



DEPARTMENT OF ART

University of Alaska Fairbanks
COLLEGE OF LIBERAL ARTS

Find, Cast, Stitch, and Paint: Mixed Media Approaches to Painting

Art 495 (Section TBD)

CRN: TBD

3 credits

Location: Fine Arts Complex Room 303

Meeting time: 2:00 pm to 5:00 pm, Monday, Tuesday, Wednesday, and Thursday

Professor: Annie Duffy

Office Location: ART 314, Fine Arts Complex

Office Hours: Monday and Tuesday, 5:00-6:00 pm

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COURSE DESCRIPTION

Contemporary painting practices often examine the nature of what “painting” is and how it is different from other art disciplines. Often this means incorporating mixed media approaches to explore the edge of these perceived medium boundaries and create work that is authentic to the artist’s own voice and aesthetics while academically exploring this important issue. With this in mind, “Find, Cast, Stitch, and Paint” will focus on an array of interdisciplinary techniques, such as paper casting, assemblage, photo transfer, and other modes of imagery making to create a series of paintings that examine those differences and employ the diverse strengths to create a body of contemporary work.

COURSE GOALS AND LEARNING OUTCOMES

Course Specific Goals:

1. Build knowledge of major movements in contemporary painting, and an understanding of how the student’s own specific aesthetic interests fit into this framework.
 - Competence will be demonstrated for the foundational information in each subject area by the student being able to explain its context and significance, how it relates to their own aesthetic philosophy, and ultimately being able to articulate those ideas through both oral critique and the completion of an artwork reflecting those concerns.
2. Develop intellectual and practical skills across the curriculum, including inquiry and analysis, critical and creative thinking, problem solving, written and oral communication, information literacy, technological competence, and collaborative learning.

- Proficiency will be demonstrated across the curriculum through critical analysis demonstrated through both in-class seminar discussions and oral critiques.
3. Integrate and apply learning, including synthesis and advanced accomplishment across general and specialized studies, adapting them to new settings, questions and responsibilities, and forming a foundation for lifelong learning.
 - Preparation will be demonstrated through production of a creative body of work that requires broad understanding of contemporary painting knowledge, appropriate technical proficiency, information collection, synthesis, interpretation, presentation and reflection.

Course Specific Learning Outcomes:

1. Students will provide evidence of possessing a knowledge of contemporary painting movements and methods when they:
 - Identify specific painting materials, tools, and techniques.
 - Demonstrate familiarity with the works and intentions of major artists and movements of the past and present, both in the Western and non-Western worlds.
 - Identify the safety risks associated with painting materials, tools, and techniques and be able to practice safe studio behavior.
2. Students will provide evidence of applying their knowledge of mixed media painting when they:
 - Critique visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.
 - Create a body of work that is thematically and visually cohesive.
 - Solve artistic problems related to materials and process.
 - Manage time, attention, and their inner critic to complete assignments that require sustained focus and engagement.
3. Students will integrate their new knowledge when they:
 - Connect the practice of painting to other areas of their life.
 - Identify some of the factors in their life that influence their aesthetic affinities.
 - Identify similarities between their own aesthetics and those of other artists.
4. Students will demonstrate the human dimension of painting when they:
 - Understand the goals of other artists in terms of what they might be trying to achieve, even if those artists come from a different culture, time, or have an opposing aesthetic.
 - Interact with and encourage fellow students in the course.
 - Demonstrate, via painting objects and in-class discussions and critiques, that they have an individual aesthetic point of view they can clearly articulate and share with others.

Studio Assignments:

Project description handouts are given in class; in addition to, any corrections and changes made to the curriculum in the syllabus.

Homework Assignments:

Develop a journal of drawing with at least four sketches for paintings per week. These sketches show your vision and art skills. Date each picture on the top right-hand corner of the page.

Course Schedule:**July**

- Week 1
 - Introduction to course concepts, including what painting is or may be, and how those perceived boundaries can be explored.
 - Discussion of materials needed for class.
 - Studio Assignment #1: Create a “classic” painting.
 - Critique #1.
 - Studio Assignment #2: Create an “assemblage” painting.
 - Homework Assignment: Identify potential assemblage objects and be prepared to incorporate them in a piece during week 2.
- Week 2
 - “Assemblage” painting assignment continued.
 - Critique #2.
 - Studio Assignment #3: Create a “found object” painting.
 - Homework Assignment: Identify found objects to incorporate into a piece during week 2.
 - Critique #3.
- Week 3
 - Studio Assignment #4: Create a “photo transfer” painting.
 - Field trip to UA Museum of the North to view the art collection.
 - Homework Assignment: Research artists who incorporate photo imagery into their paintings. Prepare a collection of **your own** photographs that can be used as a basis for this painting.
 - Critique #4. (Midterm critique.)
- Week 4
 - Studio Assignment #5: Create a painting incorporating either cast paper, cast mache, or cast fiber.
 - Homework Assignment: Collect objects to potentially cast. At least one cast form should be used in Assignment #5.
 - *Due to necessary extra drying times for casting, critique #5 will be held the following week.
 - Discussion of oral presentation project to be given during Week 6.
- Week 5
 - Critique #5.
 - Field trip to local gallery, e.g. Well Street Art Co., 2 Street Gallery, etc.
 - Studio Assignment #6: Create a painting based on techniques used in the previous 4 weeks.

August

- Week 6
 - Continue working on Studio Assignment #6.
 - Oral presentations due.
 - Critique #6.
- Week 7 (1 day only)
 - Monday, 8/19: Last day of instruction.
 - Turn in a final portfolio.
 - Meet for one-on-one individual final critique meetings.

ACADEMIC & BEHAVIOR EXPECTATIONS FOR COURSES OFFERED THROUGH THE UAF ART DEPARTMENT

This is a college level course and although UAF welcomes and celebrates students of a wide range of ages and life experiences, a certain level of intellectual, emotional, and behavioral maturity is expected of students who participate in this course. Please read through the following list of expectations and we encourage any student with questions, and particularly parents of minors to discuss the course with their instructor.

Imagery: Sexuality, nudity, violence, and war have been central themes in the visual arts for over 40,000 years. Artwork featuring these topics will most likely be included and discussed in this class.

Nude Models: Nude models are part of many drawing and painting classes. Students are expected to follow the departmental guidelines and exhibit the utmost respect for models at all times, failure to do so will result in permanent dismissal from the course.

Topics and subject matter: Artists frequently make work about difficult and challenging topics. Students often have strong feelings and opinions about the topics that come up in discussion. The classroom needs to be an emotionally safe environment to explore ideas and students are expected to debate and discuss these ideas in a thoughtful and respectful manner.

Ability to sustain attention: Many studio art courses meet for a significantly longer period of time than what students may be familiar with in high school. Students are expected to participate fully in the entire duration of the course session, to work on assignments outside of class time, and to independently manage course deadlines with minimal reminders from the instructor.

Critical thinking: Students are expected to think critically about their own artwork and examine their own practice as developing artists in the context of written reflections, individual critiques and group critiques. Students are expected to provide and receive constructive feedback as part of the course. Students are expected to think for themselves and not to simply recite answers they've gotten from a textbook. Students will need to examine their own observations and go beyond simple statements such as "I like it" or "I don't like it."

Time and work ethic: Most art assignments at the college level require a significant investment of time. Students are expected to work independently outside of class and to manage their time on extended projects.

Written and verbal communication: Students are expected to write and speak about their own artwork and the work of others.

Creative risk taking and experimentation: Students are expected to challenge their technical and intellectual abilities and to try new working methods and materials. Students are expected to identify areas of weakness in their artistic ability and seek opportunities to develop new skills to expand into those areas.

Responsibility for health and safety: Many of the studio areas work with tools or materials that have the potential to be dangerous. Students are expected to practice safe and responsible studio practices at all times to protect themselves and others from harm.

GUIDELINES FOR NUDE MODELS

Although this particular course will not be having a figure model assignment, here are the official Art Department regulations for when you are working from a live model:

- Treat the model with respect at all times.
- Do not make any disparaging comments or sexual remarks of any kind about the model.
- Respect the model's request to adjust your location if the model feels uncomfortable with where you are positioned (such as how close you are to the model or your position with respect to a specific part of the model's anatomy).
- Do not photograph a model at any time during the modeling session, even during model breaks, without the model's permission.
- Do not use any electronic devices while the model is posing, even to take pictures of your artwork. Recognize that the model can feel extremely vulnerable when remaining motionless and being unable to look around while posing.
- If you must use a telephone while the model is posing, step out of the session before using your telephone.
- Do not criticize the model in front of other artists while the model is posing. Restrict any necessary feedback to private comments to the session facilitator.
- Do not "hit on" or ask the model out on a date.
- Do not use solvents, fixatives, or any other material with safety concerns while the model is present without the consent of the model and the instructor.
- Do not disclose the model's first or last name when presenting your artwork without the model's permission.
- Only individuals who are paid by the department to be nude models should model nude in class. If a student is registered for the class, and is also a nude model they should not model in the course they are registered for.

EXPECTATION OF STUDENT EFFORT

Students are to attend all lectures, participate in class discussion and critiques. Attendance is mandatory; more than three absences result in lowering the final grade by a letter grade, and more than seven will result in a failing grade for the course.

TARDINESS: Coming late or leaving class is not only disruptive but takes away from vital studio time. Students who report late or go early will earn one "absence" mark for every three infractions. Students should expect to spend 10-12 hours per week outside of class on projects. Failure to clean up your working area and tools will result in lowering the final grade.

If circumstances arise that the student needs extra time on any assignment(s), it is their

responsibility to meet with the professor for guidance. Extensions of due dates may be granted, inform your professor in advance if you are not able to submit your assignment on time. (Emergencies will be dealt with as needed.)

EVALUATION POLICIES

EXAMS/ CRITIQUES

The critiques, daily drawings, and portfolio reviews are the exams for this course. Group or individual critiques and discussion are an essential tool in developing a comprehensive knowledge of the fundamentals of drawing. Each group critique will begin with each student describing his/her project to the class; followed by an open forum and general discussion.

GRADING

- 30% Journal (Include at least four drawings/sketches a week for a passing grade), weekly participation and weekend assignments (attendance included)
- 50% critiques, painting projects
- 20% final

The following grading criteria used to determine the grade of each student project:

- Concept: originality, creativity, and effectiveness of the solution.
 - Aesthetics: visual impact and engaging composition
 - Presentation: craftsmanship, the effective use of materials.
 - Completed on time for in-class discussion
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- ❖ “A”-Excellent original idea, creative and practical solution to the problem, superior quality, and craftsmanship.
 - ❖ “B”-Above average quality of the above.
 - ❖ “C”-Average expected quality with satisfactory problem solution.
 - ❖ “D”-Poor quality, misunderstanding of assignment and multiple mistakes.
 - ❖ “F”-Yes it is possible to fail an art course by failure to fulfill objectives of assignment, poor attendance, and attitudes.
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- Grading Policy and Project descriptions will be handed out in the studio; in addition to, any corrections and changes made to the curriculum in the syllabus.
 - Courses that include plus and minus grades are evaluated by the following breakdown.
A+ = 97% A=91-96% A-=89-90% B+=87-88% B=81-86% B-=79-80% C+=77-78% C=71-76% C- =69-70% D+=67-68% D=65-66% D- = 60-64% Below 60=F

EXPLANATION OF NB/I/W GRADES

This course adheres to the UAF regarding the granting of NB Grades : *the NB grade is for use only in situations in which the instructor has No Basis upon which to assign a grade.*

Incomplete Grade Policy: “The letter “I” (Incomplete) is a temporary grade used to indicate that the student has satisfactorily completed (C or better) the majority of work; in a course, but for personal reasons beyond the student’s control, such as sickness, he has not been able to complete the course during the regular semester. Negligence or indifference is not acceptable reasons for an “I” grade.”

INSTRUCTOR RESPONSE TIME

Emails are answered within 48 hours during the weekday and during regular business hours (8-5 pm, Alaska time). You can check your grades with the Professor; graded materials are available within one week of the midterm and final. Individual project percentages on finished work can be requested within 48 hours of the critique.

ACADEMIC INTEGRITY

As described by UAF, scholastic dishonesty constitutes a violation of the university rules and regulations and is punishable according to the procedures outlined by UAF. Scholastic dishonesty includes, but is not limited to, cheating on an exam, plagiarism, and collusion. Cheating includes providing answers to or taking answers from another student. Plagiarism includes use of another author's words or arguments without attribution. Collusion includes unauthorized collaboration with another person in preparing written work for fulfillment of any course requirement. Scholastic dishonesty is punishable by removal from the course and a grade of "F." For more information on Student Code of Conduct, go to: (<http://uaf.edu/usa/student-resources/conduct>).

SUPPORT SERVICES

UAF Help Desk

Go to <http://www.alaska.edu/oit/> to see about current network outages and news.

Reach the Help Desk at:

- e-mail at helpdesk@alaska.edu
- fax: 907.450.8312
- phone: 450.8300 (in the Fairbanks area) or 1.800.478.8226 (outside of Fairbanks)

DISABILITIES SERVICES

UAF is obligated to provide accommodation only to the known limitations of an otherwise qualified student who has a disability. Please identify yourself to UAF Disability Services by applying for accommodations. To be considered for UAF Disability Services accommodations individuals must be enrolled for at least one credit as a UAF student. For more information send Disability Services an email at uaf-disabilityservices@alaska.edu by phone at (907) 474- 5655, or by TTY at (907) 474-1827.

TITLE IX PROTECTION

University of Alaska Board of Regents has clearly stated in BOR Policy that discrimination, harassment, and violence will not be tolerated on any campus of the University of Alaska. If you believe you are experiencing discrimination or any form of harassment including sexual harassment/misconduct/assault, you are encouraged to report that behavior. If you disclose sexual harassment or sexual violence to a faculty member or any university employee, they must notify the UAF Title IX Coordinator about the basic facts of the incident. Your choices for disclosure include:

1. You may confidentially disclose and access confidential counseling by contacting the UAF Health & Counseling Center at 474-7043.
2. You may access support and file a Title IX report by contacting the UAF Title IX Coordinator at 474-7599.
3. You may file a criminal complaint by contacting the University Police Department at 474- 7721.

STUDENT PROTECTIONS AND SERVICES STATEMENT

Every qualified student is welcome in my classroom. As needed, I am happy to work with you, disability services, veterans' services, rural student services, etc. to find reasonable accommodations to address any issue or problem you may be encountering. Students at this university are protected against sexual harassment and discrimination (Title IX), and minors have additional protections. As required, if I notice or am informed of certain types of misconduct, then I am required to report it to the appropriate authorities. For more information on your rights as a student and the resources available to you to resolve problems, please go the following site: www.uaf.edu/handbook/.

I am here to help and support you in your art and educational goals. Please do not hesitate to contact me at anytime if you have questions or concerns.

SUPPLY LIST:

- 6 canvases at least 16" x 20"*
*We will discuss project size requirements during our first meeting since they can vary greatly by project.
- one small drawing sketchbook any size for Journal drawings (daily sketches)
- A minimum of two pencils. Ideally a set of 4B to 4H, but depends on your art practice.
- Erasers kneaded and gum for sketching
- Acrylic or Oil Paints – Please note that **acrylics and oils do not mix**. Beginning students should choose one or the other to use for this course. I recommend Golden Heavy Body and Grumbacher Acrylics, but they are pricier. We will discuss the options and differences during our first class meeting.
 - 4-oz. (or larger) tube or jar of titanium white
 - 2-oz. tubes, jars or bottles of each of the following colors:
 - red (recommended: cadmium red medium)
 - magenta (recommended: quinacridone magenta or alizarin crimson hue)*
 - yellow (recommended: hansa yellow, cadmium yellow hue or indian yellow hue)
 - light blue (recommended: cerulean)
 - dark blue (recommended: ultramarine or prussian blue hue) or dioxazine purple
 - hookers green
 - burnt sienna
 - yellow ochre
 - black (recommended: mars black or carbon black)*

*Please note: It can be quite hard to find colors going by these names in local art supply shops. The more budget friendly brands have gone to using names like “primary blue” and “primary red”. If you choose to use a brand like this, e.g. Artists’ Loft, it’s best to by one of the starter kits that include a wide spectrum of colors.

- Brushes
 - 2" chip brush
 - 1" and 3" foam brushes
 - 1 synthetic bristle flat, about 1" or 3/4"
 - 1 synthetic bristle flat, about 1/4"
 - 1 synthetic bristle round, about 1/2"
 - 1 synthetic bristle round, about 1/4"
 - Confused about brush types? Flat vs. round? Look here:
<http://www.dickblick.com/info/brushshape>
- 2 or more palettes that hold water (sturdy white plastic plates, plastic or styrofoam takeout trays, etc)
- 1 or 2 plastic palette knives (alternative: plastic spoons and knives)
- Small empty spray bottle (can be purchased from Walmart or Target for \$1)
- Sketchbook or notebook, any kind, 8.5 x 11" or smaller
- Smock, apron, or you can just wear clothes you don’t mind getting paint on.

- Additional paints, suggested colors:
 - red (recommended: naphthol red or cadmium red medium)
 - payne's gray
 - neutral gray
 - viridian, hooker's green or sap green
 - phthalo green or phthalo blue
 - quinacridone violet
 - burnt umber