



SART*2200 Painting I

Fall 2022

Section(s): C01

School of Fine Art and Music

Credit Weight: 0.50

Version 2.00 - September 03, 2022

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 equip you 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 which will aid your own artistic direction for the future. The ability to create convincing form and illusionistic space can be used to share a personal vision. This is understood within both historical and contemporary contexts.

Throughout the semester, you will have the opportunity to learn important, long-term practical skills, such as: how to build a stretcher, how to set up an effective working space, and health and safety protocols. Just as importantly, by participating actively in class and taking advantage of access to the studio outside of class time, you will develop a supportive community of like-minded artists – connections that can extend well beyond the classroom and this particular semester..

We will look at both historical and contemporary work, see how they relate to each other and critically consider context and underlying assumptions. 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. It will be helpful if you have some experience with drawing from observation.

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 an illustrated 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. Don't miss these.

CourseLink will be the primary site for all course documents.

1.3 Timetable

Tuesdays and Thursdays, 2:30-5:20pm

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
Telephone:	5198244120ext56275
Office:	Zavitz 405

Office Hours: Office Hours: Tuesdays, 1:00-1:45pm (in person, ZAV405)

Office Hours: or on Teams by appointment.

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3 Learning Resources

We have access to an unbelievable wealth of online exhibitions, paintings (to examine closely), pre-recorded studio visits with artists, time-lapse videos and specific tutorials.

On Courselink you'll find a curated selection of such material to enhance your learning. These resources will allow you to supercharge your painting by seeing a range of work and approaches, and getting a feel for what interests you most.

4 Learning Outcomes

4.1 Course Learning Outcomes

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

1. 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.
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 knowledge of the historical precedents and theoretical discourses relevant to contemporary observational painting.
 5. 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.
 6. know how to establish a studio practice outside of a school environment. This includes setting up a workspace, applying health and safety guidelines to their practice, as well as developing an understanding of how they work best: motivation, focus, energy.
 7. document their work effectively using the technology they have at hand. This includes lighting, and post-production editing of documentation, as well as applying industry-standard labeling conventions to digital artifacts.
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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 both during and also outside of class time via Teams.

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: Thu, Oct 6

Due for critique: Thursday Sept. 15

Revise and submit in Dropbox: Tuesday, October 6

Portrait_ two and five value self portraits on Mayfair (10%)

Due: Thu, Oct 6

Two-value portrait due for critique: September 22

Five-value portrait due for critique: September 27

Revise and Submit to Dropbox: Tuesday, October 6

Colour Intensity Charts (10%)

Due: Tue, Oct 18

Due for Critique: Tuesday, October 4 (in-progress charts)

Revise and submit in Dropbox by Thursday October 18

Famous Friends (15%)

Date: Tue, Oct 25

Two gessoed (9" x 12") masonite panels: on the first, a full-colour copy of an existing portrait painting, and on the second, a self-portrait in the style and palette of your 'famous friend'.

Reproduction due for critique at our one-on-one midterm meetings (October 18 and 20)

Completed project (two panels) due in Dropbox October 25

Observational still life painting (20%)

Date: Tue, Nov 8

Due for Critique: November 8

Submit in Dropbox: November 15

Life Model painting (15%)

Due: Thu, Dec 1

Due for critique: December 1

Due in Dropbox: December 6

Figure in Interior (15%)

Date: Thu, Dec 1

Due for critique: December 1

Due in Dropbox: December 6

Include written 'inside-out' analysis of painting (details provided with assignment)

Professionalism (10%)

- Professional conduct in a shared studio looks like this: arrive on time, with the materials you need and preparations complete; clean up afterwards, and contribute however you can to discussions and critiques. It also means engaging with the projects, ideas and most of all, your peers.
- Participation is key to a dynamic studio classroom. Creative communities form and thrive in an environment that fosters curiosity, exploration, expression and conversation. Such an environment is co-created by all the members of the class. And it's the kind of environment that fosters terrific art.
- Professionalism also means having your work ready for critique days, and submitting work on time for feedback.
- Professionalism thrives outside of classroom hours too - by making use of the studio outside of class, you develop the skills and habits of working in and maintaining a shared workspace, and cultivate the joys of friendship, discussion and occasional silliness.

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 scheduled critiques. The critiques are designed to give you the feedback you need in order to ace the technical exercises. Take advantage of this - it makes a difference to the grade.

- Document and submit your work to Dropbox according to the Due dates on the schedule. Work is due at 11:59pm on the date listed.

Each unit builds on the one before, so to succeed in the class, you need to complete the bootcamp exercises on time and in order. Regular feedback through the scheduled critiques will help you to master these quickly so that you can apply these skills to the more challenging and creative work of the second half of the semester.

- Participate in critiques and class discussions. Be curious and supportive and ambitious!
- 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 critiqued in person, during class time.
- To submit work for grading, document it and upload to the appropriate Dropbox folder.

7.3 STUDIO-CLASSROOM ETIQUETTE

The guidelines below are 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 a shared space. 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 \$125 will be charged for materials 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:

- 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)
- Masonite panels
- Gamsol
- Rags
- Glass palette with beveled edges (custom fit for our painting tables)
- Figure painting sessions (life model)

MATERIALS LIST – items to be provided by student

- set of acrylic paints
- Option A (basic)
 - WHAT TO GET:
 - primary colours plus black and white , as found in introductory kits like that made by Basic or Amsterdam
 - PRO: easy and cheap, and the tubes are quite large
 - CON: limited range of mixing possible, and doesn't support critical learning experience with colour temperature.
- Option B (warm and cool-biased primaries, plus black and white)
 - PRO: wider range of colour mixing possible. Supports better understanding of colour temperature.
 - CON: smaller tubes and a touch more expensive
 - WHAT TO GET:
 - large tube titanium white (100 ml or more)
 - 40 ml tubes of:
 - cadmium yellow pale hue (or lemon)
 - cadmium yellow middle hue (NOT deep - it's too orange)
 - cadmium red light hue

- alizarin crimson (or magenta, or rose madder)
 - cobalt blue
 - ultramarine blue
 - ivory black
- palette knife for mixing paint (Metal blade is best)
- four brushes (1" flat synthetic, #2 round, #4 filbert, #6 bright or flat)
- 2" gesso brush
- pencils, eraser*
- ruler*
- scissors* or Xacto knife
- painter's tape
- glue stick or other good adhesive
- After midterm, you will also require a basic set of oil paints (large tube of white, plus primary colours, or, as above, warm and cool versions of primary hues) Use the same list as for the acrylic paint.
- Supports:
 - All supports for work before midterm are provided by the lab fee (paper, masonite panels)
 - We will work on stretched canvas after midterm. Dimensions for these will be provided at the beginning of term. You will build one of these, the other two you can purchase. You will also have the option to continue to work on larger masonite for the latter two.

Recommended (stuff to find, not buy)

- 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
- Sketchbook (whatever you are already using is okay - or share this with another class - no need for a specific sketchbook for this course)
- Box for your supplies - easy to access, easy to pack up and carry

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 make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

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>

8.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email.

This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

8.10 Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g.. final exam or major assignment).

8.11 Covid-19 Safety Protocols

For information on current safety protocols, follow these links:

- <https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safe-return/>
- <https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>

Please note, these guidelines may be updated as required in response to evolving University, Public Health or government directives.
