

FIGURE PAINTING

2 0 2 4

Art 132
Studio J 101
Frank Galuszka, Professor
Summer Session II
2024

Overview

Figure painting introduces students to the studio practice of this great and continuing tradition of painting. Techniques, styles and genres are introduced. Techniques include the classical sequencing of underpainting, overpainting and glazing in the presence of a live model as a subject, impressionist “broken color” and pointillist approaches, analytical formalist approaches (Cezanne, Vuillard, Picasso), Expressionist approaches and methods (Munch, Bacon, Giacometti, Freud) direct painting from life, and systems of transferring photographic sources to painting as well as general use of sources in figure painting.

Styles include Renaissance/Baroque, Plein air, modernist and postmodernist styles, genres include studio studies, narrative painting, portraiture, and allegory. The class focuses on practice, emphasizing learning to work from life within limited time parameters from live models, critiques, general studio work, lectures and demonstrations.

Each student keeps a daily sketchbook, and will produce, on average, a painting or study from each class in which a model is present. Daily homework comes as learning to effectively keep a daily journal of sketches from life and from other sources, and as a way of working out ideas.

Weekly assignments

- 1- Self-portrait from life in context due Monday, week 2
- 2- Portrait from photograph due Monday, week 3
- 3- A multigure narrative including two figures touching due Monday, week 4
- 4- A modernist or postmodernist figurative work due Monday, week 5

Model Schedule

Models are scheduled for mornings except for the first day when a model is scheduled for the afternoon.

M	July 29	afternoon 1-4
W	July 31	morning 9-12
M	August 5	morning 9-12
W	August 7	morning 9-12

M	August 12	morning 9-12
W	August 14	morning 9-12
M	August 19	morning 9-12
W	August 21	morning 9-12
F	August 23	morning 9-12
M	August 26	morning 9-12

Text

Text comes in the form of emails of an artist of the day. Work is primarily done in acrylic. For slower drying acrylic use, slow dry medium is recommended. Additional work in class may also be done in watercolor, casein or gouache.

Materials

There is a *kit* for this class. The kit is mandatory, and includes acrylic paints, matte medium, slow dry medium, palette cups, a small palette, two canvases, a palette knife to help get started. It has been prepared by Lenz Arts on River Street. The price is very good.

Materials needed for class can be expected to include supports, gesso, paint, palette knives, brushes (including a gesso brush), media, palettes, palette cups, a dropper, rags, absorbant paper towels, containers, sketchbooks, drawing materials, tracing paper, drawing paper, ruler. Students may also be helped with other materials such as triangles, drawing boards, triangles, calipers, and mirrors. Supports should include formal supports such as canvases and panels, and may include additional informal supports such as paper, cardboard or found surfaces.

Studio practices

In the studio, no oil paint, solvents, sprays (including fixatives) will be permitted in the studio. no pastels (other than oil pastels), no powdered pigments; no dust additives or powders, no spray painting, varnishing, fixative, or other atomized materials are permitted, no shellac, ammonia, or other chemicals. Please note: the studio ventilation does not support these media.

Students should treat the studio with respect for other students in class. Students should mindfully cleanup after class and after coming in to the studio to work when class is not in session. Use a tarp when gessoing.

No cell phones or other communication devices in the studio. If your cell phone rings during class this will negatively affect your grade. I will not mention this to you. It will just happen. Laptops, phones for research and photography, and headphones are fine.

Sketchbook

Each student keeps a sketchbook. This sketchbook can be of any size or design. This sketchbook is to be dedicated to this class only, and with sufficient pages for the length of the class. Pages in the sketchbook should be continuous and dated.

Students should make at least one drawing or sketch per day in the sketchbook. Begin on page three or four of the sketchbook. There is a reason for this.

Sketchbook can be used for day-to-day perceptual drawing, for taking notes in class, for copying images or artworks, for developing ideas, for planning artworks, for spontaneous drawing without a plan, etc. The habit of keeping a sketchbook and of understanding why this practice has value, and is part of what this class is about.

Grading information

Grades depend on coming to each class prepared to work with a committed mental attitude, and prepared with the right materials to fully realize your work.

Performance, productivity, focus, engagement, participation are important as is the ability not to be distracted by thinking too much about grades. Three half-day absences, excused or unexcused, are available to each student before attendance negatively affects grades.

Fine print

Student Grade Breakdown

60% coming to class each day with correct materials and prepared to work in a serious, undistracted and focused manner, and working effectively in a serious, undistracted and focused manner in class and on homework, including sketchbook and attention to readings

40% comprehension as reflected in artwork, critiques and consultations

Student Time Breakdown

4 hours – Lectures / demonstrations/ group discussion

26 hours – Studio Work and critique

Readings

Readings take the form of artists-of-the-day emailed images and short biographies.

Learning Outcomes

1.
 - ● Develop a foundation of knowledge regarding the methodologies of the art and practice of figure painting
 - ● Build visual literacy in relation to how people read visual material
 - ● To critically think about and discuss form, content, style, expression and quality in painting and other visual art
 - ● To provide foundations to be developed as students continue their study and art making practice, including toward professional practice
 - ● To foster curiosity, self-reliance, productive self-criticism, individuality, and critical thinking about art, visual rhetoric and communication

Standards of Academic & Community Integrity

All students in this class are expected to meet the standards of academic integrity as set forth in http://www.ue.ucsc.edu/academic_integrity and the UCSC Principles of Community, which can be read here: (<http://registrar.ucsc.edu/navigator/appendix-a/community.html>)

Do not plagiarize. Plagiarism is when an idea, work, or information (including a text of any length from someone else's writing) is taken and used without crediting the originator or source (i.e. taking credit for someone else's work). Any plagiarism or cheating will result in an automatic and non-negotiable F in the course. In addition, the professor will follow the procedures for Dispensation of Academic Dishonesty as set forth here: http://www.ue.ucsc.edu/ai_policy-2

Accommodations for Learning Needs

Students requesting accommodation based on the impact of a disability should contact the professor privately to submit their Accommodation Authorization and discuss specific needs prior to the conclusion of the first week of class. Please contact the Disability Resource Center at 831-45-2089 in room 146 Hahn Student Services or by e-mail at drc@ucsc.edu to coordinate any accommodations.

Finer print

Note shop and studio safety as a requirement.

Note of participation in open studios as a requirement.

Note expectation of studio cleanup as a requirement.

Note date of portfolio submission as a requirement.

Note required, non-optional kit purchase requirement. Note other expected supplementary and optional materials as a requirement.

Note Disability Resource Center information: <https://advising.ucsc.edu/success/integrity.html>

Note Academic Integrity Statement: <https://advising.ucsc.edu/success/integrity.html>

Note official departmental cleanup policy as a requirement.

Note departmental policy message regarding studio cleanup: Every syllabus will include cleanup expectations and clear guidelines for the impact on grades if the student doesn't participate. (see above) All classes will meet with the instructor, on the scheduled finals day to complete clean up. This applies to every quarter. Note: Students will be billed for any materials the department has to dispose of as posted in the Miscellaneous Fees section from Planning & Budget.

Remember that Systemwide Senate Regulation 760 specifies that one academic credit corresponds to three hours of work per week for students during a 10-week quarter. This means that the average workload for a 5-credit course is 150 hours or 15 hours per week.

