

USCRoski

Painting 420: Topics in Advanced Painting

Units: 4.0

Fall 2018, Mon/Weds 2:00-4:50

Location: HAR 201

Instructor: Keith Mayerson

Office: Harris 117B

Office Hours: By Appointment (in class or via email)

Contact Info: Keith.Mayerson@usc.edu

Course Description

The course is designed in the hope of exploring what painting might be and how it might perform in the "Post Post Modern" age. The class will investigate and deeply focus on the work of the students to help them achieve the production of their own great artworks. Students will work on projects in class that are of interest to you, and we will work collectively to solve formal problems, build skills, and address issues that will help to create significant works for the individual artist.

Learning Objectives

It is the hope of this class to educate the student in the skills and techniques of oil painting and in creative problem-solving, enabling the student to work to master their medium, while also inspiring the student to be able to use painting as a vital means of expression to strengthen their artistic voice.

Prerequisite(s): 1 from (FA 305 or FAPT 305)

Co-Requisite (s): none

Concurrent Enrollment: none

Recommended Preparation: any painting, drawing, graphic design, and art history classes

Course Notes

This is a critique class, and all students are expected to participate--both by the public presentation of your work, and by your suggestions and discussion. Only constructive critique will be allowed--any off-hand remarks, insults, or otherwise damaging or malevolent comments will be considerations for immediate expulsion from the class. In addition, no racist, misogynist, homophobic or otherwise bigoted remarks or work will be allowed in this course. I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a class atmosphere.

Please refer to the [school handbook](#) for more information, as this class applies to all mentioned:

All USC students are automatically held to these codes of conduct, which include everything from academic violations such as plagiarism, to non-academic violations such as sexual harassment and demonstrations on campus.

Pages in particular in which to focus:

[General Disciplinary Principles and Procedures](#): p.17 and following

[Free Expression and Dissent](#): pp.56-66

[Code of Conduct](#): pp. 68-80

Required Readings and Supplementary Materials

Thomas McEvilley's "On the Manner of Addressing Clouds" (handout). There will be more readings and handouts given during the course of the semester, based on student work and inspirations that you will be expected to read and discuss, in the manner prescribed in class.

Materials: Please see materials information at the end of this syllabus.

Description and Assessment of Assignments

You are required to make a MINIMUM of SEVEN significant paintings during the course of the semester. In lieu of ONE of these, however, should you choose to want to make a significant "magnum opus" that would

be a large/dense/rich painting that may take the same period as 2 paintings to complete, you can do this with the advanced approval by the professor. The primary rule in this course is that you care about what you do, work hard, learn, and make paintings that you enjoy (and that have some meaning for you). In addition to the above, you are expected to write a one-paragraph (minimum) response for each of paintings you generate in class. These can be as formal or as casual as you wish, but they must show that you have created the work in a thoughtful manner, with the content of the work and the meditation of creating the work guiding your methods, with references to outside texts, artists and artwork, and ideas that might have inspired you during the creation or the finish of your painting. These will be due upon the day for that painting's critique. For the midterm, your response should not only address your third painting, but how all three works you have created build upon one another. For the final, you are expected to address not just your last painting, but to summarize how all the works created in class relate to one another, culminating in a cohesive (and/or eclectic) body of work--your final response can also act as your artist statement for Roski (and for the beginnings of your artistic career!).

You need to have AT LEAST three references per painting! Ostensibly, this would be photographic reference for image making--these need to be printed out on good paper with great reproduction quality (I recommend photos printed on glossy paper, the largest size possible), not just images on your cel phone, or computer/screen (which are terrible for referencing on a screen instead of being printed out). For abstract/conceptual work that doesn't involve visual reference, I still want you to reference artists, articles, or any text or idea, and to bring in the "proof" of your research (these all can be pasted into your sketchbooks, and will act as at least one page of your sketchbook requirement)

Lastly, each student is required to keep the aforementioned sketchbook, and to make sketches of anything (or notes, or paste references) of anything they want, but hopefully referring to your paintings. Sketchbooks should be brought to every class and will be checked periodically, and should act as a log for your ideas and inspirations. I also need to be able to write on a neutral/back page/etc. for references I will give you and expect that you follow up with these.

Grading Breakdown

Grades will be judged on the completion of all assignments, and on the basis of each individual's growth, dedication, and investigation in their own work--not on how each individual compares with each other. You are only competing with yourself in the class, and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities to mature as an artist.

<i>Assignment</i>	<i>Points</i>	<i>% of Grade</i>
Preparedness and attendance	10	10
Participation and discussion	10	10
Responses	10	10
Sketchbook	10	10
Artwork	50	50
Final (paintings and reponse)	10	10

Assignment Submission Policy

This is both a studio and a group critique class. You are expected to work quietly on workshop days on individual paintings that you bring to completion. For critiques, the paintings are required to be "finished", and presented in a formal manner that makes them significant and honors your work.

Additional Policies

If, for whatever reason, you are unable to make it to class on time on a regular basis I ask that you seriously consider not taking this course. Our time is limited, and if you are consistently late, it will be extremely difficult for you to understand what we are doing or to make up the work. YOU MUST SHOW UP ON TIME, AND WORK IN CLASS FOR THE DURATION OF THE CLASS.

NO LATE WORK, WILL BE GRADED, ACCEPTED, REVIEWED, OR CRITIQUED EXCEPT FOR HEALTH REASONS WITH WRITTEN DOCTOR'S EXCUSE. NO EXCEPTIONS. YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK.

This is a preliminary, "game plan" syllabus--extra exercises, challenges, etc. May be added/deleted as seen fit. Also, all paintings must be created from stretchers built by the individual student.

All students are required to complete any reading assignments, in addition to participating in group critiques and discussions.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 M 8/20	Introduction	Read "On the Matter of Addressing Clouds", fill out questionnaire for 8/30. Fill out access forms and also bring in for 8/30. Prepare Presentations.	Weds. 8/22
W 8/22	Student Presentations: 10 min each max. Composition Basics: The Gag Cartoon Materials discussion Building Stretcher demo	Gather materials, begin working on first painting	Weds. 9/12
Week 2 M 8/27	McEvilly/Questionnaire Discussion McWorkshop/Individual critiques	work on first painting	Weds. 9/12
W. 8/29	Workshop/Individual critiques	work on first painting	Weds. 9/12
Week 3 M. 9/3	Labor Day/No Class	work on first painting	Weds. 9/12
W. 9/5	NO CLASS/KEITH SHOW IN BERLIN		
Week 4 M. 9/10	Workshop/Individual critiques	work on first painting	Weds. 9/12
W. 9/12	First Painting Critique Response Due	work on second painting	Weds. 9/26
Week 5 M. 9/17	Workshop/Individual critiques	work on second painting	Weds. 9/26
W. 9/19	Workshop/Individual critiques	work on second painting	Weds. 9/26
Week 6 M. 9/24	Workshop/Individual critiques	work on second painting	Weds. 9/26
W. 9/26	Second Painting Critique Response Due	work on third painting	Weds. 10/10
Week 7 M. 10/1	Workshop/Individual critiques	work on third painting	Weds. 10/10
W. 10/3	Workshop/Individual critiques	work on third painting	Weds. 10/10

Week 8 M. 10/8 W. 10/10	Workshop/Individual critiques MIDTERM Third Painting Critique --with all 3 paintings present Response Due	work on third painting work on fourth painting	Weds. 10/10 Weds. 10/22
Week 9 M. 10/15 W. 10/17	Workshop/Individual critiques Workshop/Individual critiques	work on fourth painting work on fourth painting	Weds. 10/22 Weds. 10/22
Week 10 M. 10/22 W. 10/24	Fourth Painting Critique Response Due Workshop/Individual critiques	work on fifth painting work on fifth painting	Mon. 11/5 Mon. 11/5
Week 11 M. 10/29 W. 10/31	Workshop/Individual critiques Workshop/Individual critiques	work on fifth painting work on fifth painting	Mon. 11/5 Mon. 11/5
Week 12 M. 11/5 T. 11/6 W. 11/7 Thrs. 11/8	Fifth Painting Critique Response Due ELECTION DAY—PLEASE VOTE!!! Workshop/Individual critiques VISIONS AND VOICES--	work on sixth painting work on sixth painting Subverting Power: Cartoons, Comics, and Culture An Evening with Art Spiegelman and Françoise Mouly in Conversation with Michael Silverblatt	Mon. 11/14 Mon. 11/14 Thursday, November 8, 2018 at 7 pm Bovard Auditorium (ADM) 3551 Trousdale Parkway, Los Angeles, CA 90089
Week 13 M. 11/12 W. 11/14	Workshop/Individual critiques Sixth Painting Critique Response Due	work on sixth painting work on final seventh painting, artist statement	Mon. 11/14 Fri. 12/7
Week 14 M. 11/19	Workshop/Individual critiques	work on final seventh painting, artist statement	Fri. 12/7

W. 11/21	THANKSGIVING BREAK		
Week 15 M. 11/26	Workshop/Individual critiques	work on final seventh painting, artist statement	Fri. 12/7
W. 11/28	Workshop/Individual critiques	work on final seventh painting, artist statement	Fri. 12/7
M. 12/3? FINAL F. 12/7 2-4 pm	OPEN STUDIOS CLASS SHOW FINAL CRITIQUES CLASS PARTY/SHOW	 FINAL RESPONSE DUE	

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

FYI Oil Painting Materials LIST

(the following is for beginning to advanced students, for advanced painting classes you may have already your own materials, which could be fine and I'll go over individually with you):

Oil painting (and really, painting in any medium) is not cheap. For beginners, cut corners by purchasing the least expensive materials (with a few exceptions)--you can always upgrade later (and believe me, with painting, the sky's the limit). If you have hand-me-down materials, use them (although oil paint is required). Also, sharing materials might be a great idea.

One of the cheapest and best sites for paints and paint supply is The Italian Art Store, (www.italianartstore.com).

Paints

Again, you are encouraged to go cheap. Winton, the student grade brand made by Winsor Newton is decent. You might also want to try Sennelier, Gamblin, Rembrandt or Grumbacher student grade. Most student grades are fair, if you want to go fancy, you get what you pay for (as printed on a tube, *hue* is generally an approximation of true color pigment, *color* is the real pigment, which can get really pricey. The better the quality of paint, the more it can be broken down, and the more brilliant and saturated the color. Different brands carry similar colors, and may vary brand-to-brand on what they call them, I've try to cover the different titles (or substitutions) for most brands. Old Holland paints are the best, but the most expensive. Advanced students might try GAMBLIN, Schminke (good pigment, though mixed already with damar), and Winsor & Newton. Try to cover this basic list--if you are inspired by additional colors, by all means, throw them in.

Painting kits are sometimes good, put together by the various companies for discount prices. Sennelier makes a good cheap painting kit. Otherwise, make your own with these colors (I recommend NOT getting greens, browns, blacks).

1. Titanium (or Zinc, or Titanium/Zinc mix) White (you probably will want a larger tube of this)
2. Cadmium Yellow Pale(or Light) Hue
-or Lemon Yellow
3. Cadmium Yellow Deep Hue
-or Brilliant Yellow
4. Cerulean Blue Hue
-or Cobalt Blue Light (hue, probably)
5. French Ultramarine
6. Alizarin Crimson
7. Cadmium Red Hue
8. Cobalt Violet Hue (or light)
9. Yellow Ochre

Optional

Flesh
Prussian Blue
Permanent Rose

or.....?

Permanent Green Light

-or Emerald Green

Phthalo Green

-or Viridian

Burnt (or raw) Umber

-or Burnt Sienna

Ivory Black

Mediums

You use a medium to break down/expand paint and make it fluid (also for a myriad of various effects, textures, glazes, surfaces, etc.) Cheap turpentine is nasty, bad for you and everyone's health, and not allowed in the studio. If you must mix your own medium, you can use artist grade turpentine (expensive in little glass bottles) mixed with other mediums with the lid tight on the jar—but I would much rather you don't!

1. Liquin (a drying agent in addition to medium that makes paintings dry fast, made by Winsor & Newton) 75m or 250m.
2. Winsor and Newton Painting Medium 75m (or 250m) or Old Holland Painting Medium
-or try mixing your own 1/3 1/3 1/3 (with good quality Turpentine, Stand Oil, and Damar)

For advanced students, I recommend WALNUT OIL from KREMER or Black Oil (but its DANGEROUS--uses BLACK LEAD, available at Kremer Pigments www.kremerpigments.com, 247 W 29th St # 1, New York - (212) 219-2394) and Old Holland Medium.

Brushes

There are brushes for every kind of medium--make sure they state they are good for oil paint! You might want to get one of the inexpensive starter pack collections. Again, the sky's the limit for brush prices (real sable and other animal hair brushes keep their points better and have greater strength, but are really expensive--the cheap, synthetic (or cheap real bristle) types are fine for this class.) Depending on what kind of work you already do (super fine and detailed or brazen and action-packed) you might want to get smaller, or larger brushes. You might want to throw in a larger bright or round for bigger areas or paintings. I only use Manet synthetic brushes, only rounds, in all sizes (available only online at www.italianartstore.com)

REQUIRED: SMALL ROUND BRUSHES ((round hairs that come to a tip--for a variety of decorative strokes, details, lines--probably the brushes you will use most)—0, 1, 2, AND 3

Also—try to experiment with 4 or 5 basics:

1. #4 or #6 Bright (flat, with straight, horizontal tip--for blending, sharp edges, short even strokes)
2. #4 and #6 Round

3. #2 or #4 Filbert (rounded hairs that come to a more flat, less pointy tip than round--for blending, different strokes with point, edge, or flat)

Canvas

I request that you stretch your own stretchers. Make your stretcher in proportion to the image if you are painting from photos or found imagery. I recommend stretching these with pre-gessoed canvas or linen (often times you can get good deals on remnants. NO PAINTINGS ON PAPER OR CANVAS BOARD ALLOWED. If need be, you can use prestretched canvases—I recommend YARKA brand for these (linen, from Poland, great quality) but try to use Gallery Wrap type stretchers that don't have staples on the side—which makes them look obviously like cheap student paintings!

I'm going to let you pick out the sizes depending on the size work you already enjoy making, however, I would stress to keep it small. Smaller paintings are easier to finish sooner while still learning the fundamentals of the assignment (we have a lot of paintings to do in a short time), and are frankly cheaper to cover with paint.

Painting essentials

1. A palate (for laying your colors out to paint with-- there are many kinds, again, I like wood and wood covered ones, you might want to get palate paper that you can toss out rather than have to clean your palate with each new painting--old plates, pie tins, muffin trays are also fine)
2. Small plastic or glass jars for mixing mediums (small enough to hold on or nearby your palate, preferably with a lid so you don't have to waste excess when you transport your stuff)
 3. Larger Jar, tub, washer, etc. For cleaning brushes (see below)
 4. Surgical gloves or something to protect your hands (REQUIRED)
 5. Rags and/or paper towels
 6. Something (a box, an art bin, a fishing tackle box, etc.) to carry around all this stuff in
 7. Inexpensive sketchbook REQUIRED
 8. Artists' soft charcoal
 9. Fine sand paper

For bringing up appropriated imagery to scale

1. c-thru ruler
2. proportion wheel
3. transparent acetate for gridding picture
4. fine marker for gridding on acetate

Cleaners and more stuff

1. GAMSOL is the best, and also for preliminary, first layer of painting
2. Turpenoid (a synthetic, odorless replacement for turpentine for cleaning brushes)--you probably will need a slightly larger container--16 fl. Oz

PLEASE FILL OUT QUESTIONNAIRE REGARDING A RECENT TRIP TO GALLERIES AND/OR MUSEUMS. Answer the following questions as truthfully as possible.

What was your favorite show? Why?

What was your least favorite show? Why?

What was your favorite gallery? Why?

What was your least favorite gallery? Why?

Which artist seemed to be the most relevant to what is happening in art today? Why? Do you relate to this artist?

Which gallery seems most relevant to our time? Why?

Which art do you think will still be relevant ten years from now? Why? Which gallery do you think will be most relevant?

What work seemed like it would get old the quickest? Why? Which gallery seemed the trendiest? Why?

Which artist seemed to be the most “real”? Why? Which gallery?

Which gallery seemed to be the most prestigious? Which was the ugliest? Which had the most impressive architecture? Where did the work look the best in the space?

What differences did you perceive between the galleries? Did it affect the way you saw the art? How are they different from galleries you might have previously gone to in your hometown?

If money were no object would you collect art? If not, why, if so, why and what would you buy, and from where? Why?

In general, who do you think is the most living artist today? Why?

What living artist do you like the most? Why? Which dead artist?

How many original (it could be your own, your friend's, your niece's, etc.) works of art do you have hanging where you live, as opposed to reproductions? Which one would you save first in a fire? Why?

How many times a year do you visit galleries? Which galleries do you visit the most and why?

What art magazines do you read (if any)? Where do you get most of the information you know about the contemporary art world?

On a separate sheet, describe a PAINTING that YOU SAW IN PERSON particularly struck you, via the McEvilley “Thirteen Ways of Looking at a Blackbird”. Please include an image or the card from the show.



[Subverting Power: Cartoons, Comics, and Culture](#)

An Evening with Art Spiegelman and Françoise Mouly in Conversation with Michael Silverblatt

Thursday, November 8, 2018 at 7 pm

[Bovard Auditorium \(ADM\)](#)

3551 Trousdale Parkway, Los Angeles, CA 90089

ADMISSION:

Admission is free. Reservations required. RSVP beginning Tuesday, October 9, at 9 a.m.

USC Students, Staff, and Faculty: [RSVP](#)

USC Alumni: [RSVP](#)

General Public: [RSVP](#)

DESCRIPTION:

Listen in as literati power couple [Françoise Mouly](#) and [Art Spiegelman](#) talk with their dear friend and NPR radio host [Michael Silverblatt](#) about art and politics, the subversive responsibilities of artists and media makers, and more. Françoise Mouly is an artist, author, and the art editor of *The New Yorker*. Art Spiegelman is a fabled cartoonist and the author of *In the Shadow of No Towers*, *Breakdowns*, and the Pulitzer Prize–winning graphic novel *Maus*. Michael Silverblatt, host of NPR’s *Bookworm*, will moderate a dynamic discussion covering Mouly’s iconic task as the person who selects *New Yorker* covers each week, Spiegelman’s groundbreaking expansion of the possibilities of comics, and the ways these and the couple’s many other endeavors respond to timely political issues through culture and creativity. As a married couple who have collaborated since they met in the 1970s, Spiegelman and Mouly blend the personal and the professional while separately and jointly shaping the culture we all experience.

Bios:

Françoise Mouly has been the art editor of *The New Yorker* since 1993 and is the publisher and editorial director of *TOON Books*. She founded and co-edited (with Art Spiegelman) the groundbreaking comics anthology *RAW*; the best-selling Little Lit series; and the *TOON Treasury of Classic Children’s Comics*. Over her tenure at *The New Yorker*, Mouly has been responsible for over 1,000 covers. She has been named Chevalier in the Order of Arts and Letters by the French Ministry of Culture and Communication and received the French Legion of Honor. Her many awards include the Richard Gangel Art Director Award from the Society of Illustrators, the Eric Carle Museum Bridge Award for “sustained achievement in the realm of the illustrated book for young people,” and the *Smithsonian* magazine’s Ingenuity Award for being a “transformative figure in comics.” ([Facebook](#), [Instagram](#), [The New Yorker profile](#), [TED profile](#), [Twitter](#))

Art Spiegelman almost single-handedly brought comic books out of the toy closet and onto the literature shelves. In 1992, he won the Pulitzer Prize for his Holocaust narrative, *Maus*. His comics are known for their shifting graphic styles, formal complexity, and controversial content, while Spiegelman is renowned as both a creator and a historian of comics. He was part of the underground comix subculture of the 1960s and ’70s, co-founded the acclaimed avant-garde comics magazine *RAW* with Françoise Mouly, and has authored *Maus*, *In the Shadow of No Towers*, and *Breakdowns*, among other works. He was a staff artist and writer at *The New Yorker* from 1993 to 2003. Spiegelman has been honored with the Grand Prix at the Angoulême International Comics Festival and is an elected member of the American Academy of Arts and Letters. ([Facebook](#), [Instagram](#), [The New Yorker profile](#), [Penguin Random House profile](#), [Wikipedia](#))

Michael Silverblatt is the host of the nationally syndicated radio show [Bookworm](#), the nation’s premier literary talk show. ([Wikipedia](#))

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before December 19th.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.
Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:
Best Work Thus Far, 2011
inkjet print
30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)
Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

Website address

Screenshot 1
Screenshot 2
Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)
Image files must be titled as follows:
Last Name_First Name_Screenshot Number.extension
(Example: Doe_Jane_1.tif)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant

the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

Roski School of Art and Design
Fall 2018 – ACCESS Request and Agreement

ACCESS AGREEMENT & STUDENT CODE OF CONDUCT

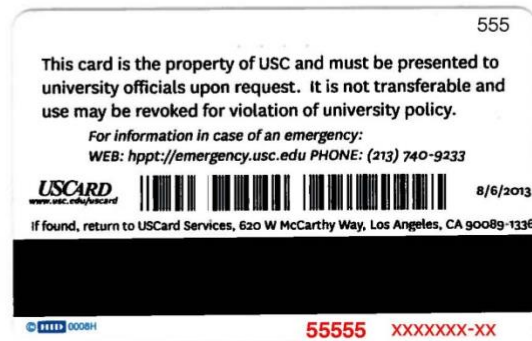
As a part of the University of Southern California, Roski School of Art and Design access control system, I have received secured and monitored access through the use of my student ID card (USCard) for **Fall 2018**. The following terms and conditions must be followed to ensure the safety and security of others and myself.

- To ensure my personal safety and security of property, I agree to close the door(s) upon entering or exiting the studios.
- I will keep the door(s) closed and locked at all times. I agree not to prop open any doors or cause the door(s) to remain open at any time.
- I understand that allowing another person(s) the use of my USCard violates the terms of my access privileges from the Roski School of Fine Arts.
- I understand that I am responsible for the actions of any individuals that I allow into the building or Studios.
- In the event that my USCard is lost or stolen, I will immediately notify the USCard Office by calling (213) 740-8709 or visiting the Customer Service Office located in the Parking Structure X (PSX). Lost Cards should also be reported to the Roski School of Fine Arts at 213-821-9611.
- I will immediately notify the Department of Public Safety (DPS) at (213) 740-4321 if I believe that secure access to the Watt Hall and Harris Hall classrooms and studios has been jeopardized through the misuse or unauthorized use of the access system or a USCard.

I have read and agree to the terms and conditions described above. I understand that violation of the terms and conditions of this agreement may result in the loss of access privileges and may result in the reporting of the violation to the Student Conduct Office.

Student name (Please Print)	USCard Number	Bldg. / Room
Student Signature	Date	USC Email Address
Hot-Stamp number (please see reverse side of agreement)		Expected Graduation Date
Student Phone Number(s)		Other Email Address

Hot-stamp info. For prox-cards only



"hot-stamp" number. **First six** digits of number sequence located at bottom right on back side of USCard