

# **Intermediate Painting**

ART 331 INTERMEDIATE PAINTING I

Identifying and exploring ideas and abilities in painting by examining the context of modern and contemporary works. Emphasis on the role of professional quality studio practices in realizing student painting goals.

PREREQ: ART 231.

## **Art 331**

**Spring 2015**

## **Course Syllabus**

Instructor, **Robert Straight**

[Painter@udel.edu](mailto:Painter@udel.edu)

**Office, 204 Taylor Hall**

**Office hours- Tuesday, 2:30-3:30**

(by appointment)

### **Objectives:**

- Explore the possibilities of realism, representation and abstraction.
- Develop an awareness of and an appreciation for the major movements in painting that are the foundation of contemporary painting
- Understand the potential of various painting media, material, and techniques
- Demonstrate a command of the high quality of craftsmanship which is necessary in making serious art
- Continue the study of color which was begun in Beginning Painting

### **Portfolio Requirements and Workload;**

- At the conclusion of the semester a portfolio of all assigned paintings will be turned in as jpegs on a non-returnable CD or flashdrive. Directions for the final portfolio are attached.

Individual assignments will not be graded during the semester as the total portfolio including progress, effort, participation in

critiques, and the completion of all assignments as well as the success of each assignment will be considered in the grade for the course.

- All preparation for the painting assignments should be completed outside of class time. This includes, obtaining supplies, building stretchers, and preparing canvas or supports.
- Paintings must be square, and hang flush to the wall. Plywood panels must have a supporting structure. Only heavy weight purchased stretcher bars may be used in this course, light weight pre-stretched canvases may not be used for the projects.
- A series of research papers are required for the course. See the attachment for instructions for the papers
- You are expected to attend class and work during the class period. Participation in the critiques is important and will be a consideration in your final grade.
- There may be at least one field trip during the semester. This is a mandatory part of the course. If this presents a problem you should drop the course. I will be happy to write you an excuse for your other courses if that is necessary.
- There will be a series of visiting artists' talks during the semester that you should attend. These lectures may not be during class hours. Check the Art Dept. web site for dates and times.
- Each student will construct at least one self-made, strainer and prepare a canvas on that strainer or construct a braced panel. For the other paintings that you do in the course you may buy heavy-duty stretchers. Do not stretch or prime canvas on the studio walls. Other courses use this space for critiques.
- For each hour of class time you should invest at least an additional hour of time in your work, outside of the class.

### **Attendance and grading policies;**

Attendance has a definite impact on the final grade. More than 3 absences will result in the reduction of the final grade by one letter of the plus/minus scale. It is absolutely mandatory that all group

critiques are attended (not just the ones where your work is discussed) and you must be prompt for these crits with your work completed. We will not discuss works in progress.

Grades will be based on:

- Inventiveness and creativity of your solutions to the projects
- Ambition of your solutions
- Your understanding of the projects and your consideration of the parameters and limitations of the projects
- Quality and skill demonstrated in the completed projects
- Completeness of the final portfolio
- Participation in critiques
- Effort given to your work

#### Grading Rubric

Exchange Painting	4 points
4 Recipe paintings 2 points each	total 8 points
Cascade of Scales	8 points
Time, Events, Activities, Memory	8 points
Final Painting	8 points
Stretcher construction	4 points
2 written papers 3 points each	total 6 points
participation in critiques (2 points each crit)	total 8 points
final CD portfolio	4 points
completing Course Evaluation	2 points
total	60 points

#### **Intermediate Painting- Supply List**

We will be using acrylic paint on the first project and then you will be able to choose your medium for the rest of the semester.

If you wish to use oil paints, add any oil painting supplies or materials that you need to be replenished from Painting I. Dorlands Wax Medium or the medium Liquin may be of interest if you're using oil paints.

**Things we'll be using in the beginning of this course.**

Acrylic paint - 2oz tubes or larger, cadmium red light, cadmium yellow light, alizarin crimson, viridian or permanent green light, ultramarine blue, titanium white, and black.

At least a pint of both Acrylic Gloss Gel medium & Acrylic Modeling Paste  
#12 flat & #12 bright bristle brush (or larger)

Palette knife

Light duty staple gun and staples

Claw hammer, Medium flat blade screw driver

Masking tape, scissors, & a utility knife or exacto knife

Squeegee, (used for cleaning windows and available at hardware stores, Home Depot, etc.) at least 16"

Measuring device, yardstick, tape measure, etc.

2" or 3" house painting brush, also available from a hardware store, or house painting store.

4 canvas boards, Masonite panels or ½" ply wood- at least 16" x 20"

2 stretched canvases (may be purchased) at least 16"x 20" but not larger than 24" x 24"

Plastic containers with lids for large batches of mixed acrylic colors

You may need additional materials or supplies depending on your individual approach to the individual projects.

**On line supplies**

[www.utrechtart.com](http://www.utrechtart.com)

[www.jerrysartarama.com](http://www.jerrysartarama.com)

[www.danielsmith.com](http://www.danielsmith.com)

1 piece of 24" x 24" – ½" plywood

1 piece of 1" x 3" poplar or pine (clear and straight lumber) 7' long

1 piece of 1" x 3" poplar or pine (clear and straight lumber) 5' long

1 piece of Lattice (molding) ( 1 ½" x ¼" or 2" x ¼" 8' long)

1 piece of molding (as above) 6' long

1" brads

wood glue

These materials can be found at Lowes or Home Depot

scissors

1 yard (36"), 10 or 12 oz unprimed cotton duck canvas 60" wide

1 quart of acrylic gesso

These materials can be found at [www.utrecht.com](http://www.utrecht.com) as well as any good art supply store

First things First

To start we'll be examining everything that needs to be considered in your painting prior to the actual application of the paint. We'll think about the size, how the painting is to be physically constructed, what type of ground will be used, etc.

You'll be constructing a strainer the first week of class for a painting that is 30" x 36", this will be used in the second project of the course.

Materials and Supplies that will be needed:

1 piece of 24" x 24" – ½" plywood  
1 piece of 1" x 3" poplar or pine (clear and straight lumber) 7' long  
1 piece of 1" x 3" poplar or pine (clear and straight lumber) 5' long  
1 piece of Lattice (molding) ( 1 ½" x ¼" or 2" x ¼" 8' long)  
1 piece of molding (as above) 6' long  
1" brads  
wood glue

These materials can be found at Lowes or Home Depot

Staple gun & Staples (every model of a staple gun requires it's own brand and type of staple)

Hammer

Measuring device- tape measure, t-square, or yard stick, etc.

Pull saw (we have several of these but for convenience you may want to purchase one)

Carpenters square

scissors

1 yard (36"), 10 or 12 oz unprimed cotton duck canvas 60" wide

1 quart of acrylic gesso

## 09. ENTROPIC GRAPHOMANIA

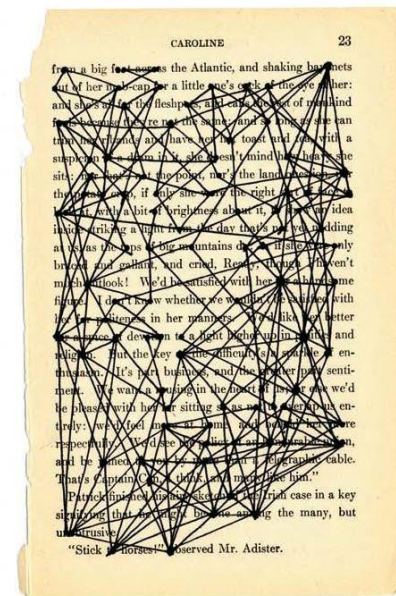
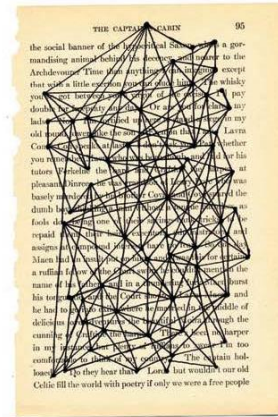
Many of the Surrealist games can seem quaint to artists today. In the case of entropic graphomania, the artist was to discover the impurities on a piece of paper, place dots on the impurities, and draw connections between the dots. This was considered an automatic drawing, one originating from elements out of your control. With paper surfaces improved, the abandonment of control in this exercise is removed and the exercise is in need of revamping. Certain practical aspects of this game do live on, engaging you in new ways of thinking and discovering an artist previously unknown, as I did with Ithell Colquhoun. Colquhoun was an artist, poet, novelist, and magician born in India of British parents in 1906. She was widely traveled, distinguished in her day, and part of the Surrealist group in London before being ousted from the group in 1940 for her interest in the occult. But before she was cast out she subscribed to and used many of the Surrealism techniques as starting points for her paintings. "In 1939, she began to experiment with decalcomania and other forms of automatism. That is, using various methods of applying paint randomly to her canvas or paper and then interpreting the resulting stains and marks. Automatism was important because it enabled her to make connections between surrealism and the occult," writes Richard Shillito.<sup>1</sup> Colquhoun's preference was to draw straight lines between the dots; other Surrealists preferred curved lines.<sup>2</sup> For this exercise, either or both are allowed.

<sup>1</sup> Richard Shillito, [www.artcomwall.org/profile%20ithell%20colquhoun.htm](http://www.artcomwall.org/profile%20ithell%20colquhoun.htm), July 2006.

These exercises will help you think outside your comfort zone and willingly engage in randomness to take your work a few steps further. This Surrealist game is probably one of the most obscure methods of automatic drawing and is very hard to do in its original form given the advancements in papermaking. Because of that, this exercise adapts the basic creative idea behind the original drawing game to make it an interesting exercise; perhaps it will even cause you to think of other alternatives. Following are updated directions for this exercise and suggested materials and tools, followed by directions on how to do it. The Surrealists argued over the correct order of connecting the dots, but you can make your own choice!

To substitute for paper with impurities:

- Use vintage paper or "green" paper made of recycled materials.
- Use junk mail, carry-out menus, or similar bulk mail.
- Use a printed-out email no longer than one page.
- Use a page from a book.



This will be the first project and the model for a painting that you do. By using this surrealist game you'll have the basis for your painting. The written material you use will be the content and context of your painting even though it won't be visible in your final painting. You'll need 2 canvas boards for the project both exactly the same size. We'll discuss this in class prior to starting the painting.

## Intermediate Painting

### **Painting Recipes**

The goal of this assignment is to try some painting strategies, which can enrich your technical vocabulary and perhaps offer you new conceptual ideas for paintings.

Follow the directions for these paintings carefully and keep notes in your sketchbook recording the paint viscosity, the mediums used, color mixtures, and the sequence of the paint layers. While the hope and goal of the assignment is to make some wonderful paintings it is more important that you are open to experimentation and you approach the paintings freely without preconceived results in mind. Don't be afraid to take risks even if it may mean destroying what you have already done. Play with the assignment in a thoughtful way and you'll have some exciting surprises.

#### **General Rules for all of the Paintings**

- No painting is to be smaller than 16" X 20" or larger than 24" X 24"
- Each of the paintings will use one silhouette shape as an image
- The shape can be enlarged, repeated, reduced, reversed, overlapped, and turned in any direction
- The shape itself should not be overly complicated, it may be as simple as a circle or a square
- The shape may be taken from a realistic source or it may be of your design, think about the formalities of your shape; positive/negative elements; contours that push out and into the shape
- Because each step in this project requires time for the paint to dry, you should start all 4 paintings right away

#### **Recipe One (Subtractive Painting)**

- The painting will be on stretched canvas (you may use pre-stretched canvases for this assignment only)
- Prime the canvas with a thinned solution of gesso or acrylic gel medium diluted with water to the consistency of milk, it may be tinted with acrylic color. Apply two coats of the prime allowing each coat to dry well. The canvas should be covered but the prime should be thin enough so that the weave of the canvas is apparent.
- After deciding the size and placement of your shape, build up the shape using either modeling paste or gel medium. Pay attention to the texture you create as you apply the medium. You may want to add color to the medium. You can use a palette knife, a brush, or any other tools of your choice to apply the medium. The impasto doesn't need to be very thick.

- Using a large house painting brush cover the entire painting with either a primary or secondary color mixed to the consistency of heavy cream. Let this dry completely.
- Sand the painting with 100 or 120 grit sandpaper or 300 grit wet and dry sandpaper.  
You'll be revealing the shape as you sand and also creating value in the painting. Stop sanding at any point where you feel you have something interesting.
- After sanding, cover the entire painting with a color that's complementary to the first color you put on the canvas. Use a large brush and the paint should be the consistency of heavy cream. While it is still wet remove the paint from the painting using a squeegee, a rag, knife, comb, etc. Since the paint will dry quickly you'll need to work fast. Covering the painting with a diluted gel medium, then immediately applying the color to the painting, will give you a little extra time to work. A spray of water (plant mister) will also keep the paint open a bit longer.

#### **Recipe Two (negative painting/ masking your image)**

- This painting will be done on a solid support; canvas board, plywood, or masonite
- Seal the support with gesso or acrylic medium if necessary
- Cover the entire surface with a single warm color or several warm colors  
Let this dry
- Using masking tape, mask out your silhouette shape. You may find it easier to cover the painting with masking tape and then cut out the shape with an exacto knife. You can also use small pieces of tape, torn tape, etc. to create different types of edges on your shapes. If you want to prevent the next layer of paint from running under the tape, seal it with a diluted acrylic gloss medium or gel medium (they will dry clear).
- Cover the entire surface with a single or multiple cool colors (don't remove the masking tape). While the paint is still wet scratch out or wipe out paint to create more shapes and to reveal the warm colors that you originally used in the painting.
- Repeat the steps starting with masking out the silhouette



- When satisfied, glaze the entire painting with a very thin, very transparent wash (glaze)

### **Recipe Three (creating a topography of color)**

- The painting will be on a stretched canvas
- Lightly prime the canvas, the gesso may be tinted
- Cover the surface with a thin wash of a single color, let dry
- Establish the placement of your silhouette shapes
- Using an opaque color, paint the negative areas of the painting
- You may want to add more silhouette shapes now (remember your shape can be either positive or negative)
- Again paint the negative areas of the painting allowing some of the first colors to remain, you may want to consider the opaqueness of the color you're adding
- Continue this strategy, painting the negative areas until you have used at least five color applications. Always allow some of the previous color to remain visible.

### **Recipe Four (collage as a painting element)**

- This painting will be on a solid support
- Cut your shapes out of paper, construction paper, a heavy computer paper or you may cut your shapes out of a lightweight fabric.
- Using either gel medium as a glue, adhere your cut-outs to the support
- Once this has completely dried cover the painting with a single color, let this dry completely
- Cover the entire surface with a second color and while it is wet, scrape out additional shapes or remove parts of the color with a rag or squeegee. Or you may want to let the second color dry and then lightly sand the surface of the painting.
- Continue the process as necessary

Artists that you should look at before starting this project.

Kara Walker, Matisse, Donald Sultan, Roger Brown, Ellsworth Kelly, Donald Baechler, Thomas Nozkowski, Neysa Grassi

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**Cascade of Scales**

This project was inspired by an exhibit at James Graham & Sons, a gallery in New York City. It was held in January and February of 2002.

The cascade of scales is a scientific concept fundamental to understanding the physical world. The physical universe is composed of objects and processes with a wide range of sizes, from the microscopic to the macroscopic, occurring on different timescales, from the infinitesimally short-lived to the nearly eternal. In science as well as art, the opportunity for discovery exists in examining the extreme ends of these ranges, by contracting or expanding our field of view beyond that which is readily observable. Microscopes and telescopes have long revealed worlds previously unseen and unknown, providing surprising and beautiful imagery that has inspired many artists.

Your work can explore these states of altered and enhanced visibility, and in some instances may suggest simultaneously seeing imagery telescopically as well as microscopically. You may wish to consider the lens of the scientific instrument as the window to inner, emotional worlds where you explore metaphors for varying states of consciousness. You have the opportunity to comment on the pervasive influence of technology in our lives and its positive role in enhancing and focusing visibility and the wonderment of looking and seeing intensely.

Artists that were included in the exhibit are; Jess Von der Ahe, Miriam Cabessa, Steven Charles, Russell Crotty, Jim Dingilian ( a U of D alumnus), Roland Flexner, Chris Gallagher, Michael Gibson, Mary Judge, David Mann, Antonio Murado, Aric Obrosey, Barbara Takenaga, and Daniel Zeller. You can see examples of these artists work at; [www.mckenziefineart.com](http://www.mckenziefineart.com)

#### **Requirements for the assignment;**

- Size- 30" x 36" or larger, either one canvas or a diptych
- The painting must have two areas or zones, one which is a telescopic or "natural" view of your subject and the second which is a microscopic or close up view of your subject.
- Your choice of medium, either oil or acrylic paint

Robert Straight

## Time, Events, Activities & Memory

Prior to starting this assignment study the series of paintings which Jennifer Bartlett did based on the 24 hours of the day and the 12 months of the year. Jasper Johns also did a series of paintings based on the seasons of the year and as did several Japanese woodcut masters. Cubism was based on the idea of showing objects as though they were time based. The Futurist pushed this idea even further.

Time is an element that can only be suggested in an abstract way in a two dimensional medium such as painting. Think of ways that you might suggest time in your painting. Repetition of an element starts to indicate movement which also becomes an indication of a time frame. The time element that a painting takes to execute might be a factor in your painting. Images stacked one on top of the other starts to represent the passing of events in time with the most memorable element being on top of the stack. These are only a few ways that you can suggest time in your work.

This project may be completed on a single canvas or multiple canvases. The overall dimensions of the completed work should be at least 16 square feet. This might be a single painting 4' x 4', two paintings 24" x 48" or 16 paintings 12" x 12" each, and so on.

The painting may be abstract or representational or a combination of each. The goal of this assignment is for you to use inventive ways of showing time elements in your painting.

## Final Project

## Algorithms (this is a definition related to music but we'll use it as

way to create a 30" x 40" painting.)

**Algorithmic composition** is the technique of using algorithms to create music. ART

Algorithms (or, at the very least, formal sets of rules) have been used to compose music for centuries; the procedures used to plot voice-leading in Western counterpoint, for example, can often be reduced to algorithmic determinacy. The term is usually reserved, however, for the use of formal procedures to make music without human intervention, either through the introduction of chance procedures or the use of computers. There is a radical distinction (both in terms of philosophy and in the heard result) between composers who use indeterminate (e.g. stochastic) procedures to compose music and those who use routines which produce deterministic results given a fixed input into the algorithm.

Many algorithms that have no immediate musical relevance are used by composers as creative inspiration for their music. Algorithms such as fractals, L-systems, statistical models, and even arbitrary data (e.g. census figures, GIS coordinates, or magnetic field measurements) are fair game for musical interpretation. The success or failure of these procedures as sources of "good" music largely depends on the mapping system employed by the composer to translate the non-musical information into a musical data stream.

Artists who have done work that make use of algorithms  
James Siena Tom Friedman Tim Hawkinson Gego  
Anne Seidman Sol LeWitt Francois Morellet

## Research Papers

- There will be 2 research papers for the course.
- Only hard copies of the research papers will be accepted.

- Each paper will be based on one of the artists on the attached list of artists.
- Choose artists that you are unfamiliar with, this project is meant to enhance your knowledge of contemporary art.
- The papers will be two to three pages long and should include an example of the work of the artist you choose.
- At least 3 resources will be used in the research and will be noted at the end of your paper. Two of the resources can come from the internet but one should come from either an article, book, interview, etc.
- The paper should site the direction of the artist's work, how the work has changed over time, influences, and your perception of the work.
- **The first paper will be due March 3**
- **The second paper is due April 9**

## **Final CD Portfolio**

Images must be saved as jpegs on either a CD or flash drive.

Jpeg images must be no larger than 72 ppi resolution.

Images must be no larger than 700 pixels in any direction or larger than 1.4M file size or smaller than 800 K.

Organize work from the most recent to the earliest. Label each image with; The artists name, title, dimension (H xW), medium, date (year) completed

**Images must accurately represent the size, shape and color of the art work.**

Images should include the entire work of art, do not crop the image.

Make the image as large as possible without cropping it.

Do not take photos of 2D work from an angle. Keep it squared with the photo picture frame. Use only a neutral background.

You may include one detail shot if necessary or if the work has an important 3D element.

Do not use a flash and keep your work evenly lit. Show your work as clearly and accurately as possible. .

Title the CD with your name.

**A word or PDF document indexing your images should be included in your portfolio**

Calendar for the Semester (subject to change)

Feb. 10- Tuesday, first class, review syllabus, construct stretcher  
Feb. 12- Thursday, stretch canvas  
Feb. 17- Tuesday, Start Surrealist Exchange painting  
Feb. 19- Thurs. Start Recipe paintings  
Feb. 24- Tuesday, exchange paintings and continue Recipes  
Feb. 26- continue Recipes, ***Critique for students taking the course for the 2<sup>nd</sup> time***  
March 3- Tuesday, **1<sup>st</sup> written paper is due**  
**Discuss Exchange paintings**  
Continue Recipes  
March 5- Thursday, Continue Recipes  
March 10- Tuesday, **Critique Recipe Paintings**  
March 12- Thursday, Start Cascades of Scales  
March 17- Tuesday, Arron Thompson, Gamblin Paints  
Demonstration and lecture  
March 19- Thursday, continue Cascades of Scales  
***Critique for 2<sup>nd</sup> time students***  
March 24- Tuesday, continue Cascades of Scales  
March 26- Thursday, **Critique Cascades of Scales**  
April 7- Tuesday, Start "Time" painting  
April 9- Thursday, **2<sup>nd</sup> written paper is due**  
Continue "Time" painting  
April 14- Tuesday, continue "Time", ***critique for 2<sup>nd</sup> time students***  
April 16- Thursday, continue "Time"  
April 21- Tuesday, continue "Time"  
April 23- Thursday, **Critique "Time"**  
April 28- Tuesday, Start Final painting  
April 30- Thursday, continue Final Painting  
May 5- Tuesday, continue Final  
May 7- Thursday, continue Final  
May 12- Tuesday, continue Final, ***critique for 2<sup>nd</sup> time students***  
May 14- Thursday, , **Critique Final painting**  
May 20- Wed, Final Portfolio due by noon