



SART*2200 Painting I

Fall 2020

Section(s): C01

School of Fine Art and Music

Credit Weight: 0.50

Version 1.00 - June 19, 2020

1 Course Details

1.1 Calendar Description

This course is designed to introduce students to the fundamentals of observational painting in oil and acrylic paint. In addition to developing skill in colour-mixing, composition, and using value to create space and form, students will learn proper care for tools and how to prepare supports. Regular discussions of contemporary and relevant historical examples will assist students to understand their work as part of the broader conversation and discourse in painting. Prior or concurrent Drawing classes are recommended.

Pre-Requisites: (1 of ARTH*1220, ARTH*1510, ARTH*1520), SART*1050, SART*1060

Co-Requisites: SART*1060 can be taken as co-requisite

Restrictions: This is a Priority Access Course. Enrolment may be restricted to particular programs, specializations, majors or semester levels during certain periods. Please see the department for more information.

1.2 Course Description

This course is designed to familiarise you, the beginning student, with the traditions and practice of observational painting. Through completing exercises, assignments and an interconnected suite of projects, you will achieve a basic competency in representational painting. Together we will explore key technical fundamentals – while keeping in mind that such skills are not an end in themselves. The ability to create convincing form and illusionistic space is one visual language that can be used to share a personal vision or standpoint, and this is understood within the historical and artistic context of the present day.

Because of the unusual circumstances of the F20 semester, you also have the opportunity to

learn a number of important long-term practical skills, such as: how to set up an effective working space anywhere, what health and safety protocols you need to keep in mind, how to safely store completed works. Just as importantly, you will, through participating in our virtual studio classroom and regular meetings, collaboratively develop a supportive community of like-minded young painters - connections that can extend well beyond the classroom and this particular semester.

Note: We will be focusing upon working in acrylic paint only this semester, so that all projects can be safely created wherever you are.

How will we do all this? I will prepare studio demonstrations that we will review together online. These will be available to access after class too. Short lectures online will introduce each major project and these will be supplemented by (virtual) gallery and studio visits. Together, these will help you to gain familiarity with the tools, practice and language of painting. We will look at both historical and contemporary work, see how they relate to each other and critically consider context and underlying assumptions. It will be helpful if you have some experience with drawing from observation.

The course projects are structured logically to introduce the fundamentals of painting and then to the primary subjects of self-portrait, still life and interior. The final project will ambitiously interweave all three.

NOTE: This is a 0.5 credit course. Each week, students are expected to spend approximately five hours outside of class on related course work.

Method of Presentation:

Each project will be introduced by a slide lecture and discussion. Short in-class exercises, games and technical experimentation are also designed to prepare you for each project. After the presentation date, a PDF of the image files will be posted to Courselink for your reference. Individual guidance is a key part of this course. Classes designated as 'work periods' are designed to maximize tailored and individual instruction.

While Courselink will be the primary site for all course documents, we will also use another technology (Zoom or Teams) to facilitate our real-time class meetings.

1.3 Timetable

Timetable is subject to change. Please see WebAdvisor for the latest information.

1.4 Final Exam

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

2 Instructional Support

2.1 Instructional Support Team

Instructor:	Monica Tap
Email:	mtap@uoguelph.ca
Office Hours:	Thursdays 11:00-12:00 or by appointment

Virtual platform (Teams or Zoom)

3 Learning Resources

Our strange new digital semester has at least one amazing upside - we have access to an unbelievable wealth of online exhibitions, paintings (to examine closely), studio visits with artists (pre-recorded) and more tutorials than one person could complete in a lifetime.

I've curated what I consider to be some of the best of these. This material will allow you to supercharge your painting by seeing a lot, and watching a range of different artists make paintings too.

4 Learning Outcomes

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. gain knowledge of the historical precedents and theoretical discourses relevant to painting.
2. become familiar with a broad range of contemporary artworks produced by both national and international artists in painting.

3. develop significant visual literacy and communication skills necessary to analyze and discuss paintings, in terms of formal, technical and content analysis.
 4. Gain a hands-on familiarity with the materials, tools and technical processes necessary in the production of studio artworks in acrylic painting. Given that this course focuses upon representational and observational painting, this includes use of value to create the illusion of form; colour identification and mixing; articulation of light and space; and pictorial organizational skills.
 5. also learn the fundamentals of preparing supports, and proper care of tools. Specifically, students will be able to demonstrate how to prime a stretched canvas or masonite panel correctly using gesso. They will understand the effect of various brushes, brush techniques, including wash, drybrush, impasto and underpainting.
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5 Teaching and Learning Activities

6 Assessments

Method of Evaluation:

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

6.1 Marking Schemes & Distributions

- Participation is essential to your success in this course. Without it, it is not possible to create the sort of engaged, active studio environment in which good work flourishes. We will work together to determine what exactly this looks like and how we can best foster this in our shared virtual classroom.
- The class will meet synchronously using an accessible online platform.

Final Exam:

Final critiques are the equivalent of a final exam. Students are required to be present for the final critique, at which they will present their projects for discussion and review by their classmates and the professor.

6.2 Assessment Details

Value Scales (5%)

Due: Wed, Sep 23

Nine-step value scale.

Due for critique September 23.

Revise and submit for October 5.

Colour Work (10%)

Due: Wed, Oct 21

Intensity charts

Portrait_ two and five value self portraits on Mayfair (5%)

Due: Fri, Feb 23

Two and five value portraits

Famous Friends (15%)

Date: Wed, Oct 21

Two canvases (9" x 12") - reproduction and self portrait in the style and palette of selected 'famous friend'

Observational still life painting (15%)

Date: Wed, Nov 4

Critique November 4.

Revise and submit for December 4

Interior " the view from here" (15%)

Due: Wed, Nov 18

critique November 18.

revise and submit for December 4

Final project - figure in interior with objects (25%)

Due: Wed, Dec 2

Participation (10%)

7 Course Statements

7.1 Course Requirements:

Students will be graded according to the development of their work and their engagement with the course. This means:

- Complete assignments in time for critiques. There is time built in for revising work before submitting for grading - take advantage of that. And then, submit your work on time for grading. (Do your best, under the circumstances. The deadlines are there to keep you on track – each unit builds on the one before, so to succeed in the class, you need to complete the units in order, and get regular feedback on your progress.)
- Participate in critiques and class discussions (through Chat feature, voice, or in online discussion threads). This is how we will build our community.
- You can expect to devote a minimum of five additional hours per week to out-of-class assigned projects. And it will be worth it!

7.2 SUBMISSION REQUIREMENTS:

- Work will be submitted digitally this semester, using **Dropbox**. Note: We will review together how to document your work in a professional manner using your smartphone.
- Use the following jpeg naming convention: **lastname_assignment name** (e.g.: tap_value scale).
- If more than one image is required to properly represent a work; then add a field as follows: **last name_assignment name_detail 01**

7.3 CLASSROOM ETIQUETTE

- For the online element, we will review this as well as the relevant technology together in the first class meeting.

Should Public Health and University guidelines indicate that it is possible to use the Zavitz studios, then the following etiquette will be in place, in addition to all protocols established by Public Health and the university for safe use of shared spaces.

- Take care when storing wet paintings. Make sure that other works in the racks are not damaged.
- Clean up thoroughly at the end of every painting session. The room is shared by two classes, one of which includes some drawing projects. The studio works best when everyone does just a little more than their share of tidying and taking care.

7.4 Lab Fee

A compulsory materials fee of \$100 will be charged for materials provided in support of required course projects. This kit is designed to ensure equitable access by all students to the necessary materials to succeed in the course exercises and projects. The kit will be available for curb-side pick up. Out-of-town students can request the kit be shipped for a minimal fee.

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:

- six sheets of Mayfair paper (for value and colour exercises, and for two-and five-value portraits)
- Graphite stick (2B)
- Gesso (500 ml per person)
- two stretched canvases (9" x 12")(for famous friends)
- Masonite panels: (2 @ 14" x 18", 1 @ 24" x 32") (for post-midterm paintings)
- palette knife
- set of acrylic paints (warm and cool versions of primary colours plus black and white)
- 2" gesso brush
- three brushes (1" flat synthetic, #4 round, #6 filbert)

MATERIALS LIST – items to be provided by student (hopefully you will already have some version of this around and can use that. The specifics are not critical here. Use what you have on hand.)

- pencils, eraser*
- ruler*
- scissors*
- some kind of tape (scotch, painter's tape, whatever is already around)
- glue stick or some adhesive
- two containers for water - something like a peanut butter jar is a good size and height
- spray bottle (to keep acrylic paint from drying out)(e.g. -repurpose an empty windex bottle)
- Old shirt or apron – something so that your good clothes won't get dirty

Recommended (stuff to find, not buy)

- sketchbook (whatever you are already using is okay - or share this with another class - no need for a specific sketchbook for this course)
- old sheet, plastic tablecloth, or small drop cloth to protect the area in which you will be working
- empty box for your supplies - easy to access, easy to pack up
- lighting for where you work and for the still life - any desk lamp would work, or a cheap clamp light. Windows are good until it gets dark!

7.5 Note on Studio Access and Remote delivery for Fall 2020

All students registered in SART*2200 can complete this course entirely on an online basis. All assignments, discussion and evaluation will take place remotely.

While all course content for SART*2200 will be delivered remotely, Public Health and University guidelines may permit some limited access to the assigned studio spaces for this class for students wishing take the option .

The timetable for such access and the conditions under which it will be available are all TBA.

Any decisions regarding access to studios and on campus facilities will be in compliance with those guidelines. The primary purpose will be to ensure the safety of everyone involved.

8 University Statements**8.1 Email Communication**

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

8.2 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 (or designated person, such as a

teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

8.4 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.

8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of 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. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars
<https://www.uoguelph.ca/academics/calendars>