

USCRoski

Art 320: Painting II

Units: 4.0

Fall 2022 M/W 3:00-5:40pm

Location: HAR 203

Instructor: Danie Cansino

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

**Contact Info: Cansino@usc.edu
323-216-3309**

Course Description

Catalog description:

Directed examination of historic and contemporary painting concepts and aesthetics, investigation into personal ideas towards the development of a creative visual language and practice in painting.

Inclusive Content Description:

The course includes using and critically discussing the practical and theoretical applications of color; light; spatiality, surface, forms and abstraction, etc. Students will also gain valuable experience from research and study of historical and contemporary paintings/painters. Projects explore medium based content as well as timely and contemporary topics. Students should expect to work on assigned projects, and independent self-directed projects.

The course includes in-studio painting; continued practice using canvas and other painting surfaces. Student's should expect directed projects; painting studies; research; class-presentations; writing an artist statement, in-addition to formal and informal class critiques each session. Lectures, demonstrations and class discussions/critiques are all components of the course, throughout the semester.

Learning Objectives

The student will explore various painting techniques, along with methods that will aid in the process for creating their own work. This painting course emphasizes perception, composition, and accurate representation. Students paint primarily from observation, but also in combination with photographic sources, and invention. Subject matter includes but is not limited to: still life, portraits, and landscapes. Students will use oil paint, or may use another medium discussed with me prior to the purchase of materials. This is a continuation of the painting practices, mediums/methods and theoretical knowledge introduced in Painting 120. Continue to make paintings that expand your existing knowledge, experience and praxis levels with Oils and Acrylics. Further develop your painting imagery with emphasis on Methods, Processes, Research and Critical Thinking.

This 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. It is also structured around critique, and developing the skills to "read" and evaluate other artist's work in a productive manner

Prerequisite(s): Painting 1

Co-Requisite (s): none

Concurrent Enrollment: none

Recommended Preparation: Painting 1 and/or any painting, drawing, graphic design, and art history classes

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:

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.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) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp*

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

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

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support*

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation 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 Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa*

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.

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 result in consideration 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

Any/all reading requirements will be made available either on Blackboard or as handouts.

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

Description and Assessment of Assignments

You are required to make a MINIMUM of 7 significant paintings during the course of the semester. You are also required to write a one paragraph response for each painting you generate in this class, due during critique. This can be as formal/informal as you'd like. This response should include at least 1 artist and/or technique of your research.

You are required to give notes (2-3 sentences) on critiques of all peers, uploaded to our shared google drive by the end of critique day. You may take photos of the work, or your written notes, to upload into the drive to support your input.

As a final for the class, you are expected to write an ARTIST STATEMENT, that will address and 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!). Examples and separate instructional handouts will be given.

In addition to the above, you are expected to write a ONE PAGE reflection paper for a gallery/museum visit during the semester (DUE WEEK 10, see handout).

Lastly, each student is required to keep a 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.

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.

Assignments

-Attendance working in class/sketchbook updates	30%
-Participating in critiques/discussions/Drive notes	20%
-Written responses for paintings (7)	10%
-Artist Statement	10%
-Gallery/Museum exhibition reflection	10%
<u>-Turning in completed artworks by critique deadlines</u>	<u>20%</u>
Total	100%

Assignment Submission Policy

This is both a studio and 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. If you'd like, you may share a short prompt to the class before we begin critique. We will have a shared google drive, where we will give a short 2-3 sentence reflection of each work by end of day.

To get an "A" in this class is simple:

1. Do all of the required assignments and hand them in on time. Assignments will be marked down if turned in late, and *missing assignments* will drop your overall grade, by half of a grade.
2. You must have a doctor's note if absent more than two classes. For every absence beyond two, your grade will drop by half a grade.
3. Arrive to class on time, and stay until the class ends. Too many truancies can also affect your grade.
4. Completion of final Project/Exam. This must be done at the highest of your abilities. Failure to submit the Final Project will lower your grade.
5. **Conduct:** When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, and use only one ear-bud. **Time in the studio is not used for phone calls, texting, or surfing the web. Enter the studio and set all that aside.** This time is for creating and thinking

about painting.

LIST OF PAINTINGS TO BE COMPLETED

1. **LANDSCAPE PAINTING**
2. **ABSTRACT PAINTING**
3. **LOVE PAINTING (STILL LIFE)**
4. **SELF PORTRAIT PAINTING**
5. **SURREAL/MAGICAL REALISM PAINTING**
6. **POLITICAL/ CONCEPTUAL NARRATIVE PAINTING**
7. **FINAL PAINTING**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<i>Week 1</i> M 8/22	Conocimiento Syllabus breakdown Profê Cansino presents work	Be prepared to bring in all painting supplies. Be prepared to show 2 past physical works next class. Think of 2 artists that inspire you and be prepared to speak on them. (5 mins)	8/24
W 8/24	Share 2 past works. What was the project? Process? strengths/challenges. Share 2 artists that inspire you. Landscape instruction (Powerpoint)	Be prepared to have 2 different landscape compositions (photo reference) and bring in canvas or panel next class.	8/29
<i>Week 2</i> M 8/29	Landscape paintings (demo) Thumbnail exercise In sketchbooks	Grid and draw your LANDSCAPE PAINTING , it should be a safe and sacred place that is MEANINGFUL to you	8/31
W 8/31	Landscape painting	landscape painting continued	
<i>Week 3</i> M 9/5	LABOR DAY-NO CLASS		
W 9/7	Landscape painting Continued	FINISH LANDSCAPE PAINTING	9/12
<i>Week 4</i> M 9/12	LANDSCAPE PAINTING CRITIQUE Abstract Painting lecture	Reading assignment: article on abstract painting	9/14
W 9/14	Abstract workshop in class	Abstract painting	9/21

<i>Week 5</i>			
M 9/19	No class	FINISH ABSTRACT PAINTING	9/21
W 9/21	ABSTRACT PAINTING CRITIQUE Love painting lecture	Photos of setup and thumbnails for Love Painting	9/26
<i>Week 6</i>			
M 9/26	Love painting demonstration	Love painting	9/28
W 9/28	Love Painting continued	Continue Love painting	10/3
<i>Week 7</i>			
M 10/03	Love Painting continued	FINISH LOVE PAINTING	10/5
W 10/5	LOVE PAINTING CRITIQUE Self Portrait lecture	Self portrait photos/ thumbnails	10/12
<i>Week 8</i>			
M 10/10	Self portrait start	Self portrait continued	10/12
W 10/12	Continue Self Portrait		10/17
<i>Week 9</i>			
M 10/17	Continue Self Portrait	FINISH SELF PORTRAIT	10/19
W 10/19	SELF-PORTRAIT CRITIQUE Surreal/ Magical Realism Lecture	Reading assignment Photos/ Thumbnails for Surreal/ Magical realism painting	10/24

<i>Week 10</i> M 10/24	Surreal/ Magical realism painting	Surreal/ Magical realism painting	10/26
W 10/26	Surreal/ Magical realism painting	Surreal/ Magical realism painting	10/31
<i>Week 11</i> M 10/31	Surreal/ Magical realism painting	FINISH SURREAL/MAGICAL REALISM PAINTING	11/2
W 11/2	SURREAL/ MAGICAL REALISM CRITIQUE Political/ Conceptual narrative lecture	Reading assignment Photos/Thumbnails For P/C narrative painting	11/7
<i>W. 12</i> M 11/7	Political/ Conceptual Narrative painting	Political/ Conceptual Narrative painting	11/9
W 11/9	Political/ Conceptual Narrative painting	FINISH P/C NARRATIVE PAINTING	11/14
<i>W. 13</i> M 11/14	POLITICAL/ CONCEPTUAL NARRATIVE PAINTING CRIT Instruction on final	Photos/Thumbnails for Final painting FINAL PAINTING: <i>this can be anything you want it to be, but it must be on canvas you stretch, at least 22 x 30", and it must MEAN something to you! You must have a personal stake in your final painting—it is your MAGNUM OPUS.</i>	11/16
<i>Week 14</i> M 11/21	Final painting		
W 11/23	NO CLASS-THANKSGIVING		
M 11/28	Final painting	FINISH FINAL PAINTING	11/30
W 11/30	FINAL PAINTING CRITIQUE POTLUCK!		
FINAL	ARTIST STATEMENT UPLOADED TO BLACKBOARD		

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). ALSO Blick Art Materials and Art Supply Warehouse are great places.

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. 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 or blacks).

1. Titanium (or Zinc, or Titanium/Zinc mix) White (you probably will want a larger tube of this. Premalba White is a great product, that is fairly cheap with great consistency.
2. Cadmium Yellow -or Lemon Yellow
3. India Yellow
4. Prussian or Cobalt Blue
5. French Ultramarine (large tube)
6. Alizarin Crimson
7. Cadmium Red
8. Burnt Umber (large tube)
9. Burnt sienna

Optional

- Flesh
- Cerulean Blue
- Permanent Rose
- Yellow Ochre
- Cobalt Violet
- Permanent Green Light
- Emerald Green
- Phthalo Green -or Viridian
- Ivory Black or Permalba 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 it's DANGEROUS--uses BLACK LEAD, available at Kremer Pigments www.kremerpigments.com, 247 W 29th St # 1, New York - (212) 219-2394) and Old Holland Medium.

Brushes

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

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

Also—try to experiment with 4 or 5 basics:

1. #4 or #6 Bright (flat, with straight, horizontal tip--for blending, sharp edges, short even strokes)
2. #4 and #6 Round
3. #2 or #4 Filbert (rounded hairs that come to a more flat, less pointy tip than round--for blending, different strokes with point, edge, or flat)

Canvas

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

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

Painting essentials

1. A palate (for laying your colors out to paint with-- there are many kinds, again, I like wood and wood covered ones, you might want to get palate paper that you can toss out rather than have to clean your palate with each new painting--old plates, pie tins, muffin trays are also fine)
2. Small plastic or glass jars for mixing mediums (small enough to hold on or nearby your palate, preferably with a lid so you don't have to waste excess when you transport your stuff)
3. Larger Jar, tub, washer, etc. For cleaning brushes (see below)
4. Surgical gloves or something to protect your hands (REQUIRED)

5. Rags and/or paper towels
6. Something (a box, an art bin, a fishing tackle box, etc.) to carry around all this stuff in
7. Inexpensive sketchbook REQUIRED
8. Artists' soft charcoal
9. Fine sand paper

For bringing up appropriated imagery to scale

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

Cleaners and more stuff

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

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

Optional cleaning etc. Accessories

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

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

SURGICAL GLOVES!

Roski School of Art and Design
Spring 2019 – ACCESS Request and Agreement

ACCESS AGREEMENT & STUDENT CODE OF CONDUCT

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

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

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

Student name (Please Print)

USCard Number

Bldg. / Room

Student Signature

Date

USC Email Address

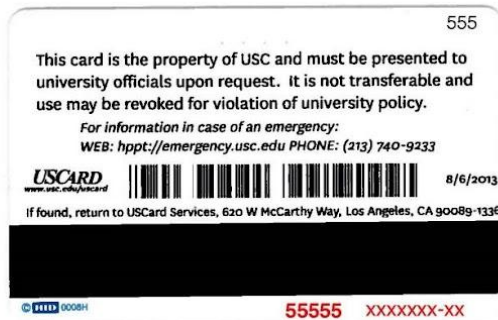
Hot-Stamp number (please see reverse side of agreement)

Expected Graduation Date

Student Phone Number(s)

Other Email Address

Hot-stamp info. For prox-cards only



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

Just a few things about the shared painting studio:

- Paintings need to be stored in the painting racks and each of us should claim a third of the racks to be used exclusively for our own class.
- The easels and walls and taborets are all shared equipment, so no student should leave their stuff out on them during times when that furniture will be needed for other classes.
- Walls should always be kept clear for crits. Occasionally an instructor has requested use of the walls for three or so consecutive classes, if they want to do a special project with their students. If you are thinking you want to do this, please check with the others to make sure that is okay.
- Make sure your students follow the guidelines for disposing of oil/turp rags and palettes in covered containers. Make sure your students keep their solvents capped when not in use. Since so many students are using the room, keep the amount of evaporated solvent in the air as low as possible.