

PAINTING I: ART-120, Spring 2022, (4 units, no prerequisite)

T/TH 12:00-2:40pm, Harris 203. Instructor: Karen Liebowitz

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 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 and scumbling), 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, a field trip, 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 taught using 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**

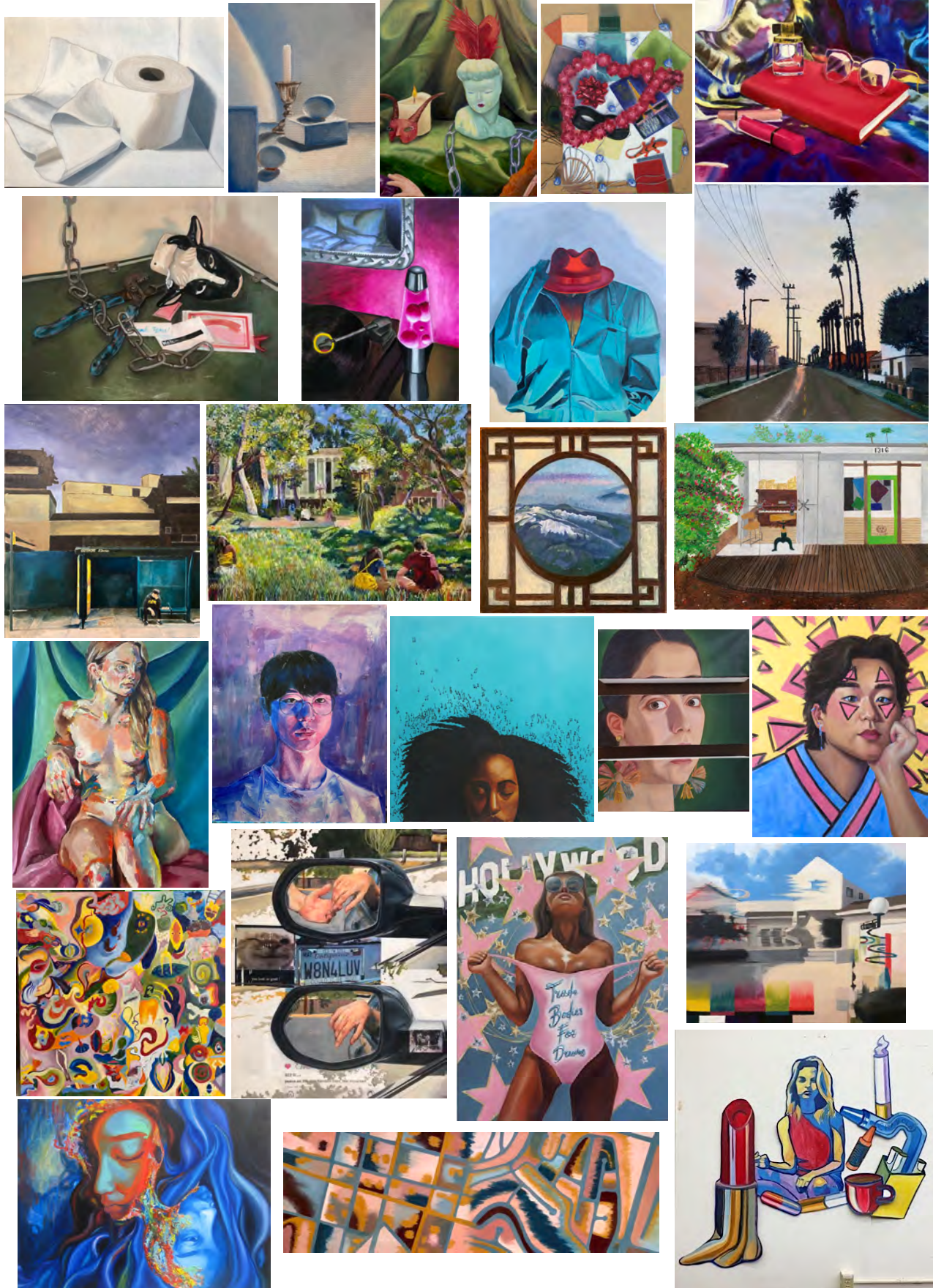


Painting from the model

Painting en plein air

Critiquing a multi-panel painting in the studio

More student work examples, from recent semesters: Painting from direct observation of objects/scenes (moving from limited palette to full color) to “landscape”-based imagery to portraits to figures to final projects! Follow @roski2d on Instagram and check out #liebowitzpainting120 to see more student work!





SAMPLE SYLLABUS for an idea of course
content and flow of projects.
Specifics will be modified for Spring 2022

ART 120: Painting I

Section 33880

Units: 4

Fall 2021, M/W 12:00-2:40pm

Location: HAR 203

Instructor: Karen Liebowitz

Office: WAH 117 (& on Zoom)

Office Hours: BY APPOINTMENT ONLY. M/W 3:30-5:30 on campus & T/Th variable over Zoom.

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

Preferred contact method is email. Email to make an appointment.
Expect replies within 48 hours.

Zoom Link for Office Hours:

[xxxxxxx](#)

Meeting ID: xxxxxx, Passcode: xxxxxx

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. As technologies evolved and ideas progressed and cultural movements have come and gone, 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. 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 taught in 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, (and Zoom for extra content)

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 info, 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. Grades may 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).

*Links to separate Zoom demo videos will also be posted.

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*. The handout *120, General List of Materials & Suggested Texts* includes readings. I will upload all mandatory readings to Blackboard (under “Content”). I am also happy to suggest texts on an individual basis as well.

Description and Assessment of Assignments

Homework/ Production Expectations

Expect to devote all free classtime and additional weekly hours to painting for this class. 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. Expect to create six paintings (minimum) plus initial exercises.

University policy: “For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.”

“Portfolio” of work: You must save everything! Please ask before removing your work from the rack.

Sketchbook: I encourage you to develop a sketchbook practice. Any activity in your sketchbook in relation to our projects will be noted as part of your effort. 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, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional sketches, keep clippings and photos of your sources of visual inspiration, etc. You may also use your sketchbook like a journal. (I did not include a sketchbook in the kit to allow for options.)

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

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 (possibly in pairs depending on enrollment number). Guidelines and a list of possible artists to research will be provided.

Other Class Discussions: Your engaged participation during class discussions on readings, student proposals, presentations and other is expected and will be part of your grade.

Field Trip: TBD, but one class day may be traded for a field trip.

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: *If changes 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= 5%, Painting #1= 12%, #2= 15%, #3= 16%, #4 & #5= 17% (as of now, #4@ 10% & #5@ 7%)

20% Final project (includes corresponding artist statement and all prep)

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

Pass/ No Pass Option: Students are able to choose a P/NP grading option. The deadline to select P/NP is Friday, September 10, 2021. That's also the deadline to drop a course without a W and receive a refund. The last day to withdraw without a W on the Official Transcript, and without receiving a refund, is Friday, October 8. November 12 is the last day to withdraw from courses to avoid earning a final grade. Changes can be done via [Web Registration](#) on the myCourseBin screen. You can find a specific deadline to change from Pass/No Pass to Letter grade on the myCourseBin screen. Please speak with your Advisor if you have questions about switching to P/NP. Grades of P/NP will not impact GPA nor financial aid nor Visa status but I do not know if P/NP in this class is allowed for your major or minor.

The following will be considered when grading the paintings:

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.

Grading Timeline: Grades for each project will be posted on Blackboard sometime after the critique, (typically by 1 week later). If I left a comment, please read it! A midterm grade will be determined by the “weighted total” on Blackboard after our midterm critique week 7, but if you have any questions at any time, please come see me.

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.

Late Work Policy: Late assignments will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. For missed assignments: 50/100 points (an ‘F’) will be factored in for that assignment. (The final project will not be accepted late).

Additional Policies: Attendance

This is a studio-based class and therefore attendance is mandatory. Every class session will begin as a group meeting, usually brief, allowing time for discussion, demo, slide presentations, announcements, and role taking. Students also learn so much from one another and it's important to be able to communicate with your peers in class. “Participation” is also a factor in one's performance during certain activities, like critiques (for one example).

If you are unable to attend on a given day, it is your responsibility to notify me via email. You should also exchange email addresses or phone numbers with your classmates so you can find out what you missed and get the homework assignment. If you will have longstanding issues attending, make an appointment with me during office hours so we can work out a plan together. There are alternative ways, though not ideal, to receive the course content and complete the learning objectives for this course remotely. However, OUR CLASSES ARE NOT RECORDED AND THERE ISN'T A WAY TO ZOOM IN.

- 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 will be considered "excused". We understand that this may happen which is why we allow **3 absences** without the final grade being affected. For every absence beyond 3, 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 thus receive a failing grade for the course.

*For extenuating circumstances, please make an appt. to speak with me. I consider myself a reasonable person 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'. You will also have no credit for class participation in that crit.

- 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. With extended time, a tardy or leaving without the instructor's approval or taking an unapproved very long break will result in an absence.

- After a first warning, students who persist in the following disruptive activities: sleeping, texting, online browsing etc. for purposes other than class research, will result in a tardy for that class session.

Studio Access, Maintenance & Classroom Conduct

This painting studio is used by several classes, so 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. Solvents are toxic and flammable! You must properly handle any toxins (paint rags, 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). Solvents and oily paint rags DO NOT go in the normal trash, they must be disposed of in the red metal bins.

When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, or use only one ear-bud. Time in the studio is not used for phone calls, texting, or web/social. Enter the studio and set all that aside. This time is for creating and thinking about painting.

Studio Access: Your student ID will be programmed with the door's card reader for 24/7 access after you sign the appropriate form. The temporary access code is: **xxxxx**. This code will be good until the add/drop period passes. You may use the studio whenever other classes are not in session during these hours (**8:30am - 10pm**). Class times are posted near the door. If working here outside of class time, keep the door locked (and your card on you), even when running to the bathroom. [[The access hours may expand later in the semester and I'll be sure to let you know](#)].

If necessary, access to Harris can be gained via the southern bridge from Watt Hall. There is a card swipe outside of the glass doors (northeast side) of Watt Hall. Enter Watt and take the elevator to the 2nd floor. Get off the elevator, go left and left again to walk outside on the bridge that is over the Watt/Harris courtyard; then go down the staircase to the Harris courtyard, and turn back towards Watt to find the hallway with our staircase in it.

- DO NOT PROP OPEN ANY DOOR AT ROSKI!! Propping the doors open jeopardizes the safety and security of yourself and others in the building and will result in the reporting of the violation to the office of Student Judicial Affairs. (Also, there have been thefts in the past).
- 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.

COVID Guidelines

We all MUST abide by the University's health and safety guidelines in order to help protect ourselves and others from transmission. Please refer to this site:

<https://we-are.usc.edu/wp-content/uploads/2021/08/2021-Fall-Guide.pdf>

And for other updates: <https://coronavirus.usc.edu/> & <https://we-are.usc.edu/>

"In compliance with the revised L.A. County Department of Public Health order, [everyone on campus must wear a mask indoors](#) and at large outdoor events, regardless of vaccination status. Everyone on campus will be encouraged to maintain good hand hygiene, physically distance 6 ft. or more when possible, and eat outdoors when dining with others, if possible."

- Arrive to class with a **mask** and wear it properly, over nose and mouth, for the duration of the class. Students removing masks during class will be asked to leave. I am not allowed to continue teaching with an unmasked student in the room as this exposes everyone present. Refusal to comply with masking policy constitutes disruptive behavior and is a disciplinary matter, and will be referred to Student Judicial Affairs and Community Standards (SJACS).
- Eating in class is prohibited. Briefly drinking for hydration is okay, but immediate re-masking is required. (Please step outside on a break if you must eat).
- If you are sick, have symptoms (fully vaccinated individuals may experience only very mild symptoms or none) or have been alerted that you have been exposed through contact tracing, please follow orders from the University and your health care provider **and do not come to class** if you shouldn't. I will work with you to discuss options for missed instruction and make sure you receive all content.
- To self-report (to notify the university of a case), please call the **COVID-19 Hotline: 213-740-6291** or email covid19@usc.edu. If tested with USC Student Health, no notification to the university is required.
- If our class is at risk, USC Student Health and Environmental Health and Safety will notify me to temporarily switch to online instruction.

Additional Regulations:

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 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 will be figured out later on and are dependent on class size. • One class will get cancelled to trade for a weekend field trip to relevant painting exhibition/s.

Week 1 Mon, 8/23: Introductions, review syllabus, art supplies and Blackboard. Discuss drawing and viewfinders.

Assignment: Have supplies for Wednesday, and read: 1. *Knowing Painting Materials*, 2. *Value Terms and Light Logic* on Blackboard under “Content”. Items needed from the Kit on Wed: 11x14 canvas board, colors: ultramarine blue, titanium white and burnt sienna (*or orange*), mediums, palette, palette knife, ¼” – ½” brush, squirt bottle. Not in kit: Jar/Container for Gamsol, pencil, smock or other clothing.

Wed, 8/25: Slide lecture for first assignment: Value, Temperature, Monochrome and Chiaroscuro. Demo and then begin: **Exercises Part I & II- Tonal/ Cool & Warm** grid of scales for a chromatic black/grey, cool/warm limited palette; and copy of two rendered spheres in optical and actual greys. Intro to painting mediums and tools, how to mix and apply paint, clean brushes, and health & safety factors. Related handout: *Wk1 Exercise Chromatic Black and Light Logic*.

Homework (HW) due M, 8/30: **1)** Read 1st handouts if you haven’t yet (in Content folder). **2)** Finish the Exercise Part I & II to the best of your ability. (Link to demo video on Blackboard as well). **3)** Read the 3 short handouts on *Perspective* and *Picture-Plane*. **4)** Bring sketchbook on Monday. **5)** OPTIONAL: Bring your own items for Painting #1 if desired (explained in class). Objects should be white, neutral, black or silver-metallic.

Week 2 8/30: Exercises DUE, mini-critique (share problem-solving). • Discuss handouts. • Time to work on exercises more after feedback. • Slides: On Limited Palette Painting, and Drawing– “Sighting” and seeing the Picture-Plane. • Plan still-life à **Painting #1: Chromatic Black, Limited Palette, Warm/Cool Full-Value painting** on 11x14” canvas. Demo and then All begin: Working from observation and drawing what you see– review of fundamental drawing techniques and how to “start”: sketching in paint → blocking in → alla

prima, wet-in-wet painting. Thumbnail sketches in sketchbook will lead to finding a composition before we start with paint. (Link to demo video on Blackboard as well).

9/1: Work on Painting #1 (P1)

HW: 1) Work on P1- Keep progressing from background to foreground, finishing the larger areas first including any cast shadows; be mindful of edge control- working wet into wet. May play my demo video while you paint. **2)** Make sure to have 16" & 20" stretcher bars with you on Wednesday.

Week 3 9/6: LABOR DAY, NO CLASS

9/8 Time for feedback on P1. • Demo, follow along: Stretch and prime a 16x20" canvas. • Slides for **Painting #2 (P2): Full Palette / Complementary Color Paintings**: Color theory and still-life/interior scene as content.

HW: 1) Finish P1. **2)** Prep for P2 if making your own set-up (explained in class). **3)** Apply 2nd coat of gesso. **4)** Read handout on *Color Vocabulary*. (Bring sketchbook to next class)

Week 4 9/13: **P1 DUE**, critique. • Create still-lives for P2, and work in sketchbook to find composition. • IF TIME-- Demo: color mixing (matching what we see), & Begin P2!-- Map out composition/drawing in one color with thinned out "lean" paint, then thinly "block in" and proceed to local colors, etc. See how light on objects changes hue, value and intensity of colors; a practical application of color theory.

9/15: (*I'll be a little late today*). Roll over any instruction from Monday and progress on P2, general-to-specific. Discuss direct and indirect painting techniques. → Plan accordingly to complete underpainting in area you will "glaze" or "scumble" so it's dry in time.

HW: Work on P2. & Read *Indirect Painting* and Handout: *Painting Technique Terms*.

Week 5 9/20: Discuss texts • Continue P2 • Demo on glazing and scumbling.

9/22: Continue P2 • Slides and PDF to Assign **Painting #3: Landscape painting** (in a broad sense).

HW: 1) Work on P2. **2)** Begin thinking about P3-- brainstorm/ sketch/ scout. Be prepared to discuss ideas on Monday; it's helpful to have preliminary sketches and any reference images to share.

(You'll need a new canvas/surface by end of next week.)

Week 6 9/27: Class discussion on everyone's landscape ideas. • Continue on P2. • Demo as necessary.

9/29: Continue P2 and P3 planning

HW: Finish P2 • Begin preliminary work on P3 • Read short text (on Blackboard), to discuss on Monday.

Week 7 10/4: **P2 DUE**, critique. • Discuss reading. • Work on P3, *if time*.

10/6: Work on P3. Demo as necessary. **HW:** Work on P3

Week 8 10/11: Continue P3

10/13: Continue P3

(Fall recess 10/14-15)

HW: Work on P3

Week 9 10/18: Work on P3. • Slides to Assign **#4: Self-Portrait, with options**.

Bring sketchbook/paper and pencil to next class.

10/20: Work on P3 • Demo/ draw along for proportions of the head, etc. (If time doesn't allow, this will be moved to Monday). • Some may begin planning for P4

HW: 1) Finish P3. **2)** Plan for P4 and bring canvas/surface on Monday. You may use the 12"x16" canvas board in the kit for either P4 or P5. The other canvas is your choice **and must be procured**.

Week 10 10/25: **P3 DUE**, critique • Work on P4

10/27: Work on P4 • Slides for #5: **Portrait/Figure painting**.

HW: Work on P4. Make sure you have a surface for P5.

Week 11 (2 days of figure painting from the model; dates TBD during weeks 11&12)

11/1: Work on P4 or begin P5

11/3: Continue P5 or P4. • Assign **FINAL #6**, w/ corresponding artist statement. (If model is here today, this will move to next week).

HW: Work on painting/s; & Begin thinking for Final. Bring ideas/ proposal for discussion next week (preliminary sketches and any reference images).

Week 12 (Discussion on everyone's ideas for the final during one of the next classes, date TBD)

11/8: Time to work on P4 & P5

11/10: Continue on paintings and/or prep for final

HW: Finish for critique; & Work on final idea, prep, **get new canvas/surface for Final**.

Week 13 11/15: **P4 & P5 DUE**, critique. • Work on final

11/17: Work on final **HW:** Work on final

Week 14 11/22: Work on final

THANKSGIVING BREAK 11/24 – 11/28

Week 15 11/29: Work on final (and for homework, begin artist statement if you want my feedback on a draft).

12/1: Work on final

FINAL EXAM-CRITIQUE DATE: Friday, December 10, 11-1 pm. Poll to expand 2-hr. time slot.

M/W 6:00-8:40pm: Wed, Dec 8, 7-9pm

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.