



ART-120: Painting 1

Units: 4

Fall 2024 Mon/Wed. 3-5:40pm

Section: 33879R

Location: HAR 203

Instructor: Edgar Arceneaux

Office: WAH 204 Office

Office Hours: By appointment

Contact Info: earcenea@usc.edu

Please allow 48hrs for email responses during the hours of 9-5 M-Th

THIS IS MY PAINTING ONE SYLLABUS BECAUSE I AM UPDATING THE PAINTING II SYLLABUS SO ITS FRESH LIKE A LOAF OF BREAD OUT OF THE OVEN. PAINTING 2 WILL BE ORIENTED TOWARDS YOU MAKING PERSONAL WORK THAT EXCITING TO YOU AS WELL AS CONTINUE TO BUILD YOUR TECHNICAL SKILL SET.

LOOK FORWARD TO WORKING WITH YOU.

PROFESSOR ARCENEUX

THI

Course Description

"I have learned that the most lethal part of the human body is not the fist; it is the eye.

What people see and how people see it have everything to do with power"

-Alok Vaid-menon in *Beyond The Gender Binary*.

"The modern system of art is not an essence or a fate but something we have made. Art as we have generally understood it is a European invention barely two hundred years old."

-Larry Shiner, *The Invention of Art: A Cultural History*.

"While the term 'decolonize' art history has significant rhetorical power, it is founded upon a misconception. Art history can decolonize itself only to the extent that it acknowledges that Euro-colonial art and our discipline itself are themselves products of empire"

-Tim Barringer, *Decolonizing Art History*.

This course is designed as an introduction to the fundamentals of painting,

including composition, color, technique, materials, etc— through a variety of different exercises. These exercises will span classic composition themes such as the still life, the landscape, and drawing from a model. Most importantly, we will consider how painting can be used as a method to critically examine social complexities. Students are encouraged to express themselves through the act of painting, and for them to be critical about the way in which they utilize various ideas and techniques in their work. This is a workshop, and the emphasis is on the growth of the person as an artist rather than the significance of any one piece. Different, iconoclastic approaches are encouraged and rewarded in the solution to each problem.

In addition to the above, students are required to obtain something that they can use as a sketchbook, and are required to make at least one sketch of anything they want at least once a day. **Sketchbooks** should be brought to every class and will be checked periodically, accounting for the equivalent of two assignments

Pedagogical Philosophy

The classroom workshop is not only a space to explore and test boundaries but a serious communal space. We want to create a space that foster's vulnerability and self-reflexivity. Self-reflexivity is the act of taking one's own lens as an object of analysis. Knowing our perceptions aren't inherent qualities helps create a critical sensitivity toward difference. This can lead us to develop what Joshua Chambers-Letson calls "communism of incommensurability" which is the act of being together in difference. **We need to be vulnerable to the fact that our value judgments have socio-historical trajectories. Our valuing of art is no exception.**

My motto is that one has to contend with the three "P"s in painting: Process, Practice, and Patience. Oil painting can be labor intensive, time consuming, and literally is built up in

layers. Patience is also very important because *failure* is a necessary part of the process of painting. I have yet to meet a person whom I could not teach to paint. There is an available power in every individual to learn these skills, if one chooses to possess this knowledge. If you can endure a few disappointments bravely, a certain degree of pain and excitement, you will learn and grow during the course of this journey.

Additionally, **this course will center BIPOC LGBTQIA+** content in relation to the euro-centric historical trajectory of painting within the field of art.

Class Rules

If, for whatever reason, you are unable to make it to class on time on a regular basis or if you are expecting to be unable to attend for any extended period of time (i.e. you will be out of town for longer than a week) I ask that you seriously consider not taking this course. Our time is limited, and if you are consistently late or miss several classes, it will be extremely difficult for you to understand what we are doing or to make up the work.

. YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK, NOR WILL YOUR WORK BE DISCUSSED IF YOU MISS YOUR CRITIQUE.

IF YOU ARE PAINTING YOU CAN USE PAINTING STUDIOS AFTER CLASS HOURS (AFTER 4:00 PM ON WEEKDAYS). YOU MUST BE ABSOLUTELY FASTIDIOUS IN CLEANING AFTER YOURSELF—ABSOLUTELY NO PAINT OR RESIDUE (CLEANING FLUIDS, MEDIUMS, STAINS, ETC.) CAN BE ALLOWED LEFT IN THE ROOM!!! ALL JARS MUST BE LABELED, AND YOU HAVE TO BE RESPONSIBLE.

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.

Learning Objectives

- learn drawing fundamentals like composition strategies, perspective, human proportions, and picture plane
- learn strategies with limited and full-color palette
- Translating 3D-2D
- Develop an understanding of how light informs values, color, and texture.
- Develop fundamentals understanding of painting tools, materials and techniques
- learn color theory
- learn painting terminology
- survey historical trajectory of painting

- learn the impact of painting in history and contemporary world
- learn about painting as a critical practice
- develop a studio practice
- develop a research practice
- develop the ability to analyze, discuss, and critique your own work as well as others.

Description and Assessment of Assignments

Homework/ Production Expectations

Expect to devote all free class time 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.”

Google Drive

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

Important: Upload process work and final projects to google in corresponding folders. Example Painting 1 and sketches will go in a folder titled “Painting 1”. Students are responsible for creating these folders in the google drive.

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.

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

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

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 projects. (This also includes a consideration of amount of research and

preparatory work for the paintings and work put in outside of class-time)

*Painting #1=5%, #2= 5%, #3= 10%, #4= 10%, #5= 10%, #6=10% , #7=10% , #8=10% ,

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

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

5% attendance

Pass/ No Pass Option: Students are able to choose a P/NP grading option.

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 the google drive 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”, but if you have any questions at any time, please come see me.

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: You will receive a passcode for 24/7 access. DO NOT SHARE THIS CODE WITH ANYONE NOT IN THIS CLASS. You may use the studio whenever other classes are not in session and class times are posted near the door. If working here outside of class time, keep the door locked (and your ID card on you), even when running to the bathroom.

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 ROSK!!! 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 not 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.

Week 1	
<p>Mon 8/26</p> <ul style="list-style-type: none"> - Introductions - Concimiento - Review syllabus + art supply kits - Google drive - Locker assignments - Professor Arceneaux will present his artwork. <p>HMWK:</p> <ul style="list-style-type: none"> - 1) Order and bring all supplies to class Wed. 8/28 - 2) Assigned Reading. <i>"Ways of Seeing" by John Berger</i>. In class we will discuss the implications of the text to drawing and painting. - Take notes and highlight ideas you found interesting. We will discuss these in the next class Wed. 8/28 <p>https://www.ways-of-seeing.com/ch1</p>	<p>Weds 8/28</p> <ul style="list-style-type: none"> - Discuss, <i>"Ways of Seeing" by John Berger</i>. - Elements and Principles of Design - Value Form and Mass exercises - When is an Apple no Longer an Apple? <p><i>(If allergic to apples, or any other fruits, please let me know in advance.)</i></p> <p><i>Professor will provide 18x24 Canvas Board and paper for this assignment only.</i></p> <p>HMWK:</p> <ul style="list-style-type: none"> - 1) Complete Apple painting. Due Wed 9/4 - 2) Start to imagine 3 simple objects and a ground to create a still life (that are all important to you). A base to sit them all on, some cloth to put over the base and in the background, a lighting source if desired, (with thumbtacks, tape, and/or nails and a hammer to install), and bring into class. Bring a firm surface to do this painting on that adds meaning to the painting. Wed 9/9. - Bring in cotton rags like an old t-shirt. You will cut it up and throw away.
Week 2	
<p>Mon 9/2 No Class. Labor Day Holiday</p> <ul style="list-style-type: none"> - Complete Apple painting. Due Wed 9/4 	<p>Wed 9/4</p> <ul style="list-style-type: none"> - Critique 1: When is an Apple no Longer an Apple? - Painting 2: Still life using Reverse Process technique. - Studio Time: Using a composition window, create 4-5 sketches focusing on composition and lighting. Consider how composition tells a story, can add drama or focus. - Bring in a 18x24 canvas board

	HMWK: <ul style="list-style-type: none"> - 1) Complete Painting 2. - 2) Bring to class 3 simple objects and a ground to create a still life (that are all important to you). A base to sit them all on, some cloth to put over the base and in the background, a lighting source if desired, (with thumbtacks, tape, and/or nails and a hammer to install), and bring into class. Bring a firm surface to do this painting on that adds meaning to the painting. Wed 9/9.
Week 3	
Mon 9/9 <ul style="list-style-type: none"> - Critique 2: Still life using Reverse Process technique. - Start Painting 3: A Personally Meaningful Still Life on a conceptual surface. Focus on storytelling through objects. This will be a Monochrome painting. - Presentation on materiality. - Studio Time: Using a composition window, create 4-5 sketches focusing on composition and lighting. Consider how composition tells a story, can add drama or focus. 	Wed 9/11 <ul style="list-style-type: none"> - Visit the Fischer Museum for the exhibition, <i>Sci-Fi, Magick, Queer L.A.: Sexual Science and the Imagi-Nation</i> - Continue Painting 3: A Personally Meaningful Still Life. - (Guest Artist: Danie Cansino???) HMWK: <ul style="list-style-type: none"> - Finish Painting 3. Due Monday 9/18
9/14 Saturday FIELDTRIP Traveling to Downtown LA we will spend the day visiting MOCA Geffen, MOCA Grand, The Broad Museum, Redcat, eat lunch at Grand Central Market and end the evening at the art gallery Vielmetter Los Angeles for the art opening of artists Andrea Bowers and Reginald O'Neal. Invite your friends, family and other classmates. All are welcome. This is an all-day event. Bring comfy shoes, water bottle, a hat. We will be walking several blocks in DTLA. Carpool, public transport or shared ride	

Week 4	
<p>Mon 9/16</p> <ul style="list-style-type: none"> - Continue Painting 3: A Personally Meaningful Still Life. - (Guest Artist: Danie Cansino???) <p>HMWK:</p> <ul style="list-style-type: none"> - Complete Painting 3. Due Wed 9/18 	<p>Wed 9/18</p> <ul style="list-style-type: none"> - Critique 3: A Personally Meaningful Still Life - Intro to Painting 4: Circle Painting on canvas paper. Intro to full color, tinting, toning and shading. <p>HMWK:</p> <ul style="list-style-type: none"> - Complete Painting 4. - Sketch 4-5 abstract ideas. Select additional materials to add to the surface. - Write a personal paper on an abstract artist that you find intriguing. Choose 1-2 artworks and write about your perception of the process, techniques, how it makes you feel, what you get and don't get. What was the artists intentions and does that come across in the work? These are a few examples of questions to assist you. Make a sketch of the artworks in your sketch book. Shoot a picture of it and place it in your google drive folder. - Bring in digital images of three artworks that you find inspiring. If you want to print them, <i>Roski's Galen Lab is a great resource.</i> Due Wed 9/23
Week 5	
<p>Mon 9/23</p> <ul style="list-style-type: none"> - Critique 4: Circle Painting - Intro to Painting 5: On Abstract Painting. Review textures, space, mood, movement, light, form, and material. - Use a conceptual surface for this painting. <p>HMWK:</p> <ul style="list-style-type: none"> - Write a personal paper on an abstract artist that you find intriguing. Choose 1-2 artworks 	<p>Wed 9/25</p> <ul style="list-style-type: none"> - Continue Painting 5: On Abstract Painting. <p>HMWK:</p> <ul style="list-style-type: none"> - Continue Painting 5. You have an additional week to work and reflect and work again on the painting. Adding new layers, textures, sanding away the surface, adding collage or other elements. Allow yourself to explore whats possible beyond just paint. Due Mon 9/30

<p>and write about your perception of the process, techniques, how it makes you feel, what you get and don't get. What was the artists intentions and does that come across in the work? These are a few examples of questions to assist you. Make a sketch of the artworks in your sketch book. Shoot a picture of it and place it in your google drive folder.</p> <ul style="list-style-type: none"> - Bring in printed images of three artworks that you find inspiring. <p>Due Wed 9/30</p>	
<p>Week 6</p>	
<p>Mon 9/30</p> <ul style="list-style-type: none"> - Critique: On Abstract Painting #5. - Intro to Project 6 (Part 1): Landscape, Rhythmic Trees and Perspective. <p>HMWK:</p> <ul style="list-style-type: none"> - Choose three different locations and shoot photographs of them during sunrise morning light and sunset evening light. Focusing on how the color temperature changes in the shadows. Landscapes should possess, architectural and natural elements like trees, bushes, streets, street lamps, fences, housing, other types of building structures, etc. - Be creative on how you tackle this challenge. - Print the photographs and bring them to class. Roski's Galen Lab is a great resource. 	<p>Wed 10/2</p> <ul style="list-style-type: none"> - Intro to Project 6 (Part 2): Landscape, Rhythmic Trees and Perspective. Travels across the street to Exposition Park. - Oil pastels on 18x24 drawing paper. Using gamsol and brushes on pastels to make a painting. <p>HMWK:</p> <p>Create three versions of the same landscape.</p> <p>One based on the photograph using a naturalistic pallet of sunset or sunrise.</p> <p>The third is an abstracted dreamlike landscape based on painting one.</p> <p>The second is somewhere in between painting one and three.</p> <p>Can use a canvas or conceptual surface for this project.</p> <p>Each canvas is minimally 8x18" panorama.</p>

Week 7	
Mon 10/7 <ul style="list-style-type: none"> - Continue Project 6 (Part 2) Landscape, Rhythmic Trees and Perspective. - 	Wed 10/9 <ul style="list-style-type: none"> - Continue Project 6 Landscape, Rhythmic Trees and Perspective. <p>HMWK: Complete any past due assignments. No new Homework during Fall Recess, Thurs, Oct. 10th – Fri, Oct. 11th</p>
Week 9	
Mon 10/14 <ul style="list-style-type: none"> - Continue Project 6. <p>HMWK:</p> <ul style="list-style-type: none"> - Complete Project 6. - Get Informed: Visiting Tattoo artist and realist painter, Dani Cansino's life and work. Roski Alumni 2022 https://www.cjamesgallery.com/artists/danie-cansino 	Wed 10/16 <ul style="list-style-type: none"> - Critique Painting 6 with Visiting Artist Dani Cansino. - Professor Arceneaux is presenting his play Until, Until, Until... at MCA Chicago.
Week 10	
Mon 10/21 <ul style="list-style-type: none"> - Critique Painting 6 - Project 7: Portrait/Self Portrait. Drawing and painting the adult human face. - Live Model. Performance artist Michele Sui. - Learn the proportions of the human face in frontal, $\frac{3}{4}$ and side views. <p>HMWK:</p> <ul style="list-style-type: none"> - Do 20 head studies in your sketchbook. Do 30 for extra credit. Due 10/28 - Shoot 5-10 photograph of someone you'd like to paint (can be yourself) in <u>chiaroscuro lighting</u> but in two different ways, indoors and outdoors. - 1) Shoot 5-10 photographs 	Wed 10/23 <p>FIELD TRIP: Drawing Faces, human and other species. We will visit Expo Park museums, CAAM, (The California African American Museum) and The Natural History Museum.</p> <p>Meet in class at 3pm and walk over as a group. Class will end at 5:30pm so you have time to walk back to your next class.</p> <p>Supplies needed: Sketchbook, pencils, eraser, pencil-sharpener, oil pastels.</p> <p>Museums won't allow pens, oil paint or pastels in the museum. But we can use them outside of the museum afterwards.</p> <p>https://caamuseum.org/ https://nhm.org/pst-reframing-dioramas</p>

outdoors using sunset as your light source. Shoot them in frontal, $\frac{3}{4}$ and profile/side views.

- **2) Shoot 5-10 photographs, (can be the same or a different person)** and shoot them in frontal, $\frac{3}{4}$ and profile/side views.
- Make sure their entire head, neck and shoulders are in the picture.
- Make sure their face is lit in strong shadows and highlights.
- Make sure your camera is set to the highest resolution possible.
- **Reference chiaroscuro (aka)Rembrandt lighting here for examples.**



- <https://thelenslounge.com/different-types-of-lighting-in-photography/>
- <https://westcottu.com/how-to-create-rembrandt-lighting-for-male-portraits>
- (Using colored light)
<https://thelenslounge.com/rembrandt-lighting-setup/>
- **All photos are Due 10/23.** Bring the pictures into class digitally on your phone or laptop for review. We will need these printed for class by Monday 10/28.
- **WE WILL NEED YOUR WOODEN STRETCHER BARS and 2 INCH BRUSHES IN CLASS ON 10/30.**

Week 11

<p>Mon 10/28</p> <ul style="list-style-type: none"> - We will learn to stretch canvas over your stretcher bars in class. Gesso the canvas and lightly sand it for a smooth surface. - All Day Exercises: Painting your classmates and using a mirror for your own self portrait, HMWK - Finish self portrait started in class. - Print agreed upon portrait photographs. Due Wed. 10/30 	<p>Wed 10/30</p> <ul style="list-style-type: none"> - Project 7: Portrait/Self Portrait. Begin portrait painting on stretched canvas. <ol style="list-style-type: none"> 1. Tone the canvas in a wash. 2. Drawing and first layer of the portrait will be in monochromatic black and white. 3. Once dry, we will learn how to mix and apply natural skin tone colors to the monochrome base layer.
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Week 12	
<p>Mon 11/4</p> <p>Visiting Artist Lead Class.</p> <ul style="list-style-type: none"> - Project 7: Portrait/Self Portrait. Continue portrait painting on stretched canvas. <ol style="list-style-type: none"> 1. Tone the canvas in a wash. 2. Drawing and first layer of the portrait will be in monochromatic black and white. 3. Once dry, we will learn how to mix and apply natural skin tone colors to the monochrome base layer. 	<p>Wed 11/6</p> <p>Visiting Artist Lead Class.</p> <ul style="list-style-type: none"> - Project 7: Portrait/Self Portrait. Continue portrait painting on stretched canvas. <ol style="list-style-type: none"> 1. Tone the canvas in a wash. 2. Drawing and first layer of the portrait will be in monochromatic black and white. 3. Once dry, we will learn how to mix and apply natural skin tone colors to the monochrome base layer. <p>HMWK</p> <ul style="list-style-type: none"> - Finish Portrait/Self Portrait. Due Wed. 11/13
Week 13	
<p>Mon 11/11</p> <p>Veterans Day Holiday. No Class in Session.</p>	<p>Wed 11/13</p> <ul style="list-style-type: none"> - Critique Project 7: Portrait/Self Portrait. <p>HMWK</p> <ul style="list-style-type: none"> - Bring in 5-10 sketches for Final Project idea. - Bring in 3-5 artists that have inspired this project and print images of their artworks in color to keep nearby when painting. <p>Due Mon. 11/18</p>

Week 14	
Mon 11/18 <ul style="list-style-type: none"> - Painting 8: Final Project. Self-guided painting of your own design. This is a culmination project where you bring in multiple aspects of what we have learned into one big well thought out, final painting. - Review sketches for final project. - Bring in 3-5 artists that have inspired this project and print images of their artworks in color to keep nearby when painting. 	Wed 11/20 <ul style="list-style-type: none"> - Continue Painting 8: Final Project. HMWK - Continue Painting 8: Final Project.
Week 15	
Mon 11/25 <ul style="list-style-type: none"> - Continue Painting 8: Final Project. 	Wed 11/27 <ul style="list-style-type: none"> - Continue Painting 8: Final Project.
Week 16	
Mon 12/2 <ul style="list-style-type: none"> - Studio Time: Continue Painting 8: Final Project - Improve past works: Go back to early assignments and apply your new knowledge of painting to 	Wed 12/4 <ul style="list-style-type: none"> - Final in Session Class: Continue Painting 8: Final Project - Improve past works: Go back to early assignments and apply your new knowledge of painting to
Week 17	
Mon 12/9 <ul style="list-style-type: none"> - Studio Time: Continue Painting 8: Final Project - Improve past works: Go back to early assignments and apply your new knowledge of painting to improve them for a better grade. 	Wed 12/16th Final day 2-4pm Critique Final Painting and Potluck

Same Day Local Purchase and Pick-Up Available:

Blick on Beverly – 7301 W Beverly Blvd

Phone: (323) 933-9284 / Email: BlickBeverly@dickblick.com

Your kit contains the following items:

Description	Qty
BLICK DISP PALETTE/12INCH X 16INCH 50/SHT	1
BLCK STL PLT KNFE RGM/STYLE 96	1
DB WONDER WHT ROUND/SZ 0	1
DB WONDER WHT BRIGHT/SZ 6	1
DB WONDR WHT FILBERT/SZ 8	1
DB WONDR WHT FILBERT/SZ 16	1
DB MEGA BRSTL GESSO/1.5IN	1
DB WONDR WHT FILBERT/SZ 12	1
DB WHT BRSTL OIL BRT/SZ 8	1
DB WONDER WHT BRIGHT/SZ 20	1
UTR 209 BRSTL BRUSH/UTR 209-8 BRSTL BRUSH FLAT NO8	1
GAMBLIN 1980 OILS/QUIN MAGENTA 37ML	1
UTR STUDIO OILS/YELLOW OCHRE 37 ML	1
UTR STUDIO OILS/ULTRA BLUE 37 ML	1
UTR STUDIO OILS/BURNT UMBER 37 ML	1
UTR STUDIO OILS/BURNT SIENNA 37 ML	1
UTR STUDIO OILS/UTR STUDIO OIL TITAN WHT 200ML	1
UTR STUDIO OILS/CADMIUM YELLOW HUE 37 ML	1
UTR ARTIST OILS/PHTHALO BLUE OIL 37ML	1
UTR ARTIST OILS/CADMIUM YLW HUE OIL 37ML	1
UTR ARTIST OILS/NAPHTHOL RED LIGHT OIL 37ML	1
UTR ARTIST OILS/CADMIUM YELLOW MED PURE OIL 37ML	1
GAMBLIN OIL MEDIUM/GAMSOL 16.9 OZ	1
W/N LIQUIN MED/LIQUIN ORIGINAL 75ML	1
BLCK STD STRTCHR STRP/UTR STD STRETCHER 20IN	2

BLCK STD STRTCHR STRP/UTR STD STRETCHER 16IN	2
DB STUDIO TRADITINAL/11X14 3/4IN BKSTPLD	1
BLICK CANVAS PANEL/11X14 5OZ COTTON	1

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

Policy for the use of AI Generators: Permitted on specific assignments

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review

the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Important 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 Student Accessibility Services (formerly DSP) - (213) 740-0776

<https://osas.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) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.