

**Syllabus**  
**Painting I – ART 118 A \* Painting II – ART 355 A**  
**WEC Winter 2008**

**Room** – OM 17 (Sunday, 1:00 – 5:00)

**Instructor** - Lynn Bollman

**Phone** - (612) 330-1230 (voice mail)

**Email** – bollman@augsborg.edu

**Office Hours** – Directly before or directly after class, or by appt.

“It is surprising to me to see how many people separate the objective from the abstract. Objective painting is not good painting unless it is good in the abstract sense. A hill or a tree cannot make a good painting just because it is a hill or tree. It is lines and colors put together so that they say something. For me that is the very basis of painting.”  
Georgia O’Keeffe

**I do not intend to cause you to paint in any one way - real or abstract. I will explain the above quote on our first day of class.**

**General Description:**

This is a first level painting course. It is designed to teach students important basic concepts of painting and is for students with various levels of painting experience. While some students intend to be art majors, many will be in other fields of study and will be taking the course for other reasons. A portion of each class period includes lectures/slides, demonstrations, and critiques; however, much time is spent in the studio making paintings. Each assignment has a specific purpose and will help you to better understand the art of painting. Problems are designed so that students at all levels are challenged, but are also such that students can approach them with confidence. You should not feel afraid to take this course (it’s friendly), but you should expect to be challenged. We paint with acrylic paint (a supplies list is attached) and will make no fewer than six paintings during the trimester. Some of the work can be done in class; however, as with your other courses, you will be required to work outside the assigned class hours. There is no text required. The materials you purchase should not cost you more than texts do for other classes.

**Prerequisites: None**

**Objectives:**

Students will learn what it means to paint as an artist.

Students will paint and will develop toward a personal style of their own.

Students will learn about paint materials - paints, brushes (and other applicators), and surfaces upon which to paint.

Students will learn how to critique (talk about) paintings and will critique their own and the paintings of others.

Students will learn about painting methods and will apply them to assigned problems.

**Assignments: (Six finished paintings is the minimum required)** Practice does improve learning and so you are encouraged to do more than the minimum.

**January 13** We begin. It is at this session the class is defined and painting as an art form is introduced. Required materials will be identified, slides will be shown to help define painting as we've seen it, and some painting techniques will be presented. An outside (take-home) assignment will be given. ***The required materials are not needed at this (first) session.***

**January 27** Paint Mixing - This will help us to become more aware of lights and darks, and will cause us to begin to mix and make lots of colors.

**February 3** Painting with Expression - This should make for a smooth transition between writing/drawing and painting. Composition will be emphasized at this session.

**February 17** The Process - Just as there is a generally accepted practice of approaching the writing of a research paper, there is also a generally accepted practice of beginning a painting; we'll explore it.

Also, a worksheet will be given to you at this session that will direct you to specific paintings at the MIA. You will be expected to complete the worksheet and to be prepared to discuss your observations from your visit at the class session on March 16.

**March 2** Methods - There are a variety of methods of applying paint; we'll explore some.

**March 16** Using What You Have Learned - It is important to become independent in your work; it's what we're working toward.

Discussion of the worksheet for the MIA.

**March 30** Individual Final Critiques. All work needs to be completed by this time.

### **Grading/Evaluation:**

In addition to the text below, I will further clarify and answer questions at the first class meeting. Most important is that you push yourself to resolve each assigned problem to its fullest.

All human beings are unique and will show this in work that is truly (and personally) theirs. The energy and commitment given to solving the assigned class problems will be apparent in the final product (the finished paintings). Students should, therefore, always approach each assigned problem with their highest level of intention. There are many abilities that may prove valuable to the painting experience. The most commonly understood ability is the one to be able to draw/paint proportionately well (realistically). While this may serve some well, others will benefit from abilities that relate to expressiveness, a sense for good balance, a sense for using space effectively, spontaneity (confidence), or, creative thought. All of these abilities, and others, are important. All or some could lead to successful paintings.

All of you have unique and varied backgrounds; therefore, all of you are beginning this course at different points along an imaginary spectrum. The purpose in this class is to move all of you further ahead on that spectrum and, therefore, to help you acquire new information and an improved practice of painting.

**Definition:** Complex Thought – Complex thought requires a high level of attention. It is deep thought, concentration, and diligence to the issue at hand. In painting, it often results in creative decisions and often shows a level of attention to detail. Complex thought “leaves no stones unturned”. If you “loose yourself in your work”, if you are problem solving, or if your thoughts are honest or original, you are practicing complex thought.

Using the definition above, here is what a certain portfolio grade might “look” like.

**4** This student not only completes all the required assignments, but also makes sure that each is done thoroughly and includes complex thought. This student's work will display some natural talent, but it would be wrong to limit this characteristic to painting proportionately well (realistically). By itself, to “work hard” will not guarantee a grade of 4.0.

**3** This student thoroughly completes all required assignments and often (70% of the time) uses complex thought. Some natural talent will be seen in this work too.

**2** This student completes all the major required assignments. The approach to the work could be described as casual; however, the work does illustrate an understanding of the assignment's purpose.

**1** This student may not have all the required work. The work may often look rushed or incomplete. This student's approach to the assignments might be described as indifferent and will show little thought.

**0** This student has stopped attending class but has not filled out a "drop" form. Work that shows less than that of a "1" student would fall into this grade category.

I want to see each of your paintings when you are finished with them. I will be looking at and critiquing your work throughout the course. Ask me at any time to meet with you to discuss your work and/or your grade. You will receive one grade for your work in this course and that will be assigned at a required final critique at the end of the course.

### **Attendance:**

**I expect you to attend all classes.** There is no text in this class and so the information given is only available in class. If you miss even one class, it could affect your grade. **If you miss three or more classes, you cannot pass the course.** If an emergency arises, call me.

Notes:

\*Turn off all cell phones while in class.

\*Eating and drinking in class is permitted (snacks only).

\*I must see you do some work on all paintings you hand in for course credit. Do not "surprise me" at the final critique with work that has "magically" appeared.

### **Painting II 355A**

The Painting 2 class meets at the same time as Painting 1. The only difficulty with this arrangement is on the first day of class. I plan to have an assignment for you to work on at our first class session and will have materials available for those of you that need them. **Bring your paints and brushes on the first day because you will have time to paint in class. Also, bring a painting for me/us to look at. I would like to review the work you have done.** It will help me to understand where you are at as you enter the course.

On the first day of class, I will need to spend most of my time with the Painting 1 people. After the first session, I meet with the Painting 2 students each class day after I've assigned work to the Painting 1 students. All of this will be explained on the first day of the course.

Three paintings will be assigned at the beginning of the course. Other assignments will follow; however, the eventual goal will be to arrive at a point where you can paint independent of assigned criteria. At mid-term, we will get together to discuss our direction for the second half of the course. **You may call me prior to the start of the first class session. My home number is 612-760-1008.**

In addition to paints, brushes, and something to paint on, I would like you to purchase a painting knife. I will show you some at the first session.

You should look to the Painting 1 syllabus to understand the method of grading.

## **Supplies:**

The following is a list of materials you will need for class. I do not require exact materials but list general types. We use acrylic paint in class. Acrylic has visual characteristics similar to oil paint, but has two advantages - it does not require a solvent, and it dries quickly.

Paint - Purchase acrylic paint. Most acrylics come in tubes and it is tube paint that will be most versatile. Starter sets will come with two-ounce tubes and will provide most of what you will need for the class. In addition to the colors in the starter set (white, black, red, blue, yellow, green), you will also want to have a brown (burnt sienna is a good choice) and an extra tube of white. Golden, Liquitex, and Permanent Pigments manufacture high quality paints. You may purchase any brand you like but very inexpensive paints usually lack the level of pigment needed for satisfactory work. If you are going to purchase paints separately, here are some suggested colors: quinacridone red or quinacridone magenta, phthalo blue or ultramarine blue, hansa yellow medium, phthalo green, ivory black, titanium white (do not get zinc white), burnt sienna, cadmium orange, dioxazine purple/violet, and yellow ochre. A starter set of paints will probably cost you between twenty-two and thirty-two dollars. There are numerous mediums (additives) to purchase. I will explain what they are for at our first class session - don't purchase any right away unless you know what they are all about.

Brushes - Get chisel-shaped brushes (not round) – filberts will work too. Both natural bristle and synthetic are acceptable. Flat (longer bristle) or bright (shorter bristle) are fine to use. I would recommend three sizes; a number 2 or 3, a number 5 or 6, and a number 10 or 12. Brushes that cost \$1.50 - \$4.50 may last through the course but not much longer. Three brushes similar to the sizes I've recommended and of some quality should cost between twenty and thirty dollars. Also, it is good to have a small/fine watercolor-type brush (a number 2 or 3).

Painting Surfaces - You can paint on almost anything you want (great artists have worked on napkins); however, inexpensive canvas panels are an excellent choice. These can be purchased for two or three dollars each. You will need a minimum of seven surfaces. You will need one surface that is 18" x 24" for your first painting and then others that might be about 14" x 18", or 16" x 20" in size. Purchase only a few until you get a better idea of what is best for you. If you want, I will explain in class about how to stretch your own canvases. They are better and less expensive, but they take time to build. Plywood, Masonite, plasterboard, and heavy cardboard are all good surfaces on which to paint.

Other Supplies - You need something on which to mix your paint. You could purchase a \$30 palette, but I'd recommend a pad of disposable palettes. Have a drawing pencil, an eraser, and masking tape. You will need a container for water – don't use something made of glass.

**Note: Save your receipts until you are sure you've got the right stuff.**

## **Local Suppliers:**

MCAD Bookstore - In the same complex as the Children's Theater and The Minneapolis Institute of Arts. They have a huge selection of all kinds of paints and are somewhat reasonable. You will pay the same as their students (already discounted).

Tradewind Products II - This is on Smith Avenue in St. Paul (south, over the High Bridge). They will give you the best quality paints at the cheapest prices.

Penco - On Washington; just north of the downtown area. For a discount, they may want to see a fee statement.

Art Materials - Twenty-seventh and Lyndale south.

Utrecht – 1601 Hennepin Ave. (in Minneapolis)

**Remember – You do not need your paint supplies on the first day of class.**

