

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2015**  
**SART\*3200-01**  
**PAINTING II**



**INSTRUCTOR:** Sarah Cale  
**TIME:** Monday & Wednesday, 2:30- 5:20pm  
**LOCATION:** Zavitz Hall, Rm. 312/313  
**OFFICE:** TBA  
**PHONE:** TBA  
**EMAIL:** scale@uoguelph.ca  
**OFFICE HOURS:** Mondays & Wednesdays 5:30

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**CALENDAR DESCRIPTION:**

This course is an extension of the work begun in SART\*2200. The various technical and aesthetic issues of representational painting will be further investigated as will the diverse approaches to pictorial organization derived from observation. However, the issues of abstraction and other forms of non-representational approaches will be introduced and developed in a deeper and fuller attempt to explore the possibilities available to the contemporary painter.

***Prerequisite(s):*** ARTH\*1220, ARTH\*1520, SART\*1050, SART\*1060, SART\*2200

***Restriction(s):*** Registration is limited to students registered in the Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

**COURSE DESCRIPTION:**

Painting II functions as a bridge between the foundational skills you learned in Painting I and the more independently-motivated work that will be expected of you in Painting III. Before you launch into fully independent work, it's critical that you be familiar with the issues and challenges that confronted painting in the 20<sup>th</sup> century and the rich range of responses that these called forth. In particular, we will experiment with a wide range of generative approaches to painting. To that end, in Painting II we will explore the subjects of landscape, abstraction, and contemporary image-based approaches in painting.

Paint is a physical, material thing and it is also a medium of thought. In Painting II we will explore both aspects. Readings will accompany each unit. You'll learn new processes and technical approaches. We'll look at loads of work. It's especially important that you approach each project with an open and curious mind.

The assignments will encourage the integration of technical and conceptual approaches to issues key to contemporary painting. The course comprises four major projects supported by in-class exercises.

Group and individual critiques, readings and discussions will be a regular feature of this course. Active participation in these activities is crucial for individual success as well as to foster a fertile and engaging work environment that will benefit all.

## **LEARNING OUTCOMES**

- Students will gain experience developing their own paintings using a number of different strategies. These include: working from drawings, critically analyzing digital imagery, working in response to a contemporary work, working from observation, and developing abstract approaches to painting.
- Students will develop an understanding of the relationship of photo-digital culture to painting and will address this in at least one work.
- Students will expand their technical skills to include a broad range of methods and materials applicable to a contemporary practice.
- Students will gain an understanding of non-representational (abstract) painting approaches.
- Students will gain greater clarity regarding their own interests and goals in painting.
- Through discussion of the assigned readings, students will develop an understanding of painting as an intellectual as well as material practice.
- Students will increase their ability to consider and critique carefully their own work and that of their colleagues.

## **COURSE REQUIREMENTS:**

- Painting is primarily a studio-based practice. There's no substitute for putting in the hours. It's important not only to attend all classes and to make especially good use of class work periods, but also to block into your schedule a minimum of five hours a week of studio time outside of class.
- Take assignment deadlines seriously. I do. The due date for a project is no different than a test date or an essay-due date. Late assignments will be docked 5% per day.
- You are expected to arrive prepared to work in class; your materials should be on hand, your canvases stretched, primed and DRY before class starts.
- Read the assigned readings at least twice. Submit your reading responses in Courselink, Dropbox. Late submissions will not be accepted.
- Participate in critiques and discussions; art includes many kinds of conversations and the class will have many opportunities to practice these.
- Attend visiting artist talks on campus. We'll be talking about them in class.
- See real paintings! Nothing will teach you more than this. Go to the MSAC regularly, drop by the senior painting studios and, when possible, the MFA studios.
- Mandatory participation in one field trip to galleries in Toronto. The field trip will be scheduled for a Saturday, 10am- 7pm. Exact date TBA (depends upon when the best possible configuration of painting-related exhibitions will be on view.) I will give you plenty of notice.

## **METHOD OF EVALUATION:**

Grading of studio projects will focus on technical and conceptual resolution; ambition and innovation in terms of conception and execution; and the degree to which they illustrate an engagement with the course content. Experimentation is particularly key in this course. You will receive regular feedback through group critiques and individual meetings during work periods.

20% - Project I – image based

20% - Project II – the figure

20% - Project III - abstraction

20% - Project IV - independent

5% - Reading responses to texts on painting

15% - Participation (in critiques, discussions and work periods)

Notes:

- Detailed descriptions of the projects and the reading list will be handed out at the first class meeting.
- Penalty for late projects: 5% per day
- Late reading responses will not be accepted.

Grades will be assigned according to university grading procedures:

<https://www.uoguelph.ca/registrar/calendars/undergraduate/2014-2015/c08/c08-grds-proc.shtml>

- **80 - 100 (A) Excellent.** An outstanding performance in which the student demonstrates a superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, and a thorough familiarity with the appropriate literature and techniques.
- **70 - 79 (B) Good.** A more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the appropriate literature and techniques.
- **60 - 69 (C) Acceptable.** An adequate performance in which the student demonstrates a generally adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the appropriate literature and techniques.
- **50 - 59 (D) Minimally Acceptable.** A barely adequate performance in which the student demonstrates a familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are only partially successful. The student displays some understanding of the relevant issues, and some familiarity with the appropriate literature and techniques.
- **0 - 49 (F) Fail.** An inadequate performance.

### **LAB FEE:**

A compulsory materials fee of \$65 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

### **Items Provided by Lab Fee:**

- Gesso (1 litre per person)
- Gamsol or Eco-house neutral thinner
- Linseed oil
- Rags
- Masonite panels for exercises
- Wood for stretchers
- Model fees
- Field trip bus rental
- Any excess Lab Fee will be used to purchase canvas which will be evenly distributed among the class members

### **Items Provided by the student:**

- See attached supply list
- Museum admission (if applicable) on field trip

**PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student”. All supplies are to be paid for using Lab Fee monies. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall Rm. 201) immediately.**

### **SAFETY:**

Safety in the studio, etc. is a priority at all times. In order to ensure safety of all participants, the procedures/ guidelines provided by the instructor must be followed. It is the responsibility of each student to attend any safety orientation that is provided.

### General Protocols:

1. Email is the official route of communication between the University and its students. Students should check their U of G email accounts (“Gryph Mail”) regularly.
2. Students should keep copies of all out-of-class assignments.
3. Students have the responsibility to familiarize themselves with the Undergraduate Calendar, including Section VIII “Undergraduate Degree Regulations and Procedures” which includes a sub-section addressing academic misconduct. The URL for the Undergraduate Calendar is: <http://www.uoguelph.ca/registrar/calendars/undergraduate/current/>
4. The final date to drop one-semester courses, without academic penalty, is: Thursday, October 31, 2013.

### **ACCESSIBILITY**

The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact the Centre for Students with Disabilities (soon to be re-named Student Accessibility Services) as soon as possible.

For more information, contact CSD at 519-824-4120 ext. 56208 or email [csd@uoguelph.ca](mailto:csd@uoguelph.ca) or refer to the [CSD website](#).

## GENERAL INFORMATION FOR THE STUDENT

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### E-MAIL COMMUNICATION

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the university and its students. Instructors or their delegates have no obligation to contact students outside of the classroom by any means other than e-mail.

### WHEN YOU CANNOT MEET A COURSE REQUIREMENT

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor in writing with your name, ID#, and e-mail contact. Where possible, this should be done in advance of the missed work or event, but otherwise, just as soon as possible after the due date, and certainly no longer than one week later. NOTE: if appropriate documentation of your inability to meet that in-course requirement is necessary, the course instructor will request it of you. Such documentation will rarely be required for course components representing less than 10% of the course grade. Such documentation will be required, however, for Academic Consideration for missed end-of-term work and/or missed final examinations. See the Undergraduate Calendar for information on regulations and procedures for Academic Consideration.

### DROP DATE

The last date to drop this course without academic penalty is **Friday, March 7, 2014**. For regulations and procedures for dropping courses, see the Undergraduate Calendar.

### COPIES OF OUT-OF-CLASS ASSIGNMENTS

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### ACADEMIC MISCONDUCT

The University of Guelph is committed to upholding the highest standards of academic integrity and enjoins all members of the University community - faculty, staff, and students - to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. The University of Guelph takes a serious view of academic misconduct, and it is your responsibility as a student to be aware of and to abide by the University's policy. Included in the definition of academic misconduct are such activities as cheating on examinations, plagiarism, misrepresentation, and submitting the same material in two different courses without written permission from the relevant instructors. To better understand your responsibilities, read the Undergraduate Calendar. For a statement of Students' Academic Responsibilities; also read the full Academic Misconduct Policy. You are also advised to make use of the resources available through the Learning Commons and to

discuss any questions you may have with your course instructor, TA, or academic counsellor.

Instructors have the right to use software to aid in the detection of plagiarism or copying and to examine students orally on submitted work. For students found guilty of academic misconduct, serious penalties, up to and including suspension or expulsion, can be imposed. Hurried or careless submission of work does not exonerate students of responsibility for ensuring the academic integrity of their work. Similarly, students who find themselves unable to meet course requirements by the deadlines or criteria expected because of medical, psychological or compassionate circumstances should review the university's regulations and procedures for Academic Consideration in the Calendar and discuss their situation with the instructor and/or the program counsellor or other academic counsellor as appropriate.

### **SUBMISSION AND RETURN OF TERM ASSIGNMENTS**

Be sure to keep paper copies of all out-of-class work. You may be asked to resubmit it at any time. All course assignments must be submitted directly to the instructor (not to office staff) by the deadline indicated. Assignments will be returned during class time or can be picked up directly from the instructor.

### **REQUESTING DEFERRAL CONSIDERATION**

Students who are unable to meet their final course assignments or write a final examination, and who wish to be considered for deferred privilege, must apply directly through their academic program counsellor (for example, students in the B.A. program should go to Room 130 MacKinnon or call Ext. 52140).

### **ACADEMIC ACCOMMODATION OF RELIGIOUS OBLIGATIONS**

Students who experience a conflict between a religious obligation and scheduled test, midterm examination, requirements to attend class, or the final examination in a course must submit a request for alternative arrangements to the instructor of the course within two weeks of the distribution of the course outline, according to current university guidelines. Students may submit the request directly to the instructor, or they may consult their program counsellor, who will get in touch with the instructor. The type of accommodation granted will vary according to the nature, weight, and timing of the work for which the accommodation is sought. The instructor will accommodate such requests, provided that they are received within the prescribed time frame, so that students will suffer no academic disadvantage because of a conflict with a religious obligation.

### **RECORDING OF MATERIALS**

Presentations in relation to course work – including lectures – cannot be recorded in any electronic media without the permission of the presenter.

## SART 3200 Painting II

### **MATERIALS LIST – items to be provided by student**

*You will already have most of your basic painting kit from Painting I. I strongly recommend that you invest in a good staplegun as this is an invaluable tool for a painter. Your main expense, beyond topping up your stock of paint, will simply be the canvases themselves. You can save roughly 50% of the cost by building the stretchers yourself.*

**OIL paints** (for some projects you may substitute acrylic paints if that's your preference)

- Hansa Yellow (Cadmium Yellow Light or Middle hue is fine too)
- Alizarin Crimson (or Magenta or Quinacridone Red)
- Cadmium Red light (azo) or Scarlet
- Ultramarine blue
- Cobalt blue hue
- Chromeoxide green
- Yellow ochre
- Mars or Ivory Black
- Titanium White (large tube)

*optional:* Phthalo Green, Raw Umber

### **BRUSHES**

- Flats, brights, rounds **hogs hair** brushes in a range of sizes, from #2 - #12

**\*Palette:** please bring your glass palette from Painting I. If you no longer have it, you may be able to find and clean one left behind by another student.

### **From the hardware store:**

- razor blade scraper
  - staple gun and staples (JT 21)
  - one inexpensive Gesso brush – 2-3" natural hair (you can find these for about \$5 or less at the hardware store or Canadian Tire)
- optional:* buy a few extra 2-3" varnishing brushes as they're great for working on large canvases

### **OTHER (free stuff from around your apartment)**

- two lidded jars for thinner (a wide-mouth pickle or salsa-type jar is perfect)
- 500 ml glass jar for storing clean thinner
- two small jars or lid for mediums
  - Old shirt or apron – something so that your good clothes won't get dirty

### **SUPPORTS** (stretchers and canvas)

-You will be required to build one large, braced stretcher (total dimensions, height plus width: 90") You will be taught how to do this in the first few weeks of the semester.

-You may build or purchase or build the remaining supports. (stretcher bars, or pre-stretched is fine. Absolutely NO canvasboard however.)

The least expensive option is to simply buy the wood and build the stretchers yourself. It's most efficient to build several at once. I'll provide you with a list of suggested dimensions at the first class.