

ASPT1300

Painting

May-Term 2019

Instructor:

Nishiki Sugawara-Beda

Email: nishikis@smu.edu

9:00 – 1:00

May

16,17,20,21,22,23,24,28,29,30,31

Office Location: OAC 2601

OAC 2600

Office Hours: 1:00-2:00

or appointment

Course Overview

This studio-based course is an introduction to traditional and contemporary applications of paint as a medium. The first half of this course focuses on techniques and materials along with color and compositional strategy, followed by exploration of concepts and personal engagement with one's work. The student will work from observations as well as a range of investigated motifs and personal content. The students will learn how to build your own stretchers for painting surfaces in this course. Class time will be divided between studio work, visual demonstrations, slide presentations, and critiques.

LEARNING OBJECTIVES & OUTCOMES The objectives of this course are that the student:

- (1) develops basic painting application skills
- (2) explores values, hues, temperatures, saturations in painting
- (3) investigates for various processes and image sources
- (4) investigates a variety of cultural, contemporary, and historical art as resources for content
- (5) participates in group critiques to explore problem solving and critical analysis using the language of art
- (6) learns presentation techniques and how they affect the way an artwork is perceived
- (7) develops a good studio habit

Final Critique:

May 31, 2019 at Dooin Gallery

COURSE REQUIREMENTS

Sketchbook: Keeping a sketchbook is one of the most important activities for artists.

Participation and Studio Habits: Your active participation in all aspects of class is expected and work time should be used effectively. Therefore it is essential that the proper materials and reference sources be on hand to make best use of class time. Presentations and critiques will present the opportunity for discussions and understanding; your constructive input is encouraged, as is your respect for those presenting ideas and work. **NO cell phones, no text messaging, no earphone during class.** Always clean up after yourself, all the surface: table, stool, easel, floor, etc.

Homework: All assignments must be handed in on time and ready for critique. Preliminary studies and other preparatory works are an integral part of any investigation and are a significant aspect of your working process: they will be taken into account as I assess your efforts and understanding. In this May-Term, this means that your afternoon time should be spent for organizing and gathering materials, developing concept, and working on paintings.

Paper/Presentation: You will be required to research on artist (s)-painter(s) in this course. Detailed instruction will be given and discussed in the class.

Reflective Essay: You will be required to write a reflective essay at the end of this semester. Due date is at the same time of your critique date. This essay will not only give me insights to your creative process but also prepare you for your critique. Add images in your essay accordingly.

Critiques: Attendance at all critiques is mandatory. You will give a brief 2-3 minute verbal introduction of your work, what you are attempting to do, what you feel is successful, what you feel is unsuccessful, who your sources are (not just verbally but with color illustrations from books or downloaded color images from web sites.) and finally where you are going with your next work. You must also participate in critiques by commenting with your insights for their work. If you cannot attend class or a critique, please communicate with me beforehand. Arrangements are not guaranteed; however, I will communicate with you to try to find a possible solution. No work will be accepted beyond the scheduled final critique, unless special permission was given.

Exhibitions: You are encouraged strongly/or required for some cases to attend exhibitions at Pollock Gallery in the Hughes-Trigg Student Center and Visiting Artist Lectures on campus. It is important to visit museums, galleries, and art centers in Dallas/Fort Worth area. I will share information on exhibitions and openings in this region as I get to know. Please share with the class when you get to know events that might interest us.

Missing Projects: No student will pass this course unless all assignments are turned in. An “incomplete” will be given only for extreme circumstances.

TEXTS

There is no text. *Art Forum*, *Art news*, *Art in America* and *Art week*, and *Art Calendar* are highly recommended. In addition to reading the magazines brought to class you are also encouraged to do additional research at the library and online. We will discuss more in class.

POLICIES

Evaluation

60% Projects

Your work is your show stage to exhibit your effort, thoughts and time you spent. I will grade the work with the followings:

Criteria	What was the nature of your learning process? Did you follow assignment challenges? Did you use class time effectively and come well prepared?
Creative Exploration	Did you take risks? How many solutions did you invent for each problem and how much did you challenge yourself? What are your outside inspirations and how do they influence what you do? Are you documenting your investigations in your sketchbook?
Visual Communication	Is your concept communicated? Is it clear to your audience? Is the work conceptually inventive? How did you address the problem creatively? Is concept supported by composition decisions?
Quality	Have you demonstrated a solid grasp of working with materials? Have you paid attention to details in developing imagery? Does the level of craft support the overall appeal of the work? Is the work visually compelling?

40% Participation, Growth, Studio Habits and Course Involvement

A positive contribution to critiques is expected of all students, both in giving and receiving feedback to and from your peers and myself. Tardiness, unpreparedness, lack of effective use of time, lack of studio productivity, failure to clean up, lack of classroom citizenship, paper/presentation, digital diary, and absences from critiques will affect this component. Growth, risk-taking, experimentation, innovation will be noted.

Letter Grades:

A Excellent

"A" works not only fulfill the objectives of the project in a satisfactory manner, but also are rich in creativity, unique in character, and/or ambitious, go beyond expectations.

B Above Average/Good

"B" works satisfactorily fulfill the basic objectives of a given assignment in ways that enthusiasm, diligence, and/or special effort is demonstrated.

C Average/Satisfactory

"C" works fulfill the basic objectives of the assignment and show understanding of the concepts to be mastered through the project.

D Below Average

"D" works barely or partially demonstrate and understanding of the project's goals.

F Fail

"F" Works fail to meet criteria of the assignment and are thereby unacceptable.

Attendance Policies: *There are no excused absences*, except for special circumstances such as hospitalization or a death in the family. For any case, proper documentations are to be submitted on the first day of your return. ***The accumulation of more than 3 absences results in failure in the class.*** Missed assignments cannot be made up. The student is responsible for the content covered in the missed class and for the materials and assignments needed for the next class.

Additional Attendance Information: Students are expected to arrive and get ready to work on time and stay for the full class period until dismissed. ***Please do not disturb the class by arriving late, leaving early, or returning late from breaks.*** This will affect your final grade. Students must come to class with all appropriate materials and out of class work fully completed. Students attending class without being prepared with the appropriate supplies will be considered absent. Students who arrive late or leave early will be marked as tardy. 3 tardies will be considered an absence. Studio environment seems unsupervised from time to time, but please know that I do pay attentions to which students are actually working and which students are slipping away.

Code of Conduct

Students should be familiar with the university policies related to academic integrity and consequences for dishonest conduct. <https://www.smu.edu/StudentAffairs/HonorCouncil>

Plagiarism

Instructors in the Division of Art assume that you will do honest work and that you will do work that is your own. Plagiarism is a serious matter with serious consequences. Using someone else's work as your own in any form will be considered plagiarism. Instructors will respond in one of two ways depending on the depth and nature of the offense:

- You may be asked to repeat the project using your own ideas and work.
- You may be assigned a failing grade for the course in accordance with University regulations. A file may be established with the Dean of Students to record the incident, in case of repeated offenses.

Avoiding Plagiarism

- All work submitted should be your own.
- All sources informing your work should be cited.
- Collaborative work should be clearly identified as such.
- Assignment specific questions should be raised in class.

During an Emergency

Please see attached.

Disability Accommodations & Success Strategies

Please see attached.

***This Syllabus is Subject to Change.**