

**Carol Prusa**

Professor of Painting

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Office Hours: MW immediately after class at 11:50 am; by appointment MW at 12 pm

Office: 106A (off of the Drawing Studio)

**ADVANCED PAINTING – FALL 2016** ART 3531C (4 credits) Prerequisite: ART 3522C  
MW 9:00 am – 11:50 am in VA 105, the Painting Studio

**Course Description:**

Emphasis on technical, conceptual and creative development

**Texts:** You will be periodically e-mailed texts to read for discussion.

**Required text:**

**Painting** Edited by Terry R. Myers

Essential writings that consider the diverse meanings of contemporary painting since its post-conceptual revival

Paper / May 2011

**Recommended text:**

And Then, You Act: Making Art in an Unpredictable World by Anne Bogart

Reframing Art by Michael Carter and Adam Geczy

An Illustrated Life, Danny Gregory

How to be an Explorer of the World, by Keri Smith

The Practical Handbook for the Emerging Artist, Lazzari

Art & Fear: Observations on the Perils and Rewards of Artmaking, Bayles & Orland

The Artists Guide: How to Make a Living Doing What You Love, Jackie Battenfield

**Class objectives:**

The objective of this class is to build on the fundamentals of painting presented in Painting I Intermediate Painting. There will be an emphasis on the manipulation of paint (craft), complexity of surface and composition, and the connection of form to content. Student will learn to determine a thesis to direct work.

**Class policy:**

The student is expected to come to class prepared to work with appropriate materials. Arriving late, leaving early, long breaks and distracting talking is disruptive to class. You may take breaks as you need them. It is important to develop a rapport with your classmates and discuss and support their work as well as your own. The studio should be place that is productive, challenging and enjoyable. It is expected that you will work a minimum of 6 hours each week outside of class. The studio should be place that is productive, challenging and enjoyable.

I will periodically contact you via e-mail to inform you of opportunities and art related lectures and exhibitions. You are responsible for checking your FAU e-mail every week.

**Campus Resources:**

Please be aware that our campus has resources available which can help you to succeed. For instance, the library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

**Getting in Touch With Me:**

I am generally on campus and available to you on Mondays and Wednesdays – either in the drawing room or painting room. I check my e-mail regularly during the week but not right before my morning class, and only sporadically on weekends. I am concerned about your progress, and I want each of you to do well. If you would like to speak to me outside of class, please stop by my studio during office hours, e-mail me, or schedule a meeting. During class, if instruction is complete and students are working independently, we can step outside for brief discussion – just ask.

**Attendance:**

Please note that three absences are excused. For more than that, deduct 1/3 of a letter grade for every class missed. Save these absences for when you really need them. Coming to class unprepared to work counts as an absence. Three late arrivals will add up to an absence. Attendance will be taken ten minutes after class begins. Note, however, instruction will begin on time so as not to waste the time of others. Note: You are required to attend the final!

**Student conduct:**

Refer to the university statement about academic misconduct in the university catalogue.

**Disabilities**

In compliance with the Americans with Disabilities Act (ADA), Students who, due to a disability, require special accommodation to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton, SU 133 (561)-297-3880, in Davie, LA 240 (954) 236-1222, in Jupiter, SR 110 (561) 799-8010 and follow all OSD procedures.

**Exhibitions and lectures outside of class:**

You will be required to attend **8** outside-of-class lectures/exhibitions that relate to the class. You will be periodically informed of these opportunities. Periodically there will be a noon artist lecture. You will be informed of these and strongly encouraged to attend. You must provide a list of those attended.

### **Critique and Discussion Groups:**

You will be divided up into groups according to first, second and third semester advanced painters. You will regularly meet with your group to discuss your work/progress/readings.

### **Critiques:**

There will be formal, announced critiques throughout the semester. Occasionally there will be spontaneous ones on works in progress. The student must demonstrate a sharpening of his/her critical facilities through extensive participation in the creative process and through self and group evaluations. It is important that you become comfortable with looking at and speaking about art in an informed and coherent way.

#### **Guideline for critiques:**

**-Description:** simply describe what you see in terms of media, subject matter, technique, etc.

**-Analysis:** describe the formal elements and devices and how they function within the context of the artwork. This is not a qualitative judgment but a simple analysis of the function of compositional elements; value, mark making, color, shape, texture, etc.

**-Interpretation:** try to interpret the artist's intent. What is it that he or she might be trying to say or emote through the work?

**-Evaluation:** how does the structure and articulation of the work support the perceived intent? Which elements in the piece work in conjunction with the intent? Which elements fail to support the intent? What could possibly change in the work to more fully and clearly support the intent?

### **Grading:**

Grades will be based primarily on the work done in and out of class. Grades can be affected by attitude and productive participation in discussions and critiques. Poor attendance will definitely impact your grade. Outside-of-class work must be done every week and you should plan on scheduling at least six hours of outside-of-class time to fulfill requirements. Not all students work at the same pace. If you are slow you may need to increase your hours spent on work outside of class. Assignments must be completed on time or the grade will be dropped one letter grade for every class period it is late, with 4 class periods late causing a "F" to be recorded for that assignment.

- A - Exceptional solution to problem, demonstrates strong effort combined with critical thinking, risks are taken and successful, execution is consistent and aesthetic
- B - Work is strong but not exceptional, solid execution, solid effort
- C - Average solution, solved problem but no risks taken, execution may be inconsistent and reflect lack of skill

- D - Solution shows some effort and some understanding of the assignment but fails to grasp major concept/skill, execution is weak (does not solve the problem as stated)
- F - The solution reflects little or no understanding, thought, or effort

**Grading Scale:**

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76  
C- = 70-72 / D+ = 68-69 / D = 63-68 / D- = 60-62 / F = below 60

**Grades are based on three formal critiques:**

Monday- October 24<sup>th</sup> – critique/grade (40%)

Monday November 23<sup>rd</sup> – critique/grade (40%)

Monday: November 28<sup>th</sup> – final (20% of grade, includes artist statement), 10:30-1:00  
(You are required to attend the final.)/grade

(These grades will reflect in-class participation and preparedness for discussion of readings and assignments, periodically noted.)

**FINAL: Present final project with artist statement (500 words) for class critique (10% of grade) Artist statement must address how your work is postmodern and relevant to contemporary concerns in art, citing three contemporary artists and including one significant quote**

**Attendance of 8 art lectures/exhibitions: not attending will cause you to lose one percentage point for each event for a total loss of 8 percentage points if you do not attend 8 art events.**

**Sketchbook/Research Notebook:**

You are expected to maintain a research notebook/visual journal. The journal will serve as a record of your development in your studio work and will include various types of entries such as: visual source materials (images clipped or copied or drawn - they may be images placed in your journal for specific studio assignments or simply collected for their visual potential), documentation of compositions (examples of compositions that appeal to you, thumbnail sketches), documentation of color experiments, problem solving, notes from critiques, vocabulary notes, ideas for future paintings...

**Studio maintenance:**

All students are responsible for cleaning up after themselves. All used paper towels should be thrown out. There should be no debris on the tables or floor. It is critical to dispose of solvents correctly. See instructor if you have any questions about safe and correct disposal of materials and solvents. It is important to keep the sink area clean and the sink unclogged. Make sure you do not leave wet paint anywhere someone might sit or brush against. Paint belongs only on your painting, brush or palette. All your materials and paintings must be removed from the painting studio and lockers within

one week of the semester ending. The instructor reserves the right to dispose of or recycle remaining materials/paintings.

**Locked painting studio:**

Painting students have 24/7 access to the painting studio through the swipe card system. It records who swiped into the room and when.

**Safety in handling materials:**

**DO NOT SMOKE OR EAT IN THE CLASSROOM.** It is critical to realize that many pigments, binders and solvents contain toxic or carcinogenic materials. It is advisable to never eat or drink near a painting area; avoid placing hands near mouth and clean hands when you are finished painting. Skin is porous and will absorb what it comes in contact with. Solvents such as turpentine and paint thinner should remain capped when not in use. Bottles containing solvents for cleaning brushes should be narrow to reduce the surface evaporation area. Avoid soaking large areas of rags with solvents as that increases the rate of evaporation. Think of the health of everyone in everything you do. Oil paint users must follow studio protocol for disposing of wastes into proper containers. Be aware of what is being put down the sink into the water system. Scrape extra acrylic paint into the garbage, oil paint into special can - do not wash it down the sink. Please be concerned. Do not mix dry pigments in the classroom. When sanding surfaces it is advisable to wear a face mask/filter – **all sanding occurs outside the classroom.** There are disposable latex gloves, bleach, and Band-Aids available in the classroom. See instructor if you have questions.

**Materials:** to be discussed

**GROUNDS:** you may work on the type of surfaces that best support the needs of your work

**PAINT:** you may work in oil or acrylic (if oil, please follow safety procedures) – you may incorporate other materials into your paintings but the work will be painting based. (if you need help selecting materials, please talk with me)

**Course of Study:**

Paintings will vary in size, support and duration. Students will learn to determine their focus, projects and goals through discussion with instructor and colleagues. Each Monday we will begin class with discussion of a reading or quick critique.

**Areas of Investigation:**

Material exploration: grounds/paints/added materials

Methods exploration: different ways of applying paint

Conceptual development – research and evaluation

WK 1: exploration of materials/exploration of contemporary painters

- bring your current artist statement along with images of five current works as a .pdf
- write your 3 most important goals for your painting in this term
- write the 3 most important things you need to do to reach those goals
- write your painting work schedule
- determine definition of success

WK 2: determining your location as an artist – writing a thesis statement/focus and goals - interviewing a class member

(interview colleague after seeing their work – prepare 5 questions and transpose the answers,

arrive at questions by reading artist interviews; example – Kinke Kooi)

(if stuck determining a focus/thesis, can follow this recommendation:

Painting focused on one object

Painting focused on one theme

Painting focused on developing a personal narrative

Painting exploring outside culture

Painting focused on merging what is learned)

WK 3: research and development of theme; sketches/collages/tests

-Initiate development of a body of work, setting up project/timetable

WK 4: critique/revision –refine direction and initiate 3 paintings, make a “little world” model of what you want the space in your paintings to operate like

WK 5: work on 3 paintings

WK 6: evaluation and resolve one major work from three/preparatory sketches and additional research

WK 7: explore beyond the boundaries (additional materials, breaking the frame)

WK 8: explore interruptions (find artists whose work you have affinity with and do 3 studies “in the style of”

WK 9: intensive class evaluation of position/goals – write artist statement

WK 10: determine thesis body of work; write proposal/timetable/methodology  
(Produce this body of work until end of term)

### **Mark Your Calendar:**

First day of class: January 6<sup>th</sup>

January 20 – no class on Martin Luther King Jr. Holiday

February 26<sup>th</sup>: Open Studio

March 3-9– Spring Break

Last day of classes – April 23<sup>rd</sup>

April 28 – Final Exam (10:30-1:00am)

### ***Schedule Noon Time Art Talks & Install Dates***

#### **January Noon Time Art Talks:**

Thursday, Jan. 9, 2014 - Bethany Springer (installation artist)

- Installation dates Wed. Jan 8 - through Thursday, Jan. 9

Thursday, Jan. 16 - Hunter Braithwaite, Editor, Miami Rail

Wednesday, Jan. 22, 2014 - Rachel Avena Brown (textile)

- Installation dates Tuesday, Jan. 21 through Thursday, Jan. 23.

Thursday, Jan. 23, 2014 - Joshua Dudley Greer (photographer)

### **February Noon Time Art Talks:**

Monday, February 17 - Pam Longobardi (multi media)

- Installation dates Saturday, Feb.15 - Sunday, Feb. 16.

Wednesday, February 19 - Valerie George (time based artist)

- Installation dates either Tuesday, Feb. 18 or Wednesday, Feb. 19 (TBD) through Friday, Feb. 21.

Thursday, February 20 - Greg Pond (sculpture)

- Greg will install Wednesday, Feb. 19 thru Friday, Feb. 21

Friday, February 21 - Performances for opening night: Valerie George and Billie Grace Lynn

As more talks/events get scheduled, you will be informed of them through announcements. Also, stay alert to postings on the studio door. This is where scholarship postings will also occur.

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### **Statement of academic integrity**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see

[http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

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Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.

Note that by staying enrolled in the class you have read and understand the syllabus distributed and reviewed by Carol Prusa on the first day of class and accept them. You understand your responsibilities in regard to attendance, critiques and submission of

completed work and had the opportunity to ask any questions and/or clear up any misunderstandings regarding this syllabus. You understand that this syllabus represents the policies of the instructor and this specific class. You further understand that your compliance with these parameters is mandatory and that failure to meet these requirements will have direct bearing on the grade you receive. Furthermore, you know you are responsible for purchasing necessary supplies in a timely way to complete assigned work.

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