Art 4170-001: Advanced Figure Painting

Instructor: John Erickson
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Office Hours: By appointment
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Credit Hours: 4
Class Day(s): Tuesday, Thursday
Class Time(s): 12:25 PM - 03:20 PM
Class Location: ART 342
Prerequisite(s): C- or better in ART 3150
Course Fee: $70.00 (included in tuition) The fees are used to offset costs incurred through the use of live models and consumable supplies used for demonstration and instruction.

"Note: This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification"

COURSE DESCRIPTION
With the human figure as its subject, the class will concentrate on forming and structuring ideas for proper expression of visual literacy.

COURSE OVERVIEW
Students will systematically explore the underlying anatomical components as well as the appearance or "Portrait of the Model". Perceptual as well as conceptual ways of knowing the form will be synthesized via a multi media approach. Various materials such as Acrylic, Latex, Sharpie, Collage and oil will each introduce a specific type of perceptual as well as conceptual awareness. Satisfying artistic results as well as visual surprises will be equally valued.

COURSE OBJECTIVES
The student will gain the ability to conceptualize and execute the components of the Figure into an organized pictorial statement. The essential underlying concepts of design, form, and space that range from Renaissance to modern will be explored.

A greater responsibility in regard to Form and Content will be asked of the Advanced Figure Painting students. Easel Painting as a cultural assumption based on Western European Academies will be called into relativity. Irony, Cliché, Appropriation, Narrative, and Metaphor will be discussed as the advance student becomes aware of his or her issues. Rigorous reinforcement of traditional skills will create tension between the known and the unknown as the student searches for unique solutions to the timeless problems of Figure Painting.
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TEXT / READING LIST (INCLUDES COURSE MATERIALS)
Arthur Stern’s “How to see Color and Paint it"

I have many other suggested texts that I will explore and make available during the course of the semester.

LIST OF SUPPLIES
• Oil, Acrylic, Latex, Sharpie and Collage materials.
• A variety of brushes.
• Masonite
• Canvas

These materials and their inherent natures will be discussed and implemented via demonstration. Due to the specific nature of each material used, I will clarify this supply list in the actual demo rather than here in the supply list.

Methods of framing and presentation will also be discussed.

Advanced students may be asked to use materials that contribute to the conceptual continuity of a specific form and content problem.

Utrecht and the Campus Bookstore are both good places to purchase supplies.

POLICIES
• Regular attendance is necessary for cognitive efficiency. More than three absences will negatively impact your grade.
• Punctuality is essential for conceptual continuity.
• Participation and emotional generosity benefits the entire class and will positively impact your grade.

Facility use
A clean workspace facilitates professional habits that lead to your evolution as an artist. Daily cleanup of the studio is mandatory so the space won’t require an extensive cleaning at the end of the semester.

Students should be aware that the department is unable to store items for students and prompt pickup of projects and exams at the end of the semester is essential. Art projects and items left in lockers or rooms will be disposed of.

Code of Faculty Rights and Responsibilities
[see http://regulations.utah.edu/academics/6-316.php]
According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to
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dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

Code of Student Rights and Responsibilities
[see http://regulations.utah.edu/academics/6-400.php]
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content.

Wellness Statement
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776.

Americans with Disabilities Act (ADA) Statement
[see http://regulations.utah.edu/human-resources/5-117.php]
“The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.”

Veterans Center
If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: http://veteranscenter.utah.edu/. Please also let me know if you need any additional support in this class for any reason.

LGBT Resource Center
If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone*. Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: http://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.
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Learners of English as an Additional/Second Language
If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (http://linguistics.utah.edu/esl-program/); the Writing Center (http://writingcenter.utah.edu/); the Writing Program (http://writing-program.utah.edu/); the English Language Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to discuss for this class.

TEACHING AND LEARNING METHODS
Most sessions will feature one or more demonstrations by the instructor, then move on to extended, hands-on practice by the students, during which the instructor will circulate, offering one-on-one assistance. The majority of the studio exercises will center on the particular concept we are studying that week.

Example: Week 1 “The Eye”

Weekly homework requiring student to use the same concepts as in class problems will gradually solidify and strengthen the skills presented in lecture skills.

Several times throughout each class period, we will pause to critique work. These group sessions, to which each student is expected to contribute, help the learner apply concepts and try out new vocabulary while assessing the work of others.

The instructor will augment studio lessons by regularly showing the work of students both past and present.

EVALUATION METHODS AND CRITERIA / GRADING POLICY
All students are required to come to class prepared with materials/tools, and participate in assignments, discussions and critiques. Grades will reflect the effort you apply to the course and your basic understanding of the principles taught during each section. With an emphasis on creatively utilizing a broad range of formal and conceptual strategizes, technical execution and exploring new ideas and directions that your work takes you.

Grading Scales
Grading is based on attendance, work produced in and out of class, and participation in group discussions and critiques.

Final grade for this course will be determined according to the following:

- Timely completion of studio projects that fulfill course criteria.
- Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork the strategies identified in each assignment. As you
develop each studio project, it is strongly advised that you discuss the elements of your piece with me to aid in your education and development of your artistic practice.

- Studio projects are to be presented for critique in a completed and finished state.
- Quality of the technical execution.
- Challenge piece presents to the student.
- Cohesive verbal presentation of studio artworks during critique.
- Completing all reading assignments prior to the scheduled discussion and, self-motivated and energetic participation in those discussions.
- Active participation in all group critiques of studio projects.
- Active participation in all class discussions and technical demonstrations.
- Adherence to the Attendance Policy for the course as outlined in a subsequent section of this syllabus.
- Responsible studio behavior as outlined in a subsequent section of this syllabus.

**Grade Equivalents**

A = Excellent
Expansive investigation of ideas and excellent composition. All assignments completed on time and executed well. Insightful contributions to class discussions and critiques.

B = Good
Substantial investigation of ideas with good composition and good craftsmanship. All assignments completed on time, insightful contributions to critiques and class discussions.

C = Fair
Problems with attendance, effort and quality.

D = Poor
Two or more late projects, limited investigation of ideas, poor craftsmanship, incoherent compositions, minimal contribution to critiques, may have more than 4 absences.

E = Failure
Course failure due to minimal idea development, poor craftsmanship, incoherent compositions, lack of participation, late assignments, may have more than 6 absences.

**GRADING RUBRIC**
A 4.0 grading scale will be used for each project. This allows for a highly nuanced communication to be used with each student. For example the difference between a 3.6 and a 3.4 can be used as a teaching device to enhance and adjust the students cognitive process. The cumulative G.P.A. can be calculated at any time during the semester.
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**Schedule**

Phase 1  **Light Side / Dark Side**  
Red-grounded panel with grey light side. Shadows are inherent in the red ground. The figure is simplified with two shapes.

Phase 2  **Broken Stroke Development**  
Small adductive strokes begin to activate the simple two-value substructure. The five elements of light and shade begin to arrive. Simultaneous contrast is discussed. Color becomes most powerful when values are the same (example: Albers and Itten).

Phase 3  **Expanded Pallet**  
Primaries and secondaries are used to create optical grays ala Seurat.

Phase 4  **Latex (Five Grays)**  
Pre-mixed pallet in Tupperware containers facilitates a high velocity painterly approach.

Phase 5  **Expanded Latex Pallet**  
Primaries and secondaries begin to accompany the five grey limited pallet. A “Colorist” approach is discussed.

Phase 6  **Tweek-a-ralia**  
Oil paint in complimentary pairs is used to refine and focus the latex substructure. Duality and resolution are discussed.

Phase 7  **The Profile**  
The production of a flat shape profile of the model will introduce the student to the concepts of Protraction, point vector, and triangulation information.

Phase 8  **Final Painting**  
Your interpretation