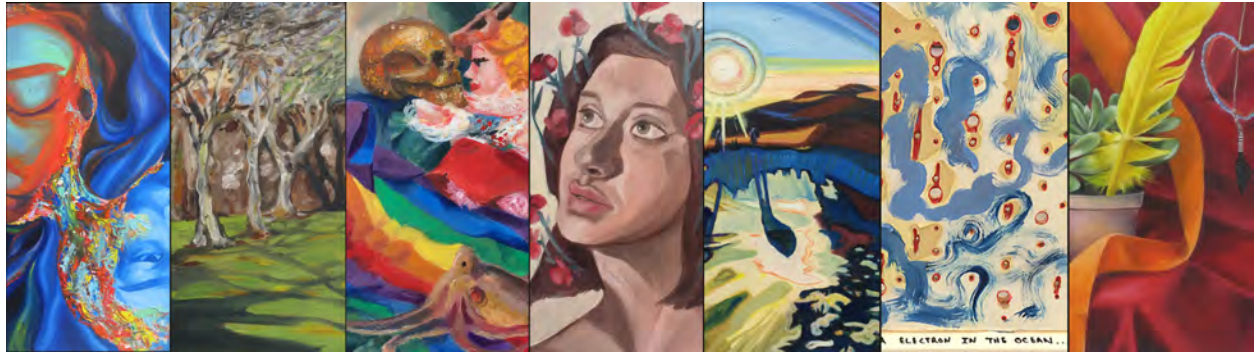


PAINTING I: ART-120, Spring 2021, M/W 9-11:40am, (4 units, no prerequisite)

This course counts toward the Painting, Drawing, and Two-Dimensional Studies Minors



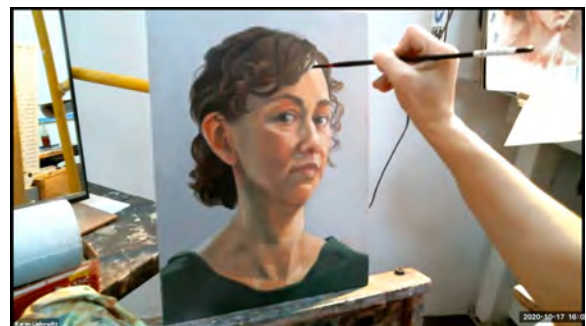
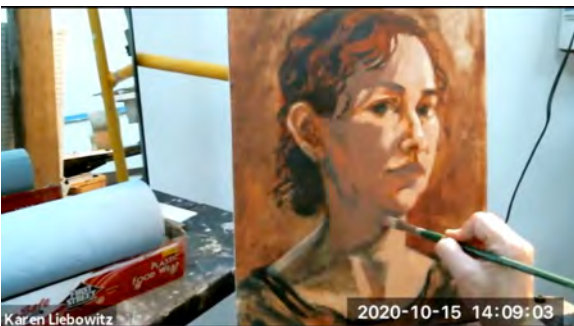
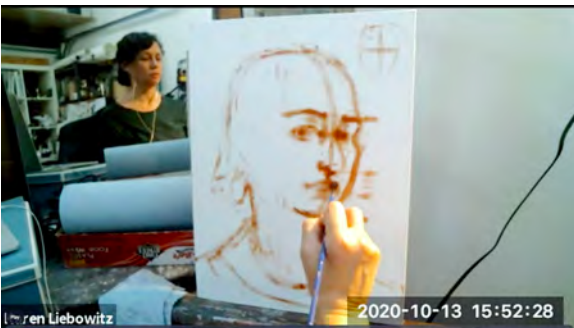
Details from ART-120 student paintings

In this course, students will learn how to paint so that each may gain the facility to more deeply explore painting and all its possibilities. Students learn to use painting materials, tools and processes as they hone skills for visual perception, dexterity, creative problem solving and conceptual development. The first paintings created are based on direct observation, with freedom to develop content on a personal level. We will explore the technical and formal aspects of painting including value, color and temperature relationships, color mixing, brush and paint handling, medium usage, indirect painting (glazing, scumbling, “fat over lean”), direct painting/ alla prima, composition, and more. As the semester progresses, there is a growing emphasis on content and meaning through artistic expression, experimentation and the development of personal ideas, aesthetics and direction in painting through idea-based prompts.

The class is further structured around group discussions, critiques, and slide presentations of diverse contemporary and historical works to investigate a range of concepts addressed *through* painting and conceptual ideas *about* painting, including “non-traditional” approaches that expand our ideas of what painting can be. The class is primarily focused on oil painting techniques and this semester will be taught using water-mixable oils. However, students will learn the differences between, and specifics of, oils, acrylics and water-mixable oils and students may work across both water-based and solvent-based mediums.

ALL LEVELS OF EXPERIENCE ARE WELCOME (even none!)

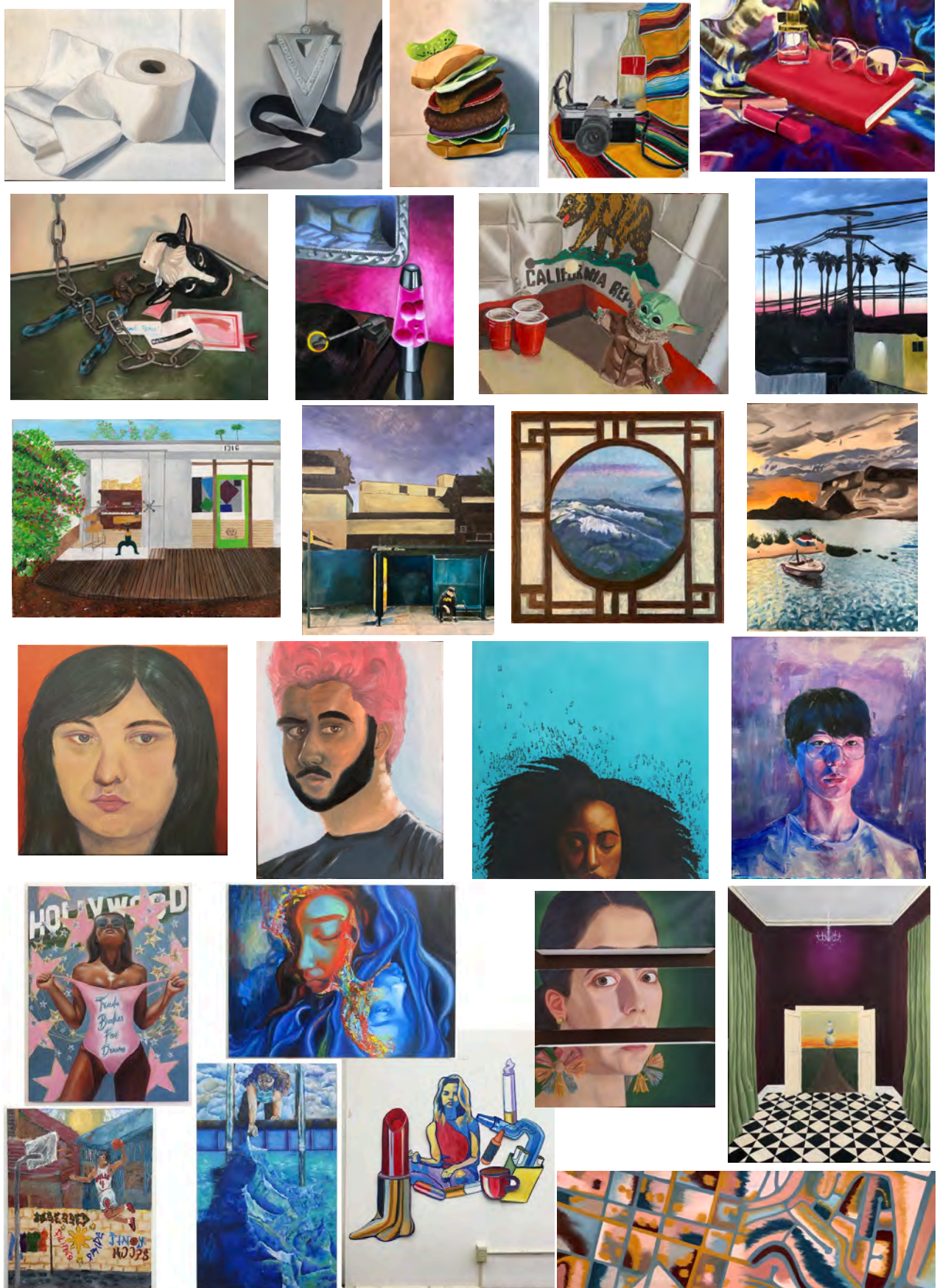
Please do not hesitate to email with any questions: **Assistant Professor Karen Liebowitz: kliebowi@usc.edu**



Screenshots from a Zoom demo of Karen Liebowitz painting a self-portrait

More student work examples! From painting from direct observation of still-lives (moving from limited palette to full color) to “landscape”-based imagery to portraits to final projects. Most all of the examples here are from Fall 2020 and Spring 2020 with students painting at “home”.

Follow @roski2d on Instagram to see more student work!





SAMPLE SYLLABI

Specifics on number of projects, grading, attendance policy and more will be modified for Spring 2021

ART 120: Painting I

Section 33879

Units: 4

Fall 2020, M/W 3:00-5:40pm (a 13-week semester)

Location: ZOOM & HAR 203

Instructor: Karen Liebowitz

Office: Zoom (& WAH 117 when not remote)

Office Hours: By appointment only: Mondays and Wednesday 12-3pm. *(Possibly other days/times. Email in advance).*

Contact Info: kliebowi@usc.edu, School phone: 213.740.2787

Cell: xxxxx (I also have WeChat and WhatsApp. Email to make a phone appointment.)

Expect replies to emails/calls within 48 hours.

Recurring Zoom Link & Info:

<https://usc.zoom.usxxxxxxxxxxxx>

Meeting ID: xxxxx Passcode: xxxxx

IT Help for Blackboard:

<https://studentblackboardhelp.usc.edu/>

Hours of Service: 24 hours a day, 365 days a year

Contact Info: 213-740-5555 and choose option 2, or blackboard@usc.edu

Course Description

Painting has been a human activity for thousands of years and it continues to be. Some 40,000 years ago, “painters” were spiritual leaders and documentarians of tribal life. In the ensuing millennia, the development of civilizations has fostered a symbiotic relationship with the medium— Technologies have evolved, cultural movements have come and gone, and the role of painting in society and in art has changed over and over again. So here we find ourselves in the 21st c., shouldering the burden of a massive painting history that presents a daunting wealth of choices to an artist in training. Where do we start? How do we find our own voice? Well, the answer is, before (or at least alongside) we begin to grapple with the bigger questions surrounding painting, we have to learn to paint!

In this introductory course, students will learn how to paint so that each may gain the facility to more deeply explore painting and all its possibilities. Students will learn to use painting tools, mediums, processes and safety with materials. Students will also hone skills for visual perception and dexterity, along with creative problem solving and conceptual development. The first paintings created are based on direct observation, with freedom to develop content on a personal level. We will explore the technical and formal aspects of painting including value, color and temperature relationships, color mixing, brush and paint handling, medium usage, indirect painting (glazing, scumbling, “fat over lean”), direct painting/ alla prima, composition, and more. As the semester progresses, there is a growing emphasis on artistic expression, experimentation, and developing personal ideas, aesthetics and direction in painting through idea-based prompts. We will focus on how technique, materials, and content ally to make meaning in paintings.

The class will further be structured around group discussions, critiques, and slide presentations of diverse contemporary and historical works to investigate a range of concepts addressed *through* painting and conceptual ideas *about* painting, including “non-traditional” approaches that expand our ideas of what painting can be. The class is primarily focused on oil painting techniques and this semester will be taught using water-mixable oils. However, students will learn the differences between, and specifics of, oils, acrylics and water-mixable oils and students may work across both water-based and solvent-based mediums.

“I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle.” –Frederick Franck, *The Zen of Seeing*

“Painting is a high art, a universal art, a liberal art, an art through which we can achieve transcendence and catharsis. Painting has an essence and that essence is illusion, the capacity to materialize images rendered up by the boundless human imagination. Painting is a great unbroken tradition that encompasses the entire known history of man. Painting is, above all, human.” –Douglas Crimp paraphrasing Barbara Rose in *The End of Painting*, 1981

“One must really be engaged in order to be a painter. Once obsessed by it, one eventually gets to the point where one thinks that humanity could be changed by painting. But when that passion deserts you, there is nothing else left to do. Then it is better to stop altogether. Because, basically, painting is pure idiocy”.
–Gerhard Richter, in conversation with Irmeline Lebeer

“From today painting is dead”- Paul Delaroche (his pronouncement after Daguerre's invention)

Catalogue Description: Practical introduction to oil and acrylic pigments, painting equipment, processes, and media. Primary experience in: color, composition and perception through representational and abstract painting.

Learning Objectives and Outcomes

The ultimate goal of this class is for each student to deeply engage with painting, and thus expand skills, and gain insight into their creative process, individual aesthetic, vision, and direction as an artist.

Specific goals are as follows:

- *Through painting projects, learn to use a limited palette, a full-color palette, and use both direct and indirect painting techniques.
- *Learn/refresh drawing fundamentals such as “seeing”, the idea of the picture-plane, composition, pictorial space, perspective, human proportions and the gestalt.
- *Through working from direct observation, gain a better understanding of how light affects value, color and surface texture; and how to translate the 3D to 2D and achieve an illusion of space.
- *Develop basic proficiency with various painting tools, materials and techniques.
- *Learn color theory to confidently mix colors and understand how color operates in the pictorial space.
- *Learn painting vocabulary.
- *Learn about contemporary and historical painting, and become familiar with various strategies of painters.
- *Learn studio protocol– a safe and ecologically sound use and storage of painting materials.
- *Develop research, problem solving, and time management skills, along with professional skills such as presentation of works.
- *Develop an understanding and appreciation of the profession of the painter/ artist, and recognize that painting continues to be a universally valuable and valid means of engaging the world at large.
- *Develop the ability to analyze, discuss, and critique your own work as well as that of others.

Course Notes: Blackboard, Zoom and Google Drive

Certain sections of **Blackboard** are used for this class. All readings, handouts, assignment prompts and Powerpoints (slides shown in class) will be posted under “Content”. All documents related to the syllabus (art supply information, definitions of letter grades, etc.) are posted under “Syllabus”. “Announcements” is used for, well, announcements; and any postings here will be emailed as well. “Grade Center” is where students receive grades throughout the course. Most of these grades will be posted with a comment.

Access Zoom through Blackboard through the tab “USC Zoom Pro Meeting”. The link and meeting ID and Passcode will remain the same all semester (and is also on page 1 here).

Assignment Submission Policy: Our class has a shared Google Drive folder:

<https://drive.google.com/drive/xxxxxxx>

This is where you will submit assignments and share your work with me and your classmates. We will critique paintings within the folder. During class-time and office hours, in a pinch, you may also email or text me images of work-in-progress for feedback. For info on documenting and editing images of your work, please see the handout “Documenting 2D Art for Class”.

Student presentations and final artist statements will also be submitted through the Google Drive.

We may move to a different platform at some point in the semester if desired, but this is how we will begin. To access the folder, you have to log into the drive with your USC email and not another. There will be shared folders for critiques and you will each have your own folder to upload other works and work-in-progress for discussion.

Technological Proficiency and Hardware/Software Required

You will need access to a computer during class-time with audio/video capacity. A phone can work if there is absolutely no other option, but I prefer you to attend class through a larger screen to see the course content better.

You will also need reliable internet and access to Zoom, Blackboard and Google Drive to fully participate in this class. Any one of us may experience internet issues on a given day, but if you think you will consistently have problems attending class on Zoom during class-time, please let me know. USC's IT department (along with your school's IT department), can be contacted for help.

Lastly, you need a way to take photos of your work that you can then upload online for me and the class to see, (a camera on your phone will be fine.)

Required Readings and Supplementary Materials

Please see handouts under the Syllabus tab on Blackboard for information on required art supplies and the "kit" through Blick Art Store: *Kit Supplies from Blick* and *Blick Flyer 120*. The handout *120, F20, List of Materials & Suggested Texts* includes readings.

Description and Assessment of Assignments

Homework/ Production Expectations

Expect to devote all free class/studio time and additional weekly hours to painting for this class. The USC guideline is that "for each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester". Along with the paintings, you are often expected to generate sketches or smaller studies in relation to the finished works. A variety of painting genres will be explored including still-life, landscape and figure painting through more open prompts that allow for a wide stylistic range from multiple modes of representation to multiple modes of abstraction for later projects. For Fall 2020, expect to create a minimum of five paintings plus initial exercises.

Sketchbook: A sketchbook is required and you should have it with you during class. You may use your sketchbook for different purposes— experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, make drawings from life, have a place to brainstorm ideas, record your research and conceptual development for the paintings, make compositional sketches, keep clippings and photos of your sources of visual inspiration, show announcements, articles, etc. You may also use your sketchbook like a journal.

Written artist' statement: For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

Participatory Requirements (whether in-person or on Zoom)

Due to COVID restrictions class will take place over Zoom. Individual and small group meetings may be planned for face-to-face interaction if the legal (state, city, county) situation allows.

Group Critiques

In critiques, students and instructor discuss the merits and weakness of each painting, as well as offer suggestions and constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. It is also an opportunity to present completed work in a professional manner, and learn a visual and critical vocabulary. For the critiques, you should be prepared to speak about your work and to contribute meaningful comments and critical observation about the work of your classmates. When applicable, I encourage you to address both the content and formal components of painting, with an emphasis on the relationship between the two. Your engaged participation during class critiques is expected and will be part of your grade.

Studio art courses have a certain level of inherent vulnerability and require a level of trust amongst participants since through creating artwork, we are often sharing ourselves-- our ideas, feelings, etc. (Not to sound too touchy-feely!) That said, no racist, misogynist, homophobic or otherwise bigoted remarks will be tolerated in this class. I do not believe in censorship, but I do believe in sensitivity regarding others, especially within the context of a class atmosphere.

Presentation: Students will give a short presentation on a contemporary painter that they researched (in pairs/groups for this semester due to time constraints). Guidelines and a list of possible artists to research will be provided.

Readings/Handouts Discussion: Your engaged participation during class discussions on distributed texts and topics is expected and will be part of your grade. I will upload all mandatory readings to Blackboard (under "Content"). I am also happy to suggest texts on an individual basis as well.

Grading Breakdown

Grades are based on the paintings produced, meeting deadlines, class participation, attendance, and attitude.

- Attitude refers to enthusiasm about your own work, level of involvement, preparedness and respect for the work of others and the studio.
- Participating in class means engaging in discussions and critiques through feedback, questions, comments, etc., and also includes studio civility and overall functioning in a group setting.
- Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. Class time is not to be used to go purchase supplies.
- Final grades are also based on overall growth, dedication to developing your painting skills, and level of commitment towards your work in general.

Breakdown *These numbers are to give some idea of the breakdown; however, depending on any changes that may happen on the course schedule, these numbers (except for the 15% for participation) may get adjusted.*

65% All Production pre-final project. (This also includes a consideration of amount of research and preparatory work for the paintings and work put in outside of class-time)

Exercise = 7%, Painting #1 = 13%, #2 = 15%, #3 = 16%, #4 = 14%

20% Final project (includes corresponding artist statement)

15% Class participation- All discussions and critiques (5% weeks 1-7, 6% weeks 8-13), 2% final critique and 2% presentation

→ Grades for each project will be posted on Blackboard after the critique. A midterm grade will be determined by the "weighted total" on Blackboard, but if you have any questions at any time, please come see me.

The following will be considered when grading the paintings:

Longer projects count more than short exercises. Paintings will be evaluated on portrayal of accurate observation (when applicable), technical skill and the use of media, complexity, development of images and ideas, and time put in outside of class.

-Form & Content– Form refers to execution, craftsmanship, technical quality and handling of materials, aesthetic quality. Content refers to conceptual clarity, originality, complexity, consideration of the image and appropriateness to the assignment (when applicable)

-Research– Sketches, studies, brainstorming/ writing

-Professionalism– Completion, presentation, punctuality- (late work will be graded down)

→ **EFFORT** demonstrated, degree of challenge, ambition, thoughtfulness and creativity will factor into each of these categories.

Late Work Policy

Paintings and other assignments must be uploaded into the shared Google Drive folder by each deadline (usually the same as the critique date). Late work is highly discouraged but will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. (The final project will not be accepted late). For missed assignments: 50/100 points (an 'F') will be factored in as the percentage for that assignment.

Grading Scale: Please see handout "Grading Defined" under the Syllabus tab on Blackboard for a letter-to-number rubric and a full explanation of each grade.

Additional Policies: Attendance

Attendance is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared and engaged. Every class session will begin as a group meeting, usually brief, allowing time for discussion, demo, slide presentations, announcements and role taking. If you are unable to attend, it is your responsibility to notify the instructor via email. You should also exchange contact info with your classmates so you can find out what you missed if you are absent, and get the homework assignment. (Each class session will be recorded on Zoom and a link to the recordings will be accessible on Blackboard in the event that you have to miss class.)

*****You must email me ahead of time if you have any issues attending every class synchronously and using your computer video camera to be visible during class. If you have an issue only for one or two classes, make arrangements before the class begins.*****

Class etiquette ("Netiquette" or "internet etiquette"): Although I want everyone to be able to readily contribute and ask questions at all times, please mute your sound if your background noise will be distracting. Turn off cell phones before class so they are not distracting to you or others. Laptops may be used to take notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television or similar will be asked to leave Zoom and marked absent for that day with results per the following.

- After missing the rough equivalent of 10% of regular class meetings, the student's grade and ability to complete the course will be negatively impacted. A medical excuse or family emergency in writing will be considered "excused". We understand that this may happen which is why we allow 2 absences without the final grade being affected. For every absence beyond 2, excused or unexcused*, students receive a deduction of 1/3 of a letter grade for the course (i.e., a B+ to a B). Students who have a total of 7 or more absences (example: 2 excused + 5 more) will receive a failing grade for the course.
*For extenuating circumstances, please make an appt. to speak with me. I consider myself a reasonable person (not a monster) and we can hopefully make a plan for you to finish the course successfully.
- Being absent on a critique day (think of it as a due date or an exam) is strongly discouraged and your work will be marked down for being considered 'late' if not turned in on time, with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. You will also have no credit for class participation in that crit. The final project will not be accepted late.
- Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.

- **Tardies** accumulate and become equivalent to an absence. **3 tardies**, early departures, and returning late from breaks = **1 absence**.
- Attendance will be taken at the beginning of each class.
 - After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
 - Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 min.

Studio Access, Maintenance, Storage & Conduct

I am keeping this section here in the event that Roski facilities and the studio become available at some point in the semester and our original plan goes into action (i.e., Phase 3). As of week 1, there is no access except to pick-up and drop-off equipment with advanced appointment.

Studio Access: There will be no access to the facility outside of Roski's modified business hours, 8 a.m. to 6 p.m., M-F. Harris Hall will be locked after 6 p.m. and on weekends. (This may change depending on circumstances). You must sign up for studio use via the Roski Eventbrite App so staff can ensure that no more than 8 students are in the HAR203 studio at once (per Covid regulations).

Finding the studio: Harris 203 is difficult to find if you have not been there before. From the courtyard between Harris and Watt Halls-- With your back to Watt, looking at the Cafe, enter the door to the left of the cafe (on the NW side of the building) and after the short hallway with vending machines, make a right to walk across the courtyard. Pass the outdoor staircase on your right and continue into the hallway to access an indoor staircase at the end, on the left. Go up and 203 is the last door on the right of that hallway.

Storage—Painting Racks & Lockers: If you are consistently painting in the studio, you may want to store your painting materials there. I would not leave personal supplies (brushes, paint, etc.) in the studio itself. Fortunately, there are lockers in our hallway. To claim a locker, simply put a lock on an empty one and with a piece of tape, label it with your "Name, Fall '20, 120". Make sure the lock is strong/standard. Little luggage locks are too easily broken. If needed, there are more lockers on the bridge between Harris and Watt Hall. **Please note:** Access to the lockers follows the same M-F 8 a.m. to 6 p.m.; so please remember to take what you need with you if you will be painting elsewhere outside of Roski hours.

Painting Racks: There are racks with individual slots for storing paintings in progress and those needing to dry in HAR-203. With less students using the studio this semester, claiming slots in the rack is probably not necessary, but you are welcome to claim and label a couple.

Some Studio Rules

- No guests
- You must thoroughly clean your work area at the end of each class session. No still-life material, paintings, paints, or trash may be left out.
- Some of our oil painting materials are toxic and flammable! You must properly handle any toxins (paint rags, solvents, etc.) for everyone's health and safety. DO NOT ever throw used solvents, paint, thick washes, or any solid materials down the drain (scrape everything possible into the trash can). That goes for acrylics too. Solvents and oily paint rags DO NOT go in the normal trash, they must be disposed of in the red metal bins. **PLEASE SEE "PAINTING AT HOME- SAFETY, HEALTH" PDF FOR MORE INFO**
- Do not spray paint or use fixative in the studios (or indoors anywhere); only outside.
- If you're painting in the studio with others present and playing music, please be mindful of your neighbors and use earbuds if they do not want to listen with you.
- Do not share or lend your USCard to anyone. Remember that you are responsible for the individuals that you allow into the buildings.
- In the event that your USCard is lost or stolen, please notify the USCard office by calling 213.740.8709 or by visiting the Customer Service Office Located in Parking Structure X.

- Please immediately notify DPS at (213) 740-4321 if you believe that secure access to the USC Roski School of Art and Design buildings or classrooms has been jeopardized through the unauthorized use of the access system or USCard.

Additional regulations in this time of remote teaching:

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: “Faculty members may include additional classroom and assignment policies, as articulated in their syllabus”. Under the authority of this section’s general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another’s work as one’s own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Zoom recordings, PowerPoints, PDFs or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

Please see SCampus for University Student Conduct Code:

Section 11 – Behavior Violating University Standards and Appropriate Sanctions

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, [...] and the obligations both to protect one’s own academic work from misuse by others [...]. All students are expected to understand and abide by these principles.

11.12 B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

Course Schedule: A Weekly Breakdown

Specific dates are subject to change. Some class days will begin with a brief showing of slides, even if not noted. The slides are meant to visually demonstrate, inspire, and help place what we are doing in the classroom into a larger art context. Although not all noted below, short readings may be assigned with due dates for class discussion. Dates for student presentations on contemporary painters are still TBD and dependent on class size.

Week 1 M, 8/17: Introductions. Review syllabus, art supplies, Blackboard and Google Drive folder. Discuss drawing and viewfinders. Assignment: 1) Have supplies for Wednesday— In Kit: 11x14 canvas board, colors: ultramarine blue, titanium white and burnt sienna (*or orange*), all mediums, palette, palette knife, brushes, squirt bottles. Not in kit: Pencil, scissors or blade, ruler, painter’s tape if you have it. 2) Read: 1. *Knowing Painting Materials*, 2. *On Value and Light Logic*, 3. *Painting at Home- Space, Safety, Health*, 4. *Wk1 Exercise Chromatic Black and Light Logic*-- all on Blackboard under “Content”.

W, 8/19: Discuss handouts. • Slides for first exercises and painting: On topics of Value, Monochrome, Chromatic Black, Limited Palettes and Temperature. • Intro to painting mediums and tools, how to mix and apply paint, clean brushes, and health/safety factors. • Demo for Project: Exercises- 1) Grid of scales for a chromatic black/grey, cool/warm limited palette; 2) Two rendered spheres, in optical and actual greys.

- Discuss digital documentation of your work for critiques and “turning in” via shared Google Drive.

Homework (HW) due M 8/24: 1. Finish exercises. 2. Plan still-life and have it set up for work on Monday with a light source (explained during Powerpoint). Bring sketchbook on Monday. 3. Read the 3 short

handouts on *Perspective* and *Picture-Plane* and *Documenting 2D Art for Class* (possibly with video on using Photoshop). ***By 3pm PST on 8/24, upload documentation***

Week 2 8/24: Exercises DUE, mini-critique on exercises (share problem-solving). Project: 1. Begin **Painting #1: Chromatic Black, Limited Palette, Warm/Cool Full-Value painting** on 11x14" canvas, of your still-life. Demo on working from observation, finding a composition and drawing what you see— review of fundamental drawing techniques (sighting, etc.), and how to “start”: sketching in paint → blocking in → alla prima, wet-in-wet painting.

8/26: Continue painting #1

HW: Work on painting #1- Keep progressing from background to foreground, finishing the larger areas first including any cast shadows; be mindful of edge control- working wet into wet.

Week 3 8/31: Continue painting #1

9/2: **#1 DUE**, critique. Slides: Color theory and still-life as content- **Assign #2: Full Palette**. Demo: color mixing.

HW for Wednesday: 1) Read handout on *Color Vocabulary*. **2)** Prep for painting #2 (will be on 16x20" canvas)—Choose items and arrange w/light source. Draw- use sketchbook to work out composition options, then begin “blocking in” on canvas (map out composition/drawing in one color with thinned out “lean” paint, then proceed to local colors- still blocking in). Since we have no class on Monday, I can be available for office hours if you want to receive feedback before going forward with a composition.

Week 4 9/7: LABOR DAY, no class

9/9: **Painting #2: Full/ Complementary Color Paintings** from your set up, with direct and indirect painting techniques. See how light on objects changes hue, value and intensity of colors; a practical application of color theory. • Demo

HW for Monday: Work on #2, & Read *Indirect Painting* and Handout: *Painting Technique Terms*.

Week 5 9/14: Discuss texts. • Continue painting #2. Plan accordingly to complete underpainting in area you will “glaze” so it’s dry in time. • Demo on glazing and scumbling.

9/16: Continue #2. • Slides to Assign **#3 Landscape painting** (in a broad sense).

HW: Work on #2. & Begin thinking about #3-- brainstorm/ sketch/ scout; be prepared to discuss ideas next week and have preliminary sketches and any reference images to share. (You’ll need a new canvas/surface for after Wed.)

Week 6 9/21: Discuss text & everyone’s landscape ideas. • Continue on #2. • Demo as necessary.

9/23: **#2 DUE**, critique. **HW**: Begin work on #3, & Read Annie Dillard’s *Seeing* (on Blackboard), to discuss on Monday.

Week 7 9/28: Discuss reading. • Continue #3 • Demo as necessary.

9/30: Continue #3. • **HW**: Work on #3

Week 8: 10/5: Continue #3.

10/7: Continue #3. • Slides to Assign **#4 Portrait/figure painting**

HW: Finish #3. & **Have new canvas/surface for Wednesday**; explained in class. Bring pencil and sketchbook or paper to draw on Wednesday.

Week 9 10/12: **#3 DUE**, critique. • Demo/ draw along for proportions of the head, etc.

10/14: (Demo/ paint in class or have video uploaded beforehand). • Begin **Painting #4**.

HW: Work on #4

Week 10 10/19: Work on #4

10/21: Work on #4 • **Assign FINAL #5**, w/artist' statement. **HW:** Work on #4; & Begin thinking for Final. Bring ideas/ proposal for discussion next week (preliminary sketches and any reference images).

Week 11 10/26: **#4 DUE**, critique. • Discuss ideas for final in class (if time).

Get new canvas/surface once ready

10/28: Continue discussion, and prep for final. **HW:** Work on final.

Week 12 11/2: Work on final

11/4: Work on final. **HW:** Work on final

Week 13 11/9: Work on final

11/11: Work on final

FINAL EXAM-CRITIQUE DATE: Monday, November 23, 2-4 p.m.* **Poll to expand 2-hr. time slot; if we can't, we'll have to upload earlier and begin reviewing online, with comments, etc.)** (*Possible date/time switch per other M/W times we overlap with: Friday, November 20, 2-4 p.m.)

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, policy.usc.edu/scientific-misconduct.

MY ADDITIONAL NOTES: 1) In the Art classes, plagiarism would not only mean turning in someone else's work as if it were your own, but includes self-plagiarism. In 11.16 it is stated that "Using any portion of an essay, term paper, project or other assignment more than once, without permission of the instructor(s) [is a violation]." You cannot turn in older work for our class' assignments nor "double dip" (i.e., turn in a project that you are turning in for another class as well).

“Plagiarism” is a funny word for painters because of course we will and should be influenced by existing works, and there was an entire art movement of “Appropriation”. In fact there are famous quotes regarding this:

- 1) Steve Jobs said “It comes down to trying to expose yourself to the best things humans have done and then try to bring those things in to what you are doing. Because of the saying that ‘Good artists copy, great artists steal’, we have been shameless about stealing great ideas.” In this, he quotes Picasso!
- 2) Jim Jarmusch, Indie filmmaker: “Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, streets, signs, trees, clouds, bodies of water, light and shadows. Select only things to steal, from that- speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery – celebrate it, if you feel like it. In any case, always remember what Jean-Luc Godard said, “It’s not where you take things from – it’s where you take things to.”

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplcity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, *HSC:* (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, *HSC:* (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

My note: If you have a health condition that will affect your performance in this class, please let me know. If you have an accommodation letter from Disability Services & Programs (DSP), please send that to me at the start of the semester. This information will be kept confidential.

Roski admissions information

For information and an application to become a Roski **minor**, please visit

<https://roski.usc.edu/admissions/admission-minors> To become a Roski **major**, please visit

<https://roski.usc.edu/admissions/undergraduate-admission> Please contact the art advisors in Watt 104, at 213-740-6260 with any questions. Applications are due October 1st and March 1st every year.

SAMPLE

List of Materials

-This semester, this class will be taught with water mixable oil paint; brand: Grumbacher Max. These are better than “student grade” but still reasonably priced. Royal Talens Cobra water mixable oils are also great and have been subbed for certain out-of-stock Max colors. In store, Blick carries the Winsor & Newton ‘Artisan’ line which can be used to supplement the palette (these are cheaper and lower quality). All the water mixable brands can be used together, and so can their paint mediums.

-You are welcome to use traditional oil paint and/or acrylics as well, but I recommend using the water mixable oils for better health and safety for working at "home". The main difference from traditional oils is that they clean up with water as opposed to turpentine or “odorless” mineral spirits, which are fummy/toxic and need to be used with proper ventilation. The mediums we’ll use are still oil-based and the paints feel and look like oils in regards to drying time, techniques achieved and pigment-load (as opposed to acrylic paints which are quite different).

-For ease and cost, I strongly recommend buying the kit from Blick that I put together but here is a general list of painting supplies.

SURFACES/ SUPPORTS:

(Examples: canvas board, cardboard, stretched canvas, wood, doorskin-luan / masonite panel, gessoed cardboard, heavy wet media paper. Arches also makes an "Oil Paper".

*Canvas boards (only because they’re cheaper) or canvases, which are much nicer: For our 1st exercise, a canvas board is in the kit (11x14”). For week two, you’ll need a canvas, also 11x14” and also in the kit. For after that, the kit includes a 16x20” canvas. You will need more surfaces post midterm and they are not in the kit because the choice is yours for those projects. You will have a better idea of the dimensions and type of surface you’ll want later on.

-Note: If you’re not buying the kit and have your own surfaces, it’s okay for your dimensions to be different from 11x14 and 16x20, but choose sizes close to those.

*Canvas paper pad is okay for exercises/testing paints, but not for our actual paintings.

*In a “regular” semester, I strongly encourage students to make their own surfaces when possible and we build one together in class with shared supplies. This way, one has complete control over the dimensions, proportions, and texture of the surface. It is also cheaper than pre-made ones once you get into larger sizes. We are not going to build a canvas together as a class in this semester, but I am happy to provide guidance to those who wish to try. You would need stretcher bars, raw canvas, scissors, staple gun, staples, sandpaper, and gesso. (If you buy canvas off the roll for stretching, make sure it is NOT pre-gessoed).

OTHER:

- Painting clothes/smock, (if working on campus, there are lockers outside HAR203 to store items in).
- Tackle box or some container for your supplies
- Container for water, plastic is fine (or glass jar w/lid for spirits if you’re working in traditional oils. (The “Silicoil Brush Cleaning Tank” is great, but any recycled jar will do.)
- Cotton rags or paper towels (recommend blue shop towels. Hardware store item)
- Palette knife, i.e. mixing knife– trowel style (with a bend), 2-3” length

- Palette– large disposable paper, or glass, min. 16x12” or Reynold’s plastic coated freezer paper.
(Glass is recommended for long-term use (years), it’s easy to clean with a push razor blade)
- *Paint scraper (Push, straight razor blade– only if you have a glass palette) (Hardware store item)
- Squirt bottle or two (plastic bottle w/spout)
- Medical rubber gloves (Nitrile, latex). Nitrile disposable (blue/green) is stronger (optional)
- Plastic wrap to cover and preserve wet paint on palette
- Acrylic polymer “Gesso” (to prime), if making your own surface to paint on.
- Drawing supplies: sketchbook, pencils, ruler, and whatever other materials you wish to use
- Soap: dish detergent or bar of soap to clean brushes; Murphey’s oil also good. For a great conditioner/cleaner, use ‘Old Masters’ brush cleaner and conditioner (optional).
- Mirror (for self-portrait project), if needed
- Clamp/ clip light (Hardware store item), or some light source

BRUSHES:

There are 4 basic kinds: filberts, rounds, flats, and brights (shorter flats); all styles, sizes, and stiffness(es) are for different uses. There are also fan, angle and liner brushes. Really cheap brushes can be frustrating to use, but very expensive ones are not necessary. If you take care of a good brush, it will last a very long time. Get a variety of long-handled brushes (better for work at an easel or other vertical format than short-handle).



A variety recommended for traditional oil use:

Natural Bristle Brushes

Filberts or flats: 1”or ¾”
Brights: ½” or ¼”

Synthetic Brushes (softer)

Brights: ½”, ¼”, 1/8”
Flats/filberts: ¾” or 1”, ¼”
Round: larger, ½” or so
Rounds: small for detail (around a size 1, optional bigger)

- And 1 blender, soft brush, either a fan brush OR a soft, ¾” watercolor brush, flat (wash or blender)
- And 1 inexpensive gesso brush, 2-3” (hardware store, house painter’s brush) & other inexpensive large (1 ½” or larger) brushes from hardware store to paint with (optional).

With oil paints, you can use both natural and synthetic hair brushes (as long as they’re not super soft like those categorized as watercolor brushes only; the ones that look like make-up blush brushes).

For both water mixable oils and acrylic paint, synthetic brushes are best. Natural Bristle has a tendency to swell when it is left to soak in water, (but in good studio practice you never want to soak your brushes anyway). For smaller brush sizes, this doesn’t really matter, but larger ones will get floppy. If you like the texture of the bristle brushes, using them with not thin/watered-down paint (as

in for impasto and scumbling effects) is fine. There are also some lines of synthetic brushes that mimic natural bristle ones well, like the Princeton Dakota Series 6300 Firm Synthetic Hair Brushes: https://www.dickblick.com/products/princeton-dakota-series-6300-firm-synthetic-hair-brushes/?clickTracking=true&wmcpl=pla&wmcid=items&wmckw=05361-1008&gclid=Cj0KCQjwgo_5BRDuARIsADDEntQncylaKdDx98zN9Yg5dwKl8sHgDCont2aXw2w8kb0zExABF0xR-yQaAu8BEALw_wcB

COLORS:

For oil- Gamblin student grade- 1980 or Utrecht brand are recommended for cheaper yet high quality paint. Grumbacher, Daler-Rowney, Blick (Artists' not Students'), Rembrandt, Windsor Newton, LeFranc. Holbein, Williamsberg, Old Holland or Holbein are very good, but not necessary at this level.

In the Fall 2020 kit (37 ml tubes, except white)

Titanium White (large tube, not 37 ml)	Phthalocyanine (phalo) Blue
Cadmium Yellow Medium	Burnt sienna
Zinc Yellow Hue	Burnt umber
Cadmium Red Light	Yellow ochre
Ultramarine Blue	Quinacridone Magenta (Thio Violet)

Optional: Ivory black^[11], mixed white, zinc white, mars black, alizarine crimson permanent, cadmium red medium or dark, naphthol red, pyrole red, mono orange or cadmium orange, dioxazine purple or cobalt violet, payne's gray, naples yellow, hansa yellow, hookers green, cerulean blue, cobalt blue, raw sienna, cadmium orange, cadmium red dark/deep, pthalo green, meridian, chromium oxide green, sap green, permanet green, cadmium green

MEDIUMS:

In the Fall 2020 kit for use with water mixable oils:

- Royal Talens Cobra Water Mixable Oil Painting Paste, 60 ml tube
- Grumbacher Max Linseed Oil Medium, 2.5 oz Jar
- Grumbacher Max QuickDry Medium - 2.5 oz Jar

For Traditional Oils (more info on "Knowing Painting Materials")

Linseed oil (artist grade, "refined" is cheaper)	Alkyd medium (Galkyd or Liquin or Daniel Smith 'painting medium for oils and alkyds')
Mineral Spirits/ Solvent/ Odorless paint thinner. NOT turpentine- Gamsol is the best, or use Turpenoid- it's cheaper	Optional: Damar varnish, stand oil, cold wax medium (ex: Dorland's, Gamblin), drier

If using **Acrylics**, have slow-dry mediums. Golden makes good acrylic products. Their "Open" line of acrylics dry slower. Acrylics have a lot of medium options. We can discuss at need.