ambitious thinking in the resolution of most projects.

C GRADE: The student shows satisfactory performance and commitment in many areas of attendance, class discussion, participation in critiques, and satisfactory creative and ambitious resolution of many of the projects.

D GRADE: The student barely meets performance and commitment requirements in the areas stated above.

F GRADE: The student fails to meet class requirements in the areas stated above.

UCSC 20 Summer Session II

ART20J Drawing and Painting KIT - available at LENZ ARTS - 142 RIVER ST / N. PACIFIC

The kit is the minimum needed for the class.

- 1 of Jack Richeson Newsprint Pad 18x24, Rough Surface**
- 1 of Pentallie Sketch Wirebound book 8.5x11**
- 2 of Arches Oil Paper**
- 1 of Arches Oil Pad 12x16**
- 1 of Gessobord 11x14 inch**
- 1 of Art Alternative Canvas Panel 11x14**
- 1 of Magic Rub eraser**
- 1 of Ebony pencil**
- 1 of General's Little Red Sharpener**
- 1 of CarbOthello soft pastel pencils-Carmine Red Deep, Ultramarine Blue, Burnt Ochre**
- 1 of Vine Charcoal Pack -Medium grade**
- 1 of Daler Rowney Simply Big Brush**
- 1 of Protege Taklon Plus Short Handle Brush set**
- 1 of Prang Oval Watercolor 8 set**
- 1 of Art Advantage Water brush Medium point**
- 1 of Gamblin 1980 Oil 37ml Titanium White, Cadmium Yellow Light, Ultramarine Blue, Alizarin Crimson**
- 1 of Gamblin Refined Linseed Oil 8oz**
- 1 of Gamblin Galkyd Medium 8oz**
- 1 of Mesh bag 12x16**
- 1 of Lenz Arts Tote bag 19x22x5**

The total kit value is \$231.66 and the discounted kit price is \$155.27.

Students must also provide:

**initial or name on each item to safeguard your materials, a padlock, if you wish
cotton rags and shirt, smock, or apron**

2 small 4-6 oz glass jars with lid with wide mouth for vegetable oil

***** Students will need to replenish any materials which they use up and have the option to purchase different painting supports they may want to try.**

Students are welcome to bring other materials they may have.

Various other supplies will be provided for the group.

Art 20J Introduction to Drawing and Painting / SUMMER 2019 / S. TERRELL
COURSE OUTLINE:

Week 1 *Perception/Expression; Realism/Imagination = Responsive Drawing*

- 7/30/19 Introduction to Drawing: Concepts & Contexts; Gesture & Perspective;
studies and in-class assignments
8/1/19 Tonal theory, Extended Gesture, Form and Space, Art of the Everyday;
studies and in-class assignments;
begin EA#1 A&B (A= realistic in pencil and B= stylized still life w/c drawing
8/2/19 Add deadline

Week 2 *History and Technique / Landscapes and Emulation*

- 8/5/19 Drop Deadline
8/6/19 EA#1 Critique
Color theory, Landscape, Simplification and Style;
site studies and in-class assignments;
begin EA#2 A&B (A= perceptual, analogous B= exaggerated/stylized landscape)
8/8/19 Color theory; Emulation re: tradition;
studies and in-class assignments;
begin EA#3 (Emulation of oil painting 17-mid 19th C)
8/9/19 Grade option deadline

Week 3 *Portraiture: Perception versus Photographic tools*

- 8/13/19 EA#2 Critique on landscapes
Round Robin
begin EA#4 A&B (A=realistic and B= stylized self portraits)
8/15/19 EA#3 Critique on Emulation; studies and in-class assignments;
begin EA#5 (Visual Dialogue late 19th - late 20th C)
Intro to Final Assignment
8/16/19 Withdraw Deadline

Week 4 *Drawing and Painting the Figure; Choosing a Path*

- 8/20/19 EA#4 and EA#5 - written response Critique;
Figure Drawing and Painting - studies and in-class assignments;;
Begin EA#6 (stylized figure)
8/22/19 Finish & Critique EA#6; Start Final Series - Sustained Painting Investigation

Week 5 *Pursuing a Path*

- 8/27/19 Final Series/Sustained-Continuous Investigation
8/29/19 Final Series/Sustained-Continuous Investigation and Final Critique