

ADVANCED PAINTING

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

ONLY PREQ IS ART 320 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!





PAINTING . JPEG

USC Roski School of Art and Design Painting 420 Gallery Show


Date & Time: Saturday, May 8th 2021, 5–7pm PST


In a virtual gallery opening designed by students on May 8th, Kayla Eremita, Simon Kim, Alexis Pinela, Mackenzie Starr, Jordan Williams, Taylor Woods, and Catherine Yi will showcase their works of art made during their time at home, during the third semester of quarantine.

In light of the ongoing health concerns, this semester's work was shared exclusively through digital screens. But this couldn't stop the artists of USC's ART 420 Topics of Advanced Painting from presenting their respective "PAINTING.JPEG" in this end of year virtual gallery exhibition and walkthrough. With the help of their professor, Keith Mayerson, this cohort truly challenged themselves in capturing the depth of metaphor, understanding grief, navigating cultural identity, and reminiscing of better days. This gallery integrates multiple themes exploring the female body, intimate dreamscapes, and enchanting new worlds. Throughout the night, you will hear how the artists found inspiration and developed their enigmatic artwork while managing a fully virtual semester.

The artists come from various backgrounds including, but not limited to Fine Arts, 2D Studies, Animation, Painting, Psychology, Medicine, French, Game Animation, and Visual Narrative Arts.

This is an exciting culmination of these artists' hard work and dedication over the semester. They are excited to share this gallery with you. All are welcome!

 @painting.jpeg

 paintingjpg.myportfolio.com

 <https://www.eventbrite.com/e/paintingjpeg-tickets-152549400363>

"I really wish I could see your painting in person"

"You're muted"

"Can you zoom into that corner of that painting? My computer screen brightness is a bit low and I'm not sure if that's a shadow or an arm"



Painting 420: Topics in Advanced Painting

Units: 4.0

Spring 2021, Mon/Weds 3:00-5:40

Location: HAR 201/ Remote teaching on Zoom

Instructor: Prof. Keith Mayerson

Office: Remote for this semester

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

Contact Info: Keith.Mayerson@usc.edu

Zoom meeting ID: 973 3625 4521

SEE EXHIBITON PAINTING.JPG FROM THE SPRING 2021 CLASS
HERE!

<https://paintingjpg.myportfolio.com/paintingjpg>

Course Description

This course is for the advanced student artist to achieve a significant body of work of their own choosing with total creative freedom, working with a teacher as a mentor, and class members as a trusted cohort. The student will continue to develop their formal skills, while deeply investigating the content and motivation of their work, and how their painterly practice may relate to other art practices in which the artist may be engaged. Their art will be seen through a contemporary lens on how it may relate to a larger culture, and its place within the context of different art histories. We will also examine the role of “painting,” what it can be defined both in our time and in other cultures and histories, and how it might perform in different contexts now and for the future.

As a cohort, the student and with their peers, along with the guidance of the professor will work in critique and in conversation to help students solve formal problems, build skills, and address issues that will help create significant works for the individual artist.

Learning Objectives

Students will continue to learn skills and techniques of oil (and other kinds of) painting and creative problem solving. During the span of the class, it is hoped that the student will begin to master their medium, and gain confidence to be able to use the tools they continue to acquire and strengthen, to be able to use the act of painting as a vital means of expression, and to help students help themselves in finding their painterly voice. It is also hoped that students will continue to build their skills of the meditation of painting, to find it to be an edifying experience of creation that is bountiful in many ways for their intellectual and personal life.

- Self-directed work; continuation of development of painting skills, research skills; the development of proposals and presentations.
- Research, discussion and dialogue about paintings relationship to social and political cultures, how painting can expand and include activism, and be impactful to different social contexts, platforms and worlds. With an emphasis on diversity, we will explore different artists and painting practitioners and how they might have had success with their work in their own cultures, both within and beyond different art worlds.
- Students are expected to write about each of their works, their ideas, inspirations, and motivations, and the ultimate outcome of the manifestation of their painting, putting it also into a contemporary context of art and culture. At semester’s end, students will summarize in writing the body of work they will have created, noting how the works relate (or not) to one another, and how the group of works come to totalize the expression of the ideas of the student artist at this point in their artistic career.
- As a culminating “capstone” for the painting classes, the class also addresses topics around life after graduation: the question of graduate school, artist residencies, etc., and how to keep the spirit of their work and production active and alive.
- The contemporary gallery world and “business” of art will also be discussed, how to follow careers as fine artists (and/or how to apply their painting knowledge and skills to other creative practices), and how the art world “works” in both commerce and in cultural institutions, and in pushing along important discourses of ideas and aesthetics.

Prerequisite(s): ART 320 PAINTING

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

Roland Barthes "The Third Meaning" (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 |

PARTICIPATION AND ATTENDANCE POLICY under COVID

Participation and attendance policy for ZOOM / COVID situation:

ONCE AGAIN-- Preparedness and attendance 10% of your grade, and Participation and discussion is 10% of your grade!

All students are expected to engage deeply in class discussion. EACH STUDENT WILL BE REQUIRED TO COMMENT IN EVERY CRITIQUE, NO EXCEPTIONS!!!!!! Student must complete the assignments and required readings before the class meeting in order to participate in discussion.

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

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared, and engaged. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equals one absence, with consequences as above.

You must email Prof. Mayerson ahead of the beginning of the semester 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: MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make 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 above.

BEHAVIOR VIOLATING UNIVERSITY STANDARDS AND APPROPRIATE SANCTIONS

<https://policy.usc.edu/scampus-part-b/>

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Faculty members may include additional classroom and assignment policies, as articulated on their syllabus.

The Student Conduct Code articulates violations that are most common and readily identifiable. Conduct violating university community standards that is not specifically mentioned may still be subject to disciplinary action.

Where conduct under any provision of this Code involves student sexual, interpersonal, or protected class misconduct, a [separate policy](#) applies.

The following are examples of violations of these and other university standards:

11.11

A. The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.

B. The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style.

C. Improper acknowledgment of sources in essays or papers.

Note: Culpability is not diminished when plagiarism occurs in drafts which are not the final version. Also, if any material is prepared or submitted by another person on the student's behalf, the student is expected to proofread the results and is responsible for all particulars of the final draft.

11.12

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, PowerPoints or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

- A. Acquisition of term papers or other assignments from any source and the subsequent presentation of those materials as the student's own work or providing term papers or assignments that another student submits as their own work.
- 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.

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 W 1/20 | Introduction Student Presentations: 10 min each max. Materials discussion | Read "The Third Meaning", new students, please fill out questionnaire for 8/30. Prepare Presentations. Gather materials, begin working on first painting | Mon. 1/25 Mon. 1/25 Ptg. 1 Due Mon. 2/1 group 1 Ptg. 1 Due Weds. 2/3 group 2 |
| Week 2 M 1/25 W. 1/27 | Third Meaning discussion Workshop/Individual critiques Workshop/Individual critiques | work on first painting work on first painting, response | Ptg. 1 Due 2/1 group 1 Ptg. 1 Due 2/3 group 2 |
| Week 3 M. 2/1 W. 2/3 | First Painting Critique, group 1, RESPONSE DUE First Painting Critique, group 2, RESPONSE DUE | work on second painting work on second painting | Ptg. 2 Due Weds. 2/17, group 1 Ptg. 2 Due Mon. 2/22, group 2 |
| Week 4 M. 2/8 W. 2/10 | Workshop/Individual critiques Workshop/Individual critiques | work on second painting work on second painting | Ptg. 2 Due Weds. 2/17, group 1 Ptg. 2 Due Mon. 2/22, group 2 |
| Week 5 M. 2/15 W. 2/17 | President's Day, no class Second Painting Critique, group 1, RESPONSE DUE | work on second painting, response work on second painting | Ptg. 2 Due Weds. 2/17, group 1 Ptg. 2 Due Mon. 2/22, group 2 |
| Week 6 M. 2/22 W. 2/24 | Second Painting Critique, group 2, RESPONSE DUE Workshop/Individual critiques | work on second painting, response work on third painting | Ptg. 3 Due Weds. 3/3, group 1 Ptg. 3 Due Mon. 3/8, group 2 |

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|--------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| <p>Week 7 M. 3/1</p> <p>W. 3/3</p> | <p>Workshop/Individual critiques</p> <p>Third Painting Critique Response Due</p> | <p>work on third painting, response</p> <p>work on third painting, response</p> | <p>Ptg. 3 Due Weds. 3/3, group 1 Ptg. 3 Due Mon. 3/8, group 2</p> |
| <p>Week 8 M. 3/8</p> <p>W. 3/10</p> | <p>Third Painting Critique Response Due Group 2</p> <p>Workshop/Individual critiques</p> | <p>work on fourth painting, response</p> <p>work on fourth painting</p> | <p>MIDTERM & Ptg. 4 due Weds. 3/17, group 1 MIDTERM & Ptg. 4 due Mon. 3/22, group 2</p> |
| <p>Week 9 M. 3/15</p> <p>W. 3/17</p> | <p>Workshop/Individual critiques</p> <p>MIDTERM FOURTH Painting Critique, group 1 --with all 4 paintings present Response Due</p> | <p>work on fourth painting, midterm response linking first four works together with a forward and conclusion</p> | <p>MIDTERM & Ptg. 4 due Weds. 3/17, group 1 MIDTERM & Ptg. 4 due Mon. 3/22, group 2</p> |
| <p>Week 10 M. 3/22</p> <p>W. 3/24</p> | <p>MIDTERM FOURTH Painting Critique, group 2 --with all 4 paintings present Response Due</p> <p>Workshop/Individual critiques</p> | <p>work on fifth painting</p> <p>work on fifth painting</p> | <p>Ptg. 5 due Weds. 3/31, group 1 Ptg. 5 due Mon. 4/5, group 2</p> |
| <p>Week 11 M. 3/29</p> <p>W. 3/31</p> | <p>Workshop/Individual critiques</p> <p>Fifth Painting Critique Response Due, group 1</p> | <p>work on fifth painting, response</p> <p>work on fifth painting, response</p> | <p>Ptg. 5 due Weds. 3/31, group 1 Ptg. 5 due Mon. 4/5, group 2</p> |

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|------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| | | | |
| Week 12 M. 4/5 W. 4/7 | Fifth Painting Critique Response Due, group 2 WELLNESS DAY-NO CLASS | work on final sixth painting, | Ptg. 6 due Weds. 4/19, group 1 Ptg. 6 due Mon. 4/21, group 2 |
| Week 13 M. 4/12 W. 4/14 | Workshop/Individual critiques Workshop/Individual critiques | work on FINAL 7TH painting, artist statement work on FINAL 7TH painting, artist statement | Ptg. 6 due Weds. 4/19, group 1 Ptg. 6 due Mon. 4/21, group 2 |
| Week 14 M. 4/19 W. 4/21 | Sixth Painting Critique Response Due Sixth Painting Critique Response Due Workshop/Individual critiques | Work on your final 7th painting, your final response for this painting, and linking together all the painting paragraphs with a forward and conclusion. DUE FRIDAY MAY 7th, with ALL IMAGES AND TEXTS INCLUDED IN ADOBE PORTFOLIO PAGE... | |
| Week 15 M. 4/26 W. 4/28 | Workshop/Individual critiques Workshop/Individual critiques | FINAL and Ptg. 7 BOTH DUE FRI. MAY 7 2:00-4:00 PM (OR BY THE CLASS EXHIBITION—WHICHEVER COMES FIRST!!!!) | |
| FINALS Fri. May 7 2:00-4:00 pm | FINAL CRITIQUES, all 7 paintings DUE both groups, artists statement CLASS PARTY/SHOW | | |

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.

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.

ART 420 TOPICS IN ADVANCED PAINTING

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

DURING COVID YOU CAN USE PRESTRETCHED STRETCHERS—

DURING COVID YOU CAN USE PRESTRETCHED STRETCHERS—TRY FOR “GALLERY WRAP” THAT DON’T HAVE STAPLES ON THE SIDE—WAY MORE PROFESSIONAL! USUALLY 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. 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

(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

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 important 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 ROLAND BARTHE'S THE THIRD MEANING BY EACH OF THE THREE MEANINGS. Please include an image or the card from the show.