

# ADVANCED PAINTING

ART 420 6-8:40 M/W PROF. MAYERSON

ONLY PREQ IS ART 220 PAINTING 2

Great painting is visually seductive with intellectually challenging content. All great work is somehow indicative of not only the time in which it is made, but also of who made it. Great images tell us who, what, why, and where we are as people and a culture.

MAKE AT LEAST 7 PAINTINGS THAT ARE MEANINGFUL TO YOU, IN ANY STYLE, IN ANY MEDIUM THAT CAN BE CONSTRUED AS PAINTING. YOUR MAIN JOB IS TO LEARN, LOVE AND CARE FOR WHAT YOU ARE DOING AND MAKE WORK FOR WHICH YOU ARE PASSIONATE AND PROUD!

HAVE YOUR OWN 24/7 STUDIO SPACE IN AN ATELIER-LIKE BEAUTIFUL SUNLIT STUDIO CLASSROOM WITH COMPLETE CREATIVE FREEDOM TO MAKE A MEANINGFUL BODY OF WORK!

EMILY RUDNICK, AMANAT SING, REBEKAH RINE



CLEMENCE MORIN, NATALIE TREADWELL

This studio drawing class is designed to help inspire the student artist to find their own voice within their art, and for them to create paintings that have integrity, both formally, and in what it might mean for the maker, as well as the audience. It is taught with the hope that the student artist will find the artmaking experience a deep and essential task of exploring who they are and what they might have to say. Learning while exploring different genres, movements, and techniques, hopefully, by course end, the artist will have had the artmaking experience that will help to teach students how to make work that is essential, and how to begin to LIFE AS AN ARTIST!





USCRoski

**ART 420: Topics in Advanced Painting**

**Units: 4.0**

**Fall 2020, Mon/Weds 6:00-8:20**

**Location:** HAR 201

**Instructor: Keith Mayerson**

**Office:** Harris 117B

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

**Contact Info:** [Keith.Mayerson@usc.edu](mailto: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**

	<b>Topics/Daily Activities</b>	<b>Readings and Homework</b>	<b>Deliverable/ Due Dates</b>
<b>Week 1</b> 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
<b>Week 2</b> 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
<b>Week 3</b> M. 9/3	<b>Labor Day/No Class</b>	work on first painting	Weds. 9/12
W. 9/5	NO CLASS/KEITH SHOW IN BERLIN		
<b>Week 4</b> 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
<b>Week 5</b> 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
<b>Week 6</b> 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
<b>Week 7</b> 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

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

W. 11/21	<b>THANKSGIVING BREAK</b>		
<b>Week 15</b> 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?  <b>FINAL</b> F. 12/7 2-4 pm	<b>OPEN STUDIOS</b> <b>CLASS SHOW</b>  <b>FINAL CRITIQUES</b> <b>CLASS PARTY/SHOW</b>		
		<b>FINAL RESPONSE DUE</b>	



## 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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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

-or inexpensive (not for mixing with paint, but for cleaning--hardware store varieties kill brushes however) turpentine

### Optional cleaning etc. Accessories

To wash brushes        Brush Washer (metal tub with spring on top to use as brush holder)  
     OR Brush Tub        (to clean and hold brushes)        OR Jar or Coffee Can  
(perhaps your Best Value!) Free?

Rags or paper towels

Although optional, a color wheel is a nice thing to have for reference (although I am going to have you make your own), and is inexpensive.

#### Short Summary of what I use

Gramercy Stretcher Bars from NY Central—now closing, and recently purchased these and the following from Jerry's Artorama, in NYC  
Oil Primed linen from NY Central

Walnut Oil from Kremer  
GAMSOL

Old Holland Oil Paint from The Italian Art Store

Manet synthetic brushes (Rounds) from The Italian Art Store (or NY Central)  
4, 3, 2, 1, 0, 0/1, 0/2, 0/3 sizes

**SURGICAL GLOVES!**



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.

### **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)

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### 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*

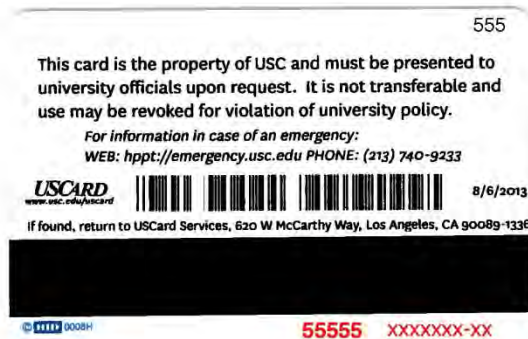
As a part of the University of Southern California, Roski School of Art and Design access control system, I have received secured and monitored access through the use of my student ID card (USCard) for **Fall 2018**. The following terms and conditions must be followed to ensure the safety and security 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)	<b>USCard Number</b>	Bldg. / Room
Student Signature	Date	<b>USC Email Address</b>
<b>Hot-Stamp number</b> (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