ART 022 BEGINNING PAINTING
This course is an introduction to the methods and problems of painting in oil. Art 022 is an Area C4 course (Further Studies in Arts and Humanities) in the General Education Program. Prerequisite: Beginning Drawing (ART 020A or its equivalent)

COURSE DESCRIPTION:
This course is a place to find the excitement and challenges of learning the process and practice of painting. It will give you the chance to find pleasure, encounter problems to solve, challenges to overcome, and ultimately to sustain a fulfilling creative journey of self-discovery and self-confidence. Learning to paint, though not as easy as it appears, is ultimately a rewarding travel. This painting class will emphasize basic fundamentals: composition, volume, color theory, glazing, scumbling, alla prima, blending, light, space, landscape, still life, etc. A variety of techniques and materials will be explored. Students will be introduced the basic vocabulary of painting. Students will learn to paint from observation and from their imagination. Students will be exposed to classical masters as well as working artists of today. We will also engage in critical discourse where relevant. Articles will be assigned, artist videos will be viewed, and field trips to galleries/museums will occur as necessary. At the beginning of each class, occasional painting demos will come to pass. It will give you the opportunity for intensive studio work towards the completion of an annotated portfolio, and homework assignments to help you develop what you learn and practice in the studio to build your observational muscles and aid you in developing ideas and confidence in your vision. While most of what is taught in painting classes emerges from a rich and exciting western tradition of technique, space and representation, we will also delve into the Eastern tradition of Zen picture making, as a means to challenge expectations and traditions of space and representation and to explore a different physical process and cultural painting practice. As Zen in American culture is widely misunderstood (because of Orientalism) as “laid back” and “hands-off” and “new-age spa relaxation,” it is important to note that exploring non-western/non-American approaches is none of the above, and it is not a content-only aspect of art making. It is a process based approach and a physically enacted approach (i.e., it involves a history and practice of mind disciplining techniques useful for training as an artist (and therefore has hybrid process-product application to other art forms). Zen art practice also values a relationship between physical action and representation (such as you might find in the process of making or choreographing a modern dance piece). It is, therefore, an ongoing practice and process of dialogue, not simply a discrete single topic exercise.
ART PRACTICE: THE STUDIO
This course will introduce you to the model the working studio space. The studio is a space in which to discover and to develop your personal vision, in the case of a studio course, to create dialogue with your peers, and to learn how to set up a practice and a habit of combining your own ideas with the tools necessary to make and to assess critically the painting process, form, and content. It is a place of joy and a space of discipline. It is a space to learn what it means to work as an artist and to grow in every way. Your presence and participation is critical for the success of your own work, your sense of accomplishment, and your self-confidence.

OBJECTIVE/OUTCOMES:
1.) To understand the process of painting as an exploration of visual language. 2.) To explore the fundamental materials and techniques of oil paint. 3.) To create an understanding of the relationship between content and form. 4.) To understand and create works in historical/cultural and contemporary context. 5.) To understand and practice the process of observation. 6.) To consider western and eastern practices of painting and their different outcomes. 7.) To find pleasures and problems in the work of a new practice.

EVALUATION: -Based on following course requirements: 1) class attendance (unexcused absences will not be acceptable), 20%; 2) participation in class discussion, 15%; 3) completed assignments and individual development, 50%; and 5) additional homework, 15%. -1 written assignment—demonstrating a grasp of language and ideas used in critiques and readings will be required as well as additional homework for building skills. -Mid-term critique of works completed and in progress (in studio work, homework assignments). -Final Exam and critique of works: An annotated portfolio of all studio paintings, and homework assignments, due by the end of the semester. For your final project presentation, you will be required to present for class critique your work as an annotated portfolio. The annotated portfolio will consist of the paintings presented as a body of work in an aesthetically presentable structure that matches your vision. Please write a brief overview of the body of work and an annotation (no more than a few sentences) about each work, stating why the piece is important, its strengths, what you think needs improving, and where you want to take it beyond this course.

ATTENDANCE AND MAKE-UP POLICY: Attendance is required. Your success in the studio course depends upon direct and active participation—by using the class time as your studio time. Make-up work will not be accepted without documented evidence of extenuating circumstances such as medical circumstances. Please be ready to work, and show up regularly and on time. More than 2 unexcused absences will result in a reduction of your grade. More than 2 late arrivals and 2 early departures will result in the equivalence of 1 class absence.

ADD/DROP POLICY: Please refer to http://www.csus.edu/schedule/Fall2010Spring2011/
COURSE FEE: $25
When you register for a class requiring a course fee, the charge will appear on your Sac State student account. If you drop the class by the Census Date, the fee will be reversed. Lab fees can be paid online, in person, or by mail. You will not be dropped from a class due to non-payment of course lab fees. The hold will prevent you from registering from future semester and getting transcripts and diplomas. When an overdue course lab fee is paid, the hold will automatically be removed. For further questions, visit Admissions and Records Counter, Lassen Hall. We will use the Course Fees to purchase materials for work on individual projects and for demonstrations.

DISABILITY SERVICES:
If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008, 916-278-6955. Please also discuss your accommodation needs with me after class or during my office hours.

REQUIRED TEXTS: required articles will be handed out in class; use of smarthistory.org requires access to the internet): -http://smarthistory.org/: You will be required to research a particular topic, view a video (on the site) and write about it. You will be required to cross check your web reference with University library materials. Art Books are located on the 3rd Floor (art: “N”; drawing: “NC”; painting: “ND”)
-Excerpt: Awakawa, Yasuichi, translated by John Bester, “Brushmarks of Infinity,” in Zen Painting, Kodansha International, LTD., 1970 - Ralph Mayer, The Artist’s Handbook of Materials and Techniques (1991), 5th Edition, Viking Press; readings will be expected as needed per class assignments. Art Books and Handouts will also be brought to class to look at reproductions of works by classical Masters and contemporary working artists. Please be prepared to recite any required readings for a written pop quiz. Suggested reading:
-Dave Hickey, Air Guitar, Smart Art Press

LOCKER POLICY:
Lockers are available in the ground-floor breezeways. Priority is given to ceramics students for the first two weeks. Lockers must be signed out through the Art Department (Kadema 185). To sign out a locker, a student must bring in a current printout of their My Sac State account showing there are no outstanding charges for lab fees. Lockers must be emptied no later than the end of the last week of the semester. Any materials found in lockers after that date will be removed and discarded. Any student unable to empty their locker by the deadline must contact both the instructor and the Art Department office staff in writing prior to the last day of finals week.

ALL ELECTRONIC DEVICES:
Please turn them off during class.

SNACKS:
Please enjoy only beverages in class; save a snack for the class-break, outside the studio.
DISABILITY SERVICES:
If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester.

REQUIRED MATERIALS:
- Drawing board 20” x 30” or larger Sketchbook
- 2B graphite pencil and large eraser
- Paper towels or cotton rags disposable palette
- Palette knife Odorless mineral spirits Jars, some wide-mouth Smock or apron, shirt
- Vinyl gloves
- Gesso (at least one quart)
- Assortment of inexpensive bristle brushes (1/2”, 1”, 2”) for oils, round-tip and flat-tip ---
- One house-painting brush Damar Varnish
- 2 oz. jar Empty coffee can
- One sheet medium sandpaper
- Refined linseed oil, 2 oz. jar
- Six primed canvases or masonite boards

-Oil Colors: Alizarin Crimson Cadmium red, medium Cadmium yellow, medium Viridian green, Ultramarine blue

Art Supply Sources in Sacramento, online, or mail order: Art Ellis, 2508 J. Street, 448-1875 University Art, 2601 J. Street, 443-5721 Utrecht, 1612 Howe Ave., 641-6400 Aaron Brothers, 2345 Arden Way, 924-8831 Dick Blick; www.dickblick.com
Cerulean blue Cobalt violet
Titanium white
Burnt sienna, Burnt umber, Prussian blue
Daniel Smith (800-426-6740); www.danielsmith.com www.eNasco.com

Schedule (this is flexible and will be adjusted to serve the needs of the class):

Week 1: Introduction
T 8/31
TH 9/2 Bring required materials and be ready to work! We will discuss the basics of setting up your studio space (easels, taborets, etc., and procedures for cleaning brushes

Week 2: Discussion of technique; value scales; first assignment: black/white painting
T 9/7
TH 9/9

Week 3: Continue black/white painting, discussion of relation between this traditional beginning western art training exercise and a Zen ink exercise; homework, try Zen ink gesture at home and bring to class next week; handout: reading on Zen painting
T 9/14
TH 9/16

Week 4: Second assignment: still life (in a realist style); Intro to under-painting and glazing
T 9/21
TH 9/23
**Week 5:** Continue still life painting; slide presentation
T 9/28
TH 9/30
**Week 6:** Third assignment: self-portrait of how you see yourself in the world (in a surrealist style)
T 10/5
TH 10/7
**Week 7:** Continue self-portrait; article to read; discuss writing assignment
T 10/12
TH 10/14
**Week 8:** Fourth assignment: abstract painting; Introduction to Color Theory (Johan Itten, Hans Hoffman, Josef Albers) the objective is to explore color and forms which are not recognizable; discussion of these eastern-western linked processes and traditional zen process and practice
T 10/19
TH 10/21
**Week 9:** Continue abstract painting; class discussion reviewing concepts and sketchbooks; writing assignment due
T 10/26
TH 10/28
**Week 10:** Work on in-progress assignments; **MID-TERM PORTFOLIO REVIEW** (Consists of 1.) Black and White Painting; 2.) Still Life Painting; 3.) Self Portrait; 4.) abstract painting; Homework: do the research for your 5th assignment and be ready to work on it in studio class by Week 11 (next week). Please see Week 11 schedule for details.
T 11/2
TH 11/4
**Week 11:** Fifth assignment: research a painter you admire and make a copy of one of his/her paintings as closely as possible (you are required to use www.smarthistory.org and cross check the reliability of your findings on this internet database with the holdings in the University Library). In studio: work on the “copy” that you have researched on smarthistory.org/University Library. Please feel free to explore non-western art practice as an option for your assignment.
T 11/9
TH 11/11-NO CLASS: VETERENS DAY
**Week 12:** Continue 5th assignment; Philip Guston video; article to read, consider Guston in relation to Zen
T 11/16
TH 11/18
**Week 13:** Sixth assignment: individual projects (whatever you want to paint); discussion of content/form
T 11/23
TH 11/25--NO CLASS: THANKSGIVING HOLIDAY
**Week 14:** Continue individual projects
T 11/30
TH 12/2

Week 15: Finish final projects; **FINAL CRITIQUES FOR FINAL INDEPENDENT PROJECTS** (This is a detailed critique of your open ended project. The project should reflect an integration of your own vision and implementation of painting techniques learned in the class. It should be presented as a portfolio of a body of work with short commentary on it. You are also expected to articulate clearly the philosophical, technical, and intuitive ideas behind the work. You are also required to address strengths and area in need of improvement).

T 12/7

TH 12/9—LAST DAY OF CLASS: **FINAL PORTFOLIO REVIEW**

**California State University, Sacramento Art Department**

**STANDARD GRADING RUBRIC FOR ART STUDIO COURSES**

**Excellent Work (A)**

(90 - 100%) Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity. Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. For written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

**Better Than Average Work (B)**

(80 - 89%) Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity. Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents research and is reasonably well written and suitably presented.

**Average Work (C)**

(70 - 79%) Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated. Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and
research, the student makes a modest effort as evidenced by a satisfactory presentation/document. Research may be incomplete, or lacking in organization.

**Below Average (D)**
*(60 – 69%)* Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents faulty or negligible research and is not well written and/or presented.

**Failing (F)**
*(40 – 59%)* Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated. Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents faulty or negligible research and is not well written and/or presented.

**Incomplete (I)**
Incomplete: Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an “I” grade is to be awarded. A grade of incomplete will be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing the work. The period allowed for completion is described in the petition for the incomplete and must be determined by the faculty member granting the grade (the University maximum is one year). In effect, the petition is a contract between student and faculty.

**Withdrawal Unauthorized (WU)**
The WU grade is assigned by the instructor if student withdraws from the class without notification, or fails to attend after University assigned deadlines. It is treated like an F in GPA calculations but, under some circumstances, can be removed by petition.

**Authorized Withdrawal (W)**
The “W” grade is assigned by the University if a student formally withdraws from a course after the University’s census date, but within the deadlines (a “W” cannot be assigned by instructor).