



Painting I

Spring 2024

Mondays and Wednesdays, 2 – 450 pm:
Fine Arts Building #3 (FAB) room 130.

Instructor Info: Mark Greenwalt, mgreenwalt@com.edu

Communicating with your instructor: ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8943.

Student Hours: Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner

Office hours are Room F-132, 830 – 930am, and Friday afternoons 2 - 5.

Required Textbook: No text is required; however, materials appropriate for assignments are required. Students are advised to discuss any problems regarding supply acquisition with the instructor.

Supplies: Students must have the minimum supplies, however, supplies also depend on project specifics and work habits. Lack of supplies may negatively impact project grades. Additional experimentation with materials may count as extra credit at the discretion of the instructor. Some assignments may be created or reworked digitally.

Course Description: Exploration of ideas using painting media and techniques.

Student Learner Outcomes:

- 1: Generate paintings which demonstrate descriptive, expressive, and conceptual approaches.
- 2: Utilize varied materials and techniques with informed aesthetic and conceptual strategies.
- 3: Analyze and critique paintings verbally and/or in writing.
- 4: Relate painting to design, art history, and contemporary artistic production.

Determination of Course Grade/Detailed Grading Formula:

All assignments have equal value.

Grades will be recorded via portfolio reviews initiated by the student.

Prior to week 15, students may revise assignments for a higher grade.

+ Students are expected to minimally invest 6 hours a week of studio lab time to the course.

- + Students are expected to track and average their project grades. For example, the average of an A and an F is two C's. Students may also revise projects prior to the last 2 weeks of class.
- + Students are expected to model professionalism by recording and understanding project parameters.
- + Other than the final project/critique all assignment grades must be resolved before the last two weeks of class.
- + Maintaining supplies is an ongoing homework assignment. Lack of supplies/preparation may result in the reduction of a grade.
- + To achieve excellence, some assignments will require additional studio time outside of class. Excellence is expected of all visual art majors.
- + Students may propose modifications to assignments in support of course objectives within a collaborative learning environment.
- + The instructor may consider extra credit for students who significantly contribute to an inquisitive and collaborative learning environment, participate in external exhibitions, or conduct relevant research at the MFAH, Menil Collection, or COM library for example.
- + Students are expected to develop skills related to the language of art. Other than the final project, students may rework or re-do projects prior to week 15. The Final Critique is conducted on the last class day. No artwork production will be conducted on Critique day.

Grading Rubric for Visual Images:

"A": = Superior achievement = Excellent

- + Artwork is formally harmonious and varied.
- + Artwork unifies form, subject matter, and content.
- + Artwork addresses expressive considerations: Expression elevates the individual's thoughts and feelings as subject matter.
- + Artwork is original, inquisitive, and self-motivated.
- + Artwork supports ideas about process and creative behaviors such as divergent thinking.
- + Artwork is appropriately crafted and presented.
- + Artwork demonstrates investment in time, materials, and effort.
- + Assignment parameters are followed.

"B" = Outstanding achievement = Good

- + Artwork attempts formal harmony.
- + Artwork has minor problems with unifying form, subjects, and contents.
- + Artwork's expressive content is poorly considered.
- + Artwork is derivative and lacking originality but still well crafted.
- + Artwork demonstrates investment in time, materials, and effort.
- + Assignment parameters are followed.

"C" = Minimum achievement = Average

- + Artwork is disunified and poorly designed or organized.
- + Artwork lacks commitment to realizing an effective image.
- + Artwork lacks investment in time, materials, or effort.
- + Artwork lacks criticality and/or the courage to take creative risks.
- + Assignment parameters are not followed.

"D" = Work is poor = insignificant effort

“F” = Artwork is unattempted or missing

Late Work and Extra Credit:

Other than the final project and presentation, no late work, or revised work, will be accepted after week 14:

Additional high-quality reports, revisions, analytical drawings from museum visits, presentations, and inquisitive participation **may** be considered for extra credit which may raise the grade on a single assignment or be averaged in with other grades per discretion of the instructor: Extra Credit must support course objectives.

Students who present at the COM academic symposium in support of course objectives will receive extra credit:

Attendance and Participation:

A high degree of professionalism and engagement is expected of all students and may be considered for extra credit. The instructor may reduce a student’s final grade in response to a 3rd absence or multiple instances of lateness or leaving class early. If you are absent, I recommend giving yourself a 3-hour assignment relating to course objectives.

Creative Behaviors:

The instructor places a high degree of emphasis on creative processes that may or may not result in a qualitative product. While luck is a factor in achieving qualitative success, **effort** and **intellectual risk** is the typical driving force behind superior achievement. Along with any given project, the instructor will also give consideration to **creative strategies and behaviors** such as: Flexibility, adaptability, resistance to premature closure, willingness to take intellectual risks, iterative prototyping, willingness to revise work in response to critical analysis, an ability to synthesize diverse ideas into a unified whole, inquisitive exploration of ideas, self-awareness in forming a personal esthetic, willingness to edit or abandon ideas in favor of other directions, originality, innovation, intrinsic motivation, willingness to suspend judgment, and an ability to identify and exploit the intellectual and physical resources at hand. In many ways, creativity may be summed up by an awareness of the many choices inherent within a process of making something new.

Given the effort and risk involved in creative attempts to transcend the mediocre and the predictable, the **instructor may guarantee a “B” or higher** on projects in exchange for student demonstration of these creative behaviors.

Consideration will also be given to students with limited prior experience in image manipulation and visual literacy. **Dynamic progress and flexibility is expected of all students regardless of native talent or prior experiences in creative imaging.**

Success Tips for Students in Studio Courses:

- + Vary your perspective.
- + Wander in and out of your comfort zones. Question habits.
- + Step back frequently, put your art up on the wall, and photograph your work for evaluation purposes

- + Break away from problems and return with fresh eyes.
- + Frequently invite criticism from peers and instructors. Practice forming arguments.
- + Work fast and make mistakes in developmental stages. Develop images at the speed of thought.
- + Become comfortable with ambiguity, confusion, and indeterminacy when visualizing.
 - + Frequently look at peer art and reproductions to borrow ideas.
- + Think of imaging as game design, identifying parameters as rules (constants) and variables
- + Expand vocabulary via critical analysis
- + Get frequent critiques from peers and instructors – learn the names of your classmates
- + Find mentors and collaborators – form study groups
- + Read

Student Concerns: If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8342, office FA-122, or pboyd@com.edu

Content Information: This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures, as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, depictions of violence, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive. Students are expected to view artifacts critically. Art serves all masters. Rather than turn away from discomforting images, artists have a social responsibility to formulate a critical response to the entire spectrum of images, designs, and artifacts of the human imagination. Class discussions may address such content when it relates to art production or other research appropriate to academic courses. Studio courses may additionally analyze nude models and skeletal remains within the parameters of traditional studio practices. The sensitivity of the individual student will be respected and accommodated to the maximum extent possible. Feel free to initiate discussions regarding course content.

Course Outline: (subject to revision within the context of a collaborative studio environment)

Assignments are in **bold** = 9 assignments

Week 1: Syllabus review: Supply acquisition. Introductions.

Prepare various grounds, textures, glazes, and scumbles on recycled MDF panels: Read https://en.wikipedia.org/wiki/Western_painting

Week 2: **Non-metric All-over Field Patterns:** Create 1 composition on MDF panel exploring complex layers and pattern repetitions. 20 layers exploring color. No focal point. This painting, exploring color, will be further developed as the semester progresses.

Week 3: **Graduated Ovoids on Graduated Grounds:** Create a floating ovoid with only 2 gradients, one for the figure and another for the ground. Use glazes and scumbles. This painting, exploring color, will be further developed as the semester progresses.

Week 4 & 5: Color quiz review: **Six Master Studies:** Abstract and reinterpret baroque, romantic, or neoclassical paintings on rag paper. Showing depth via overlapping forms, establishing a foreground, middle ground, and

background. Make sure aspect ratio of the frame is the same ratio as the master work. If working from books, make the frame the same size as the printed reproduction in the book.

Label painting backs (verso) with the artist, cultural period or movement, and source. Use “perceptual grids” to establish placement of forms beginning with an accurate aspect ratio similar to the painting you are interpreting. Consider using acrylics like watercolor, applying washes or glazes while reserving the white of the paper. On others, consider working from dark to light.

Students will curate and email me **examples of artworks emphasizing a variety of aesthetic styles**: At least 4 artworks must be paintings. Work as teams, however examples may not be duplicated by individual students.

1 example of an historic work emphasizing expressionism (art that evoke angst via either form, subject matter, or both)

1 example of a work emphasizing naturalism (subjects that seem real. Verism)

1 example of a work emphasizing formalism (art that emphasize its own pictorial elements like line shape, value texture or color and how they are arranged and balanced to create a unified composition)

1 example of a work emphasizing realism (art that presents the world as it is)

1 example of a work emphasizing idealism (art that presents the world as it should be)

1 example of a work emphasizing symbolism (art that is dreamlike or archetypal)

1 example of a work emphasizing instrumentalism (art in the service of an external purpose or agenda)

Week 6: **Still Life emphasizing Light and Shadow**: Create a simple, single subject, or dual subject, analytical still-life using ideal light, establishing a darkish ground; depicting a subject such as an ovoid fruit on a plate on a table. The complexity of the painting will depend on the light, not the apple.

Week 7: Students will design a complex still-life using overlapping subjects as a vehicle for exploring color and expressive factors. The resulting still-life may be photographed and fed to an AI assistant to further iterate compositional arrangements.

Week 8: Continue week 7 still-life: Students will schedule a **Mid-term Portfolio Review which include a short Color Quiz**.

Week 9: **Portrait** assignment using a photocopy to make a ‘cartoon’ transferring a photographic portrait onto a panel. Create a painted portrait in grisaille of a classmate using studio lighting and digital photography.

Week 10: Portrait continued

Week 11: Deep space **Landscape** from observation: build color on top of drawing “en plein air”.

https://en.wikipedia.org/wiki/En_plein_air

Week 12: Continue landscape.

Week 13: Revise paintings.

Use iterative paint sketches, drawings, photos, or AI imagery to research ideas for a **Final Project Proposal** emphasizing an aesthetic category such as, expressionism, realism, naturalism, idealism, formalism, instrumentalism, and/or symbolism: Find examples of paintings, or painting movements, that inform your aesthetics, choice of subject matter, and/or stylistic techniques.

Students may adapt and combine these various aesthetic categories.

Students will share ideas with each other and as individuals present proposals to the instructor. Or students may collaborate to submit a shared aesthetic with project parameters.

<https://www.nytimes.com/1989/09/22/arts/picasso-and-braque-brothers-in-cubism.html>

Week 14: Develop final project. The final project is typically a single painting reiterating the sketches or acrylic studies presented in the proposal. Thus, the Final Project is the last image in a series demonstrating the evolution of your ideas. Revisions and late work must be turned in before week 15.

Week 15: Refine final project.

Week 16: last class day, present **Final Project** in critique. Students will work as a team to install an exhibition of their works in the COM gallery.

Aesthetic Categories and Interpretative Styles: Aesthetics is an area of philosophy that asks, “Why do we like what we like” While anesthesia numbs the senses, it is aesthetics that awaken us. All figurative art employs combinations of the following broad interpretive categories: (See: Feldman, *Varieties of Visual Experience*)

Style is a concept for placing art into such categories. Various cultures, artistic periods and movements emphasize some aesthetics over others. The allure of novelty, fresh interpretations, and other ways of seeing influence stylistic changes among schools, individuals, and cultures. Note how the awesome terrors and glories of Romanticism are a reaction to the enlightened rationalism of Neo-classicism, which was a reaction to the florid Rococo style of the French aristocracy, etc.

Naturalism: Images that look convincingly like the way we might see them. The cinematography and concept art for Cameron’s *Avatar* appears highly naturalistic (verism) but the fictive sci-fi aspects are improbable and un-realistic.

<https://news.artnet.com/art-world/james-cameron-on-his-new-book-of-artworks-tech-noir-2036432>

Realism: Images depicting the world as it is. Social realism is a style that brings awareness to the poverty, injustice, imperfections, or banality of human existence, such as Daumier’s *Rue Transnonian*.

<https://www.metmuseum.org/art/collection/search/365806>

Idealism: Presents the world as it should be. Traditional portrait paintings often idealize their subjects. Art that is *utopian* or *arcadian* is idealistic. Beauty is often associated with ideals associated with subject matter such as youth, wealth, canons of proportion, social values, idealized lighting, and color harmony. Idealism is often exclusive and unattainable.

<https://www.themorgan.org/exhibitions/online/gray-collection/jean-auguste-dominique-ingres-1>

https://en.wikipedia.org/wiki/Vitruvian_Man

https://frenchculture.org/sites/default/files/styles/max/public/minneapolis_temptation.jpg?itok=rbEQQJmZ

Formalism: Emphasizes design, abstraction, and composition arrangement. Lines, shapes, values, textures, and colors, volume/space relationships, or formal principles like balance and harmony are the primary subject matter. Highly abstracted figures emphasize the artwork's form. Abstraction, non-representationalism, or non-objective art are most associated with formalism. Since all visual art must take a form, and since all pictures are in some way abstract, there will always be formal or compositional relationships to consider. A Formalist image emphasizes its own abstraction.

<https://nga.gov.au/exhibition/abstractexpress/Default.cfm?IRN=105891&BioArtistIRN=19386&MnuID=SRCH&ViewID=2>

<https://artuk.org/discover/artists/uglow-euan-19322000>

<https://en.wikipedia.org/wiki/Cubism>

Expressionism: Emphasizes strong psychological emotional states associated with the human condition (vs. mechanical drawings or diagrams). German Expressionism was associated with *angst*.

Expressive content can be communicated through subject matter such as *Laocoon and His Sons*, or via abstractly expressive mark-making systems like Lee Krasner drawings.

Instrumentalism: Artwork subservient to external purposes and functions. E.g., religious art, advertising, didactic narratives, functional art, utilitarian objects, pornography, or propaganda.

See the anti-propaganda of John Heartfield

Symbolism: Archeologically, artworks are artifacts freighted with symbolic meaning. Symbolic imagery may express archetypal associations, iconographic meanings, allegories, signs, or subjective dream-like imagery. External facts, like titles, can also influence symbolic meaning, such as *This is not a Pipe*.

See the 16th century allegorical figure representing "Fame" by Luca Cambiaso.

<https://www.metmuseum.org/art/collection/search/459456>

Recommended OER (Open Educational Resources):

<https://artsandculture.google.com/>

https://en.wikipedia.org/wiki/Western_painting

https://en.wikipedia.org/wiki/Chinese_painting

https://en.wikipedia.org/wiki/Mughal_painting

https://en.wikipedia.org/wiki/Japanese_painting

<https://smarthistory.org/>

https://en.wikipedia.org/wiki/Postmodern_art

Studio Safety for Persons and Artwork

+ BE AWARE: of tripping hazards, extension cords, sharp objects, lifting, falling, or things falling on you.

+ TOXICITY: regarding any art supplies. Read labels. Spray fixatives must be used under the vent hood or outside. Ventilation required for OMS solvents (oil painting).

+ BLOOD: cutting yourself creates a messy biohazard and interrupts teaching and learning for others. Students will be fined \$5 dollars (which will go to the art scholarship fund) if they cut themselves.

+ DUST: wet sand only, no techniques creating charcoal clouds or pastel dust.

- + CLEAN work areas especially if using oily substances that can contaminate acrylic paintings, causing delamination.
- + FOOD: wash hands frequently. All studio surfaces must be free of oils & grease residue.
- + Treat ARTWORK (and all persons) with respect and care. Store artworks in racks, lockers, or shelves. Label artworks. Return still-life and other items top their place
- + SINK: no paint globs or trays left in the sink.
- + ELECTRICITY: Turn off lights and vents after use. Clean up broken light-bulbs and report any possibility of glass shards to the instructor.
- + ACTIVE SHOOTERS: Run, Hide, Fight! Know what room you are in. Know thyself.
https://en.wikipedia.org/wiki/Delphic_maxims
- + FOLLOW COM policies on masking, washing, and distancing.

General Education Core Objectives: Students successfully completing this course will demonstrate competency in the following Core Objectives:

1. **Critical Thinking Skills:** Students will demonstrate creative thinking, innovation, and the ability to analyze, evaluate, and synthesize information.
2. **Communication Skills:** Develop, interpret, and express ideas through written, oral, and visual communication.
3. **Teamwork:** To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. **Social Responsibility:** Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

Student Learner Outcome	Maps to Core Objective	Assessed via this Assignment
Generate paintings which demonstrate descriptive, expressive, and conceptual approaches.	Critical and Creative Thinking	Portfolio
Utilize varied materials and techniques with informed aesthetic and conceptual strategies.	Social Responsibility	Final Project
Analyze and critique paintings verbally and/or in writing.	Communication Skills	Final Critique
Relate painting to design, art history, and contemporary artistic production.	Teamwork	Master Study/Final Crit

Institutional Policies and Guidelines (updated Spring 2024)

Grade Appeal Process: Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook https://www.com.edu/student-services/docs/Student_Handbook_2023-2024_v2.pdf. *An appeal will not be considered because of general*

dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.

Academic Success & Support Services: College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

ADA Statement: Any student with a documented disability needing academic accommodations is requested to contact Kimberly Lachney at 409-933-8919 or klachney@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

Textbook Purchasing Statement: A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

Withdrawal Policy: Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1st 8-week session is February 28. The last date to withdraw from the 16-week session is April 22. The last date to withdraw for the 2nd 8-week session is May 1. The last date to withdraw for spring mini session is May 29.

FN Grading: The FN grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

Early Alert Program: The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

Resources to Help with Stress:

If you are experiencing stress or anxiety about your daily living needs including food, housing or just feel you could benefit from free resources to help you through a difficult time, please click here <https://www.com.edu/community-resource-center/>. College of the Mainland has partnered with free community resources to help you stay on track with your schoolwork, by addressing life issues that get in the way of doing your best in school. All services are private and confidential. You may also contact the Dean of Students office at deanofstudents@com.edu or communityresources@com.edu.

.....

Painting Supplies:

Golden Open color **acrylics** in 2oz tubes: (If Open colors are not available, you can use retarder from the school to slow down the drying time of ordinary acrylics)

Burnt Umber (or Van Dyke Brown or Raw Umber)

Ultramarine Blue (or Anthraquinone Blue or Prussian Blue)

Transparent Red Oxide (or Burnt Sienna)

Titanium white

Cadmium Yellow Medium Hue (or Hansa Yellow, or Diarylide Yellow)

Cadmium Red Light Hue (or Cadmium Red Medium Hue or Pyrrole Red)

Another acrylic color of your choice

Golden Open Acrylic Medium or Golden Glazing Liquid Satin, 4oz or 8oz

Princeton "Snap" Synthetic Hair, long handle brush set, TAS #68783
(or equivalent Real Value brushes)

Princeton "Snap" Synthetic Hair, short handled brush set, TAS #68780
(or equivalent Real Value brushes)

[Brushes may be optionally purchased individually to achieve a variety of shapes and sizes. Synthetic bristle "acrylic" only (no "natural" i.e., hog hair bristles). Make sure ferrules are not loose and bristles have not been splayed while in the store. Once you have purchased a brush, do not replace the clear plastic bristle covers once they have been removed.]

Pencil & eraser:

Other Required supplies from grocery store, art store, thrift store, or home:

One or two cotton tee-shirts for rags (and to use as brush holder)

One rigid storage container for supplies like a cardboard box

If you have any questions/problems email me at mgreenwalt@com.edu