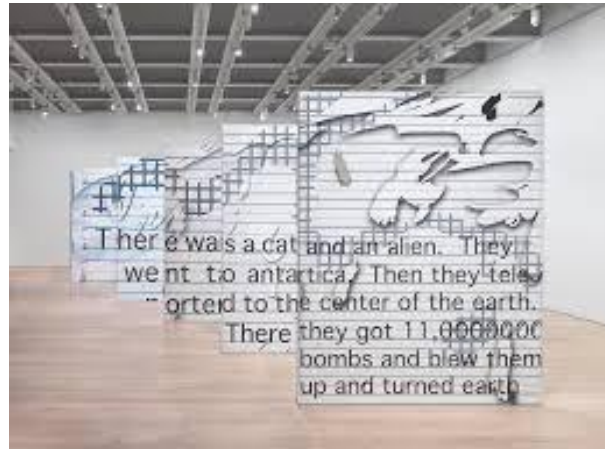


## Painting, Object, & Form



## COURSE DESCRIPTION

This is an intermediate course investigating the physicality and objecthood of painting—beyond imagery. Students will construct large-scale and unconventionally-shaped canvases as well as explore installation design, color theory, and optical problem solving. This class is open to varying painting techniques utilizing oil paint, acrylic paint, and drawing mediums. This course will explore the history of large-scale imperialist paintings through modernist and contemporary works.

Prerequisite(s): any 1 intermediate painting course and any 1 beginning sculpture course.

## COURSE OBJECTIVES

Upon successful completion of this course students learn:

- the technical skills needed to construct stretched canvases of various shapes and sizes
- optical problem solving, including forced perspective
- How to utilize scale and the viewer's relationship to paintings effectively
- About the major historical and contemporary movements in installation painting and painterly sculptures

Required Readings & Videos:

*Art and Objects*, Graham Harman (fPDF)

Matt Keagan on Ann Truitt and Felix Gonzalas Torres [https://www.youtube.com/watch?v=\\_Z7bogs8Kmc](https://www.youtube.com/watch?v=_Z7bogs8Kmc)

The Real Gaze – Todd Gowan (PDF)

Todd Gowan – Phallus <https://www.youtube.com/watch?v=Bf5b2E8kVMw>

Foucault Reader (PDF)

Artists:

Ann Truit

Kehinde Wiley

Peter Rubens

Jaque Louis David

Laura Owens

Frank Stella

Joey Frank

Ron Gorchov

Elizabeth Murray

Ellsworth Kelly

**MATERIAL LIST: (Materials required will be determined by student project designs and if class will have access to woodshop for constructing canvases and studio fee allocation)**

### **CLASSROOM RULES**

1. No phones or headphones permitted outside of free studio time or without necessary accommodation. We will vote on a playlist to listen to during class on a boom-box.
2. Eating is permitted in class as long as you wash your hands first—please don't accidentally eat oil paint or solvents.
3. If you finish your assignment in class, you get to start another assignment or exercise!
4. Elaborating on rule #3, you may not leave until class is over. Penalty is a tardy.
5. We will take a 10 minute break in the middle of class.
6. Remember to talk to your studio neighbors and look at your peer's work—make friends!
7. Studio cleanup begins 10 minutes before class ends.

### **ENVIRONMENTAL HEALTH and SAFETY GUIDELINE: \*\*IMPORTANT\*\***

The pigments of paints and other art materials we use are toxic. The following guidelines are very important to keep a healthy environment and failure to keep safety rules will result in your being dropped from the class.

1. Keep work areas clean, and avoid breathing particulate dust from sawdust, pigments, and especially pastel, as some pigments in pastels may be hazardous.
2. Spray paints and Spray fixatives are NOT permissible in the classroom.

### **SCHEDULE**

#### **Week #1 Introduction**

Day 1- Lecture: Introduction to Installation painting and syllabus review

Studio Exercise: create preliminary drawings of potential painting installations

Day 2- Lecture: triangular 2-sided painting, safety overview

Studio Exercises: create studies of 2-sided paintings on bristol paper

Homework: create 5 bristol paper studies using bristol paper folded in half

## **Week #2 Two-Sided Painting**

Day 1- Lecture: triangular prism stretched canvas design

Studio Exercise: create a 2-side canvas stretcher bar design and begin construction

Homework: continue canvas preparation

Day 2- complete construction, canvas preparation, and preliminary design for 2 paintings

Homework: complete canvas preparation including 3 coats of gesso and start preliminary drawing on canvas.

## **Week #3 Two-Sided Painting**

Day 1- work day

Day 2- work day

Lecture: Forced Perspective & Optical Illusions

Homework: create a new design for 2-sided canvas demonstrating forced perspective

## **Week #4 Two-Sided Painting - Forced Perspective**

Day 1- work day

Day 2- Studio Exercise: begin construction of 2-sided canvas

Homework: finish constructing 2-sided canvas and complete canvas prep (3-layers of gesso)

## **Week #5 Two-Sided Painting - Forced Perspective**

Day 1- work day

Day 2- work day

Homework: watch "The Price of Everything"

## **Week #6 Two-Sided Painting - Forced Perspective**

Day 1- work day

Day 2- Lecture: Critique Etiquette

- work day

## **Week #7 Mid-Point Critique**

Day 1- Critique group A

Day 2- Critique group B

## **Week #8 Three-Sided Painting**

Day 1- construct a canvas with three sides

Homework: continue constructing canvas

Day 2- work day

Homework: watch [https://www.youtube.com/watch?v=\\_Z7bogs8Kmc](https://www.youtube.com/watch?v=_Z7bogs8Kmc) Matt Keegan on Anne Truitt

## **Week #9 Three-Sided Painting**

Day 1- Lecture: Interaction between paintings

- work day

Homework: create a tinkercad account and learn the basic functions of adding and manipulating 3d-shapes. Create a 3D model of paintings in a "room"

Day 2- work day

Homework: make 2 stretched canvases: one wall painting and one two-sided free standing painting

### **Week #10 Two Paintings**

Day 1 - work day

Day 2 - work day

### **Week #11 Two Paintings**

Day 1- work day

Day 2 - Lecture: Final Project

Lecture: Kehinde Wiley and Laura Owens

-work day

Homework: draw 5 sketches for an installation of multiple paintings and 3 drawings on Tinkercad to show the paintings in space. Utilize multi-sided canvases and wall canvases.

### **Week #12 Final Project - Multiple Paintings - Scale**

Day 1 - construct multiple canvases

Day 2 - work day

Homework: continue constructing multiple canvases

### **Week #13 Final Project - Multiple Paintings - Scale**

Day 1 - work day

Day 2 - work day

### **Week #14 Final Project - Multiple Paintings - Scale**

Day 1- Lecture: Amy Sillman & Art Criticism

- work day

Day 2- work day

### **Week #15 Final Project - Multiple Paintings - Scale**

Day 1 - Work day

Day 2 - work day

### **Week #16 Final Critiques**

Day 1 - Final critiques group A

Day 2 - Final Critiques group b

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**University Policies....**

## **ATTENDANCE POLICY**

It is the responsibility of every student to be in class on time every day, ready to work. Students who skip the class are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials.

1. A maximum of 3 unexcused absences will be allowed without consequence. More than 3 absences will result in the lowering of the final grade by one letter grade per additional absence. (i.e. from A- to B+ for 4 absences, from A- to B for 5, etc). Excused absences require a note (dr. note) and prior notice.
2. 6 or more absences equal automatic failure
3. 3 tardies equal one absence
4. Critiques are important and participation is graded. It is not recommended to use one of your three absences on a critique day.
5. If you know that you will be absent on a given date you should notify the professor ahead of time.

## **ASSESSMENT CRITERIA**

Studio assignments will be evaluated on multiple levels including 1) Evidence of effort; 2) Technical skill; 3) Presentation and craftsmanship 4) participation and attendance in class

Final Grade = 100%

Assignments = 50%

Homework = 20%

Attendance = 20%

Participation = 10%

## **GRADING SCALE**

A+: 100 – 96.5 points   A: 96.4 – 92.5   A-: 92.4 – 89.5

You have to reserve for outstanding bodies of work and to complete all assignments beyond expectations. You should show a very professional manner in class discussions, presentations, and critiques. No more than 3 absences and 3 tardies.

B+: 89.4 – 86.5 points   B: 86.4 – 82.5   B-: 82.4 – 79.5

You should thoughtfully and carefully complete all projects and assignments. You have to show significant improvements in your techniques and in understanding concepts.

C+: 79.4 – 76.5 points   C: 76.4 – 72.5   C-: 72.4 – 69.5

You should complete all projects and assignments.

D+: 69.4 – 66.5 points   D: 66.4 – 62.5   D-: 62.4 – 59.5

Poor works and attitude, without much improvement by the time the course ends

F: 6 absences or more, Academic Dishonesty.

I: incomplete

For details of the policy, go to <http://www.ugs.usf.edu/catalogs/9900/gradetc.htm>  
[Links to an external site.](#)

### **ASSIGNMENTS POLICY**

If you miss class, you are responsible for getting the assignment from your classmates. You spend roughly 6 hours per week outside of class time on assignments for this course. If you fail to do the assignment, it will result in a lower grade and your possible failure of the class. If you are absent on a day when an assignment is due, the assignment must be in the classroom by your classmates or submitted online before the due date. Exceptions include excused absences and pre-approvals.

Late homework submissions receive a one letter grade demotion. Late homework submissions are not accepted one week beyond the due date without pre-approval.

### **GROUP CRITIQUES POLICY**

Critiques are subjective but not personal. We will discuss and give feedback about all classwork we've done through group and individual critiques. Everyone is to participate and aim for a balance between being supportive and honest with one another.