



## North Lake College

5001 N. MacArthur Blvd., Irving, Texas 75038-3899

Dallas County Community College District

### Visual and Performing Arts Division

A350 972.273.3560

Monday -Thursday, 7:30 a.m. - 8:00 p.m. Friday, 8:00 a.m. - 4:30 p.m

## Summer Two 2010

### Course Syllabus

Course title: **Painting Advanced ARTS 2311 7002**

Course number: ARTS 2317

Section number: 7002

Credit hours: 3

Class meeting time: 9:50 am – 3:30 pm

**Course description:** This course will focus on two- or three-dimensional projects in a special topics area. Emphasis is on individual expression. This course may be repeated if topics and learning outcomes vary

**Course prerequisites:** ARTS 2316, 2317. Recommended prerequisites for Art Majors, Arts 1311, Arts 1312, Arts 1316, and Arts 1317

### Instructor Information

Chris Bergquist Fulmer

[cfulmer@dccd.edu](mailto:cfulmer@dccd.edu) (This is the most efficient method of communication)

Office: G339

Hours: one half hour before and after class

Phone: 972.273.3276

<http://www.chrisfulmer.com/nlcart/nlhome.html>

This course syllabus is intended as a set of guidelines for this course. Both North Lake College and your instructor reserve the right to make modifications in content, schedule, and requirements as necessary to promote the best education possible within prevailing conditions affecting this course.

### Recommended (Optional) Textbook

*none*

### Required Materials

You will be working in either oil or acrylic. If you have no preference, then acrylic is recommended. The longer drying time for oils could be a disadvantage in summer when time is not always sufficient for drying. See Appendix D for list of supplies.

### Course Objectives

- The student will gain a basic knowledge in the use of acrylic or oil paints.
- The student will develop an understanding of the use of color in painting, including color mixing, value and intensity of color.
- The student will develop a sense of design/composition as it applies to painting.
- The student will be exposed to various painting techniques.
- The student will be encouraged to look at and appreciate paintings from the past as well as paintings of today.

Specific Course Learning Outcomes	Means of Assessment	<i>EEOs and CCICs</i>
<b>Projects:</b> Execution of studio painting assignments	Completion of assignment Group and individual critiques of assigned visual projects based on these criteria: Following assignment instructions; Use of materials and techniques; Craftsmanship; Visual Presentation ; Formal design qualities; Content/Expression/Original Idea	<i>EEO 2.4</i> <i>CCIC 2.3</i>
<b>Gallery Experience Field Trip:</b> Students will be required to complete an off-campus experience to visit a gallery, museum, or exhibition. The specifics of this assignment will be given during the semester, or they can be found on the class's web site.	Completion of assignment by participating in experience and completing worksheet (Appendix C)	<i>EEO 1.3.4</i> <i>CCIC 3</i>
<b>Critiques:</b> Participation in group and individual critiques of student projects and art historical images.	Completion of assignment by participating in experience	<i>EEO 1.3.4</i> <i>CCIC 1.2.3</i>
<b>Research:</b> A research project will be required. This paper will reflect the student's research into art historical painting techniques, content, and styles. The specifics can be found in Appendix B.	Assessment by use of a rubric (See Appendix B for rubric)	<i>EEO 1.3.4</i> <i>CCIC 3</i>
<b>Canvas Stretching/ Cradling :</b> Students will be required to stretch a canvas or cradle a panel one painting.	Completion of assignment	<i>EEO 2</i> <i>CCIC 2</i>
<b>Framing:</b> Students will be required to frame one painting.	Completion of assignment	<i>EEO 2</i> <i>CCIC 2</i>
<b>Final Presentation (Critique) of Semester's Work:</b> At the close of the semester students will be required to submit the collection of the semester's work. The work is not considered finished until it has been submitted in this final form. Listening carefully during critiques and taking note of the instructor's suggestions will provide the student with ideas for each assignment's final completion. The final portfolio should be submitted in a visually attractive manner and annotated to reference the refinements and corrections you have made to the work. If work was not turned in on time originally, resulting in a zero, it may now be turned in as part of the portfolio grade. <b>Select the five best pieces. One piece must be properly framed and readied for presentation.</b>	Group and individual critiques of assigned visual projects Following assignment instructions; Use of materials and techniques; Craftsmanship; Visual Presentation ; Formal design qualities; Content/Expression/Original Idea	<i>EEO 1.3.4</i> <i>CCIC 1.2.3</i>
<b>Participation:</b> Personal contribution to a healthy, creative studio atmosphere Willingness to explore, to try new ideas, and to listen to the ideas of others Constructive use of time	Observation of students as they interact in peer critiques, discussions, and studio involvement	<i>EEO 2</i> <i>CCIC 3</i>

# Course Outline – *tentative*

Summer 2010

## Painting

T	July	13	
W	July	14	
M	July	19	
T	July	20	
W	July	21	
M	July	26	mid term critique
T	July	27	
W	July	28	
M	August	2	
T	August	3	
W	August	4	
	<b>August 5 Drop Date</b>		<b>August 5 Drop Date</b>
M	August	9	
T	August	10	Due: paper
W	August	11	<b>Gallery Experience worksheet due by 12 pm noon</b> <b>9:50 AM:</b> Painting, framing. Etc. room clean up <b>1PM</b> -- Final group Critique (5 pieces) <b>2:30 PM</b> – dismissed

Lectures	Descriptions of Lectures
Overview of Course Contents	
Technical Lectures	review: <u>grisaille</u> , <u>glazing</u> , <u>dry brush</u> , <u>blending</u> , how to stretch a canvas, how to cradle a panel, how to frame,
Color Theory	review of color theory and particularities of mixing with paints. Color scheme
Assignments	descriptions of art historical, scientific, literary, and visual stimuli as they pertain to understanding the assignments
Critiques	group and one-on-one critical analysis of work created in class
<i>Because the course content is developed together with student and instructor, discussions/lectures/explanations will differ per semester and student.</i>	

# Evaluation Procedures / Exams and Assignments/ Grading Scale

Final grades are reported for each student according to the following grading system:

A = 100-90	excellent	F =	below 60	failing
B = 89-80	good			
C = 79-70	fair	I =	incomplete	
D = 69-60	poor	W =	withdrawn	

## Painting 1 Chris Fulmer

		Possible Points
<b>Projects</b>	<b>1 student choice</b>	8
	<b>2 student choice</b>	8
	<b>3 student choice</b>	8
	<b>4 student choice</b>	8
	<b>5 student choice</b>	8
	<b>6 student choice</b>	8
<b>Critique Participation including mid-term critique</b>		5
<b>Research</b>	Grade Scale 8 = A    6=B    4 =C 2=D    1=F    0=not turned in	8
<b>Gallery Experience</b>		5
<b>framing 1 piece</b>		5
<b>stretched canvas</b>		5
<b>Final Presentation of Semester's Work</b>		
Grade Scale 17-20 = A    13-16 = B    9-12 = C 5-8 = D    1-4= F    0 = not turned in		
quality of work		20
<b>Participation</b> Grade Scale 4 = outstanding; far exceeds expectations 3 = good; meets expectations 2 = minimally acceptable 1 = poor; lacking somewhat in behaviors that contribute to success 0 = failure to perform within in studio setting	Personal contribution to a healthy, creative studio atmosphere  Willingness to explore, to try new ideas, and to listen to the ideas of others  Constructive use of time	4
<b>Absences and Tardies</b>		
<b>Total</b>		<b>100</b>

## Absence Policy

Each absence is worth 3.2 points (100 points divided by 31 class days).

Points will not be deducted for the first 3 absences.

See the adjacent scale to determine the deductions thereafter.

There are no excused absences except for those officially excused for college-sanctioned activities.

The 3 "free" absences should cover any need to recover from a virus, meet your grandmother at the airport, accompany your husband on a business trip, coordinate with your home plumber, etc.

Do not ask that these minor absences be excused.

If, however, extraordinary circumstances present themselves, please talk to the instructor about the absences.

Attending the lecture only of a studio class will be counted as an absence.

### \*\*\*Policy for Arriving Late or Leaving Early\*\*\*

Arrival to class at any point after the instructor has begun the announcements / instruction or leaving before the end of class will be considered a one third an absence.

### Summer School:

Each morning and each afternoon count as an absence. In other words, each day equals two absences.

### Absence Make-up:

It is possible to make up a few absences (usually no more than 3). Please see the instructor for these opportunities. Usually the make-up can be completed by attending Open Lab in G301/G303 with documentation. Keep in mind that making up an absence is not the same as being in class. Active participation in class gives students instructions, announcements, lectures, critiques, personal instruction, and peer support.

Number of Absences	Points Deducted	Percentage of Semester Absent
0	0	0%
1	0(3.2)	3%
2	0(6.4)	6%
3	0(9.6)	10%
4	12.8	13%
5	16	16%
6	19.2	19%
7	22.4	23%
8	25.6	26%
9	28.8	29%
10	32	32%
11	35.2	35%
12	38.4	39%
13	41.6	42%
14	44.8	45%
15	48	48%
16	51.2	52%
17	54.4	55%
18	57.6	58%
19	60.8	61%
20	64	65%
21	67.2	68%
22	70.4	71%
23	73.6	74%
24	76.8	77%
25	80	81%
26	83.2	84%
27	86.4	87%
28	89.6	90%
29	92.8	94%
30	96	97%
31	99.2	100%

# Discipline/ Course/ Department/Policies

**Expectations:** Much of class time will be dedicated to the execution of the assigned projects. It is essential that you **attend class on time and fully**. It is during studio time that you will be able to receive assistance from the instructor, that the instructor is able to see your growth, and that you can interact with other visual artists. However, you may find it necessary to work outside of class to finish work on time. It is imperative that you come to class prepared to work. This means **keeping up with the required assignments and having supplies ready for class**. After each project or group of projects, we will have a group critique (discussion) about the class work. This is your opportunity to express opinions and views. Your participation in these critiques is expected. You are expected to take notes from class lectures and be in attendance.

**Late Assignment Policy:** Assignments are not accepted late, except with the permission of the instructor.

**Music:** If you prefer to listen to music during class, bring your own personal listening device with earphones.

**Breaks:** Except when the structure of the class necessitates structured breaks, students are free to take short breaks as appropriate.

**Mobile phones:** Please take all phone calls outside the studio.

**Continuing Education Students:** Requirements and expectations are the same for Continuing Education students as for Credit students..

**WEOTA** is our NLC art club. All students enrolled in art classes and those others who are interested in art are considered members. Meetings are held during the fall and spring semesters.

**Annual Portfolio Review** is held at the end of the fall semester for those art students who wish to have their work rated by the faculty and juried for competitions and scholarships. Work is returned at the beginning of spring semester.

**Annual Student Spring Exhibition** is held at the end of the spring semester. All art students are eligible to enter their work. An outside juror makes award selections.

## **Storage of Student Art Materials and Supplies:**

- Lockers (located in the J Hall) are provided for art students on a first-come basis. Students are expected to share a locker and provide their own locks. Each locker should be labeled with ELECTRICAL tape with this information: Name, Teacher Name, and Semester/Year. If lockers are not labeled correctly, the locks will be cut and the contents removed.
- Storage for portfolios and paintings is provided in G301. The room is used by many classes so this storage is unsecured.

**Studio Clean Up:** Students are expected to clean up after themselves at the end of each class. Easels should be wiped down to remove charcoal, pastel, or paint; and the easels should be returned to a circular configuration in the room without blocking sinks or storage areas. Painting students should wipe up any paint from the sinks.

**Lost and Found:** See the police, C204.

## **Degrees and Certificates:**

- Associate In Arts Degree With An Emphasis In Art
- Associate Degree of Applied Science in Computer Graphics
- Computer Graphics Certificate
- Computer Graphics Specialist Certificate (Print, Web, or Animation)

# 2D Art Lab Policies

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The 2D Studio Lab is restricted to use by only currently enrolled students in Painting, Drawing, and Design Classes who are attending art classes on a regular basis and are in good standing in the classes.

The 2D Studio Lab is available to approved art students to use for required class work during posted Open Lab hours.

## The following rules and regulations must be followed at all times:

1. The "storage room" inside G302 is predominantly used for storage of equipment and supplies. It is intended for instructor use.
2. Student paintings (class work for current semester only) are to be stored in the provided painting racks.
3. Student portfolios and work are to be stored in assigned shelves or cabinets.
4. Students' art work must fit into the storage racks and shelves available in this lab. Over-sized work is not acceptable.
5. Students are encouraged to store their personal materials and supplies in the art lockers on a first-come, first-served basis. Regulations concerning lockers are posted in the locker area. There is no student supply storage in G301-3.
6. At the end of the semester, students must remove all personal items and artwork from the lab. NLC will not be responsible for work after the close of the semester unless arrangements have been made with the instructor and the 2D Studio Lab coordinator.
7. Students using the facilities outside of class time must leave the work areas clean and be sure all personal work and supplies are stored away as stated above.
8. Students using the lab may not move or remove anyone else's paintings, supplies, etc.; nor will they rearrange the lab or storage room in any way.
9. All students working independently in the lab must work with the guidelines of the course of which they are enrolled (see class syllabus) and follow all art Lab Policies.
10. Students must follow instructions of the Open Lab assistant concerning the use of the room, storage of materials, and clean-up.

**Students who violate these lab rules and regulations will be prohibited from further use of the 2D Art Lab other than while attending regularly scheduled classes.**

### G301-3 Safe Studio Practices:

- Explanations and descriptions of possible hazardous materials are found in a binder marked "MSDS" in the yellow flammable closet in G302.
- Students are responsible for contributing to a safe studio environment.
- Do not drink or eat in the studio because of possible harm of ingestion of hazardous chemicals.
- The dirty turpentine container must be recapped after use.
- Oily and solvent laden trash must be disposed of in the red receptacle.
- Use Spray Workable Fixatives and other spray paints outside.
- Do not leave rubber cement and glues uncapped for extended periods of time.

- Use the correct knife for the cutting job at hand. Keep fingers well out of the way. Always protect the table or counter on which the cutting is done.
- Student supplies should be kept in the student locker room. Any supplies left in G302-3 must be labeled, stored in the proper containers, and flammable materials stored in the fire-safe cabinet.

**See your instructor or Chris Fulmer for additional materials on safety in the studio**

**Health Center** (C200) or call 972-273-3170.

Office Hours: Monday through Thursday 8:30 a.m. – 7:00 p.m.; Friday 9:00 a.m. – 4:30 p.m.

For emergencies when the Health Center is closed, use the emergency call boxes located in each hallway to call college police for assistance.

# **Institutional Policies**

## **Academic Dishonesty**

The Student Code of Conduct prohibits academic dishonesty and prescribes penalties for violations. According to this code, which is printed in the college catalog, "academic dishonesty", includes (but is not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion".

Academic dishonesty may result in the following sanctions, including, but not limited to:

1. A grade of zero or a lowered grade on the assignment or course.
2. A reprimand.
3. Suspension from the college.

**As an artist it is considered plagiarism to copy images and ideas from published or other sources without the express permission of the artist or photographer. This includes copying from magazines photocopying from printed materials and downloading images from the internet to use in an art work.**

## **Notification Of Absence Due To Religious Holy Day(S)**

Students who will be absent from class for the observance of a religious holiday must notify the instructor in advance. Please refer to the Student Obligations section of the college catalog for more explanation. You are required to complete any assignments or take any examinations missed as a result of the absence within the time frame specified by your instructor.

## **Requirements Of The Americans With Disabilities Act**

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, any student who feels that he or she may need any special assistance or accommodation because of an impairment or disabling condition should contact the ADA/ACCESS Office at (972) 273-3165 or visit Room A-430 at North Lake College. It is the policy of NLC to provide reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the ADA/ACCESS Office.

## **Drop Policy**

If you are unable to complete this course, you must officially withdraw by **August 5, 2010**. Withdrawing is a formal procedure which you must initiate; your instructor cannot do it for you.

All Dallas County Community Colleges charge a higher tuition rate to students registering the third time for a course. This rule applies to the majority of credit and Continuing Education / Workforce Training courses. Developmental Studies and some other courses are not charged a higher tuition rate. Third attempts include courses taken at any DCCCD college since the fall 2002 semester. For further information, go online to: <http://www.DCCCD.edu/thirdcourseattempt> .

## **Financial Aid Statement**

Students who are receiving any form of financial aid should check with the Financial Aid Office prior to withdrawing from classes. Withdrawals may affect your eligibility to receive further aid and could cause you to be in a position of repayment for the current semester. Students who fail to attend or participate are also subject to this policy.

To apply for financial aid in the DCCCD, students must complete FAFSA (Free Application for Federal Student Aid) on the web at <http://www.fafsa.ed.gov> .

## **Counseling Services**

Counseling services for personal issues are provided to all students currently enrolled at North Lake College. These services are provided by licensed professionals who are bound by confidentiality (within ethical parameters) at no charge. With the assistance of a counselor, students are able to identify, understand, resolve issues and develop appropriate skills. To make an appointment call 972-273-3333 or visit A 430.

## **Stop Before You Drop**

For students who enrolled in college level courses for the first time in the fall of 2007, Texas Education Code 51.907 limits the number of courses a student may drop.

You may drop no more than 6 courses during your entire undergraduate career unless the drop qualifies as an exception. Your campus counseling/advising center will give you more information on the allowable exceptions.

Remember that once you have accumulated 6 non-exempt drops, you cannot drop any other courses with a "W". Therefore, please exercise caution when dropping courses in any Texas public institution of higher learning, including all seven of the Dallas County Community Colleges. For more information, you may access: <https://www1.dcccd.edu/coursedrops>

## **Writing Center (A309)**

The Writing Center supports and supplements classroom instruction by providing focused, individualized writing instruction in response to the specific needs of the student. Its services are available to all North Lake students, not just those enrolled in English classes. The tutors are skilled writing specialists who can help students clarify writing tasks, understand instructors' requirements, develop and organize papers, explore revision options, detect grammar and punctuation errors, and properly use and document sources. Rather than merely editing or "fixing" students' papers, the Writing Center staff focuses on helping students develop and improve their writing skills.

Located in Room A309, the Writing Center is open 8:00 AM to 9:30 PM Monday through Thursday and 8:00 AM to 5:00 PM on Friday. Saturday hours are 9:00 AM to 2:00 PM during fall and spring semesters. Hours will vary during other sessions. Students who have scheduled an appointment in advance will have a tutor available to work with them at their scheduled time. Walk-ins are welcome, but they may have to wait for an opening or make an appointment for a later time, perhaps a later day. To schedule an appointment, come by the Writing Center, call 972-273-3089, or email [nlcwritingcenter@dcccd.edu](mailto:nlcwritingcenter@dcccd.edu).

# Learning Activities, Outcomes, and Assessment

## Activity Number 1.

<b><u>Learning Activity:</u></b> The student will mat one of the assignments, using the NLC acceptable materials and process.		<b><u>Learning Outcomes:</u></b> The student will demonstrate knowledge of professional methods and standards of presentation of art work (for example: matting or framing as appropriate )			
<b><u>Assessment:</u></b>					
Rubric					
Presentation (Matting/Framing)*	Exceeds Expectations 90-100%	Meets Expectations 80%-89%	Needs Improvement 70-79%	Below Expectations 69% and below	Lack of Participatory Effort 0%
<p>* North Lake Matting Standards</p> <ol style="list-style-type: none"> <li>Neutral mats – preferably white or off-white</li> <li>At least a 3 inch border</li> <li>Top and sides the same width; bottom can be wider</li> <li>T-hinged to backing</li> <li>Art attached to backing with sticky-side-up-sticky-side-down method of taping</li> <li>Backing board should be corrugated cardboard or foam core if it is going to be shrink-wrapped.</li> <li>Backing board should be the <i>same</i> size as the mat board.</li> <li>NO MASKING OR BLUE TAPE anywhere on or within the mats. Use packing tape or linen tape.</li> <li>Bevel or straight cuts are equally suitable</li> <li>For the Spring Show: Shrink wrap is preferred to acetate. Shrink wrap: Make sure the wrap is unfolded. ALL edges must be taped down. If the wrap does not completely surround the piece, it will curl. The backing must be stiff. If the piece is very large, two pieces of backing board need to be used to keep it from bending.</li> </ol>					
<b><u>EEO's and CCIC's:</u></b> <i>EEO 2 CCIC 2</i>					

## Activity Number 2.

<b><u>Learning Activity:</u></b> MSDS Studio Safety Students will exhibit safe studio procedures after listening to information, as dictated by federal regulations, regarding Material Data Safety Sheets, toxic materials, and safe studio practices.		<b><u>Learning Outcomes:</u></b> The student will exhibit safe studio behaviors			
<b><u>Assessment:</u></b> The instructor will keep a tally of behaviors which do not reflect proper safety in the studio.					
<b><u>EEO's and CCIC's:</u></b> <i>EEO 2    CCIC 2</i>					

## Activity Number 3.

<b><u>Learning Activity:</u></b> The student will demonstrate a wide range of value in art work. These will be viewed during Critique #2.		<b><u>Learning Outcomes:</u></b> The student will demonstrate the use of strong range of value in art work			
<b><u>Assessment:</u></b>					
Range of Value	Exceeds Expectations 90-100%	Meets Expectations 80%-89%	Needs Improvement 70-79%	Below Expectations 69% and below	Lack of Participatory Effort 0%
<b><u>EEO's and CCIC's:</u></b> <i>EEO 1.2.3.4    CCIC 2</i>					

## **Appendix A**

### **EXEMPLARY EDUCATIONAL OBJECTIVES (EEO) in VISUAL STUDIO ART:**

This course addresses the following exemplary educational objectives:

1. To respond critically to works in the arts and humanities.
2. To engage in the creative process or interpretive performance and comprehend the physical and intellectual demands required of the author or visual or performing artist.
3. To articulate an informed personal reaction to works in the arts and humanities.
4. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.

### **CORE CURRICULUM INTELLECTUAL COMPETENCIES**

The CCIC's identified by the DCCCD which are reinforced by ARTS 1311 are as follows:

1. **SPEAKING:** Competence in speaking is the ability to communicate orally in clear, coherent and persuasive language appropriate to purpose, occasion and audience.
2. **LISTENING:** Listening at the college level means the ability to analyze and interpret various forms of spoken communication.
3. **CRITICAL THINKING:** Critical thinking embraces methods of applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies.

# **Appendix B**

*You may substitute the Painting One or Two Paper option*

## **Advanced PAINTING RESEARCH PAPER**

### **Instructions**

- Select one of the following case histories to discuss. Be sure that you expand your thoughts to address both sides of an issue.
- Recommended length: minimum 750 words
- Insert any images that pertain to your paper.

Attach a **bibliography** documenting your research. Use correct bibliographical forms, including those for the internet.

### **Please note:**

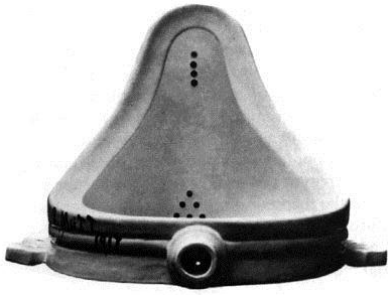
- Please be specific while still using efficient language skills.
- Please use your best academic writing.
- Organize your thoughts carefully.
- Do not use first person.
- Remember that works of art are underlined or appear in italics.
- Our college does provide help through its [Writing Center](#)
- Plagiarism is not acceptable: All quotes must be properly punctuated and documented. (See DCCCD Student Code of Conduct for dishonesty issues.)
- All papers must be typewritten and double-spaced.

**Internet Use Note:** The internet can be rich resource for research IF the student uses a discernment to locate legitimate sources. Do not be tempted to "cut and paste" information into your paper. Use your own words. Our NLC library has on-line data bases that may help in the search for scholarly information.

**To Turn In:** Email to [cfulmer@dccd.edu](mailto:cfulmer@dccd.edu) by midnight on the due date. It is best to paste the text of your paper into the email itself as well as attaching the document.

**Choose one of these topics:**

**First Choice**



**Part One:**

"Contemporary artist Sherrie Levine is part of a group of artists known as "image appropriators," so called because members tend to lift parts or details from works of art by other artists. Levine is even bolder. Interested in Edward Weston's photographs of his son Neil, she simply photographed Weston's photographs and exhibited the

virtually indistinguishable photos as her own works of art. Are these really original works of art by Levine, or are they simply copies of Weston originals?" (*Puzzle about Art: An Aesthetics Casebook*, 1989, p.136)

**Part Two:**

Compare the work of Sherrie Levine to work (such as *Fountain*) by Marcel Duchamp.

**Second Choice**



**Part One:**

"In the late nineteenth century, the Berlin Museum, which then owned part of the paintings belonging to the Ghent Altarpiece, separated the painted fronts of these panels from their backs, which were also painted, by sawing them apart. This harsh measure was intended to facilitate the exhibition of the panels and their inspection by an art-loving public. But it also served to obscure the fact that the panels were created as ecclesiastical objects for display in a church, and to stress their character simply as art.

Is there something wrong with the display of religious objects as art? Did the Berlin Museum mistreat the Ghent Altarpiece by facilitating its public display, or should religious art be displayed like other works of art?" (*Puzzle about Art: An Aesthetics Casebook*, 1989, p.170)

**Part Two:**

Make reference to Arsene Goedertier in your answer (see *ARTnews*, January 2001, p. 66)

### Third Choice



#### Part One:

"In his memoirs, Ambroise Vollard, the nineteenth-century art dealer, tells of putting a Cézanne painting of female nudes in an old frame for an exhibit, but forgetting to remove the title of the former canvas, Diana and Actaeon. The press described the work as Diana Bathing and praised the picture of the goddess surround by her virgins.

Shortly thereafter, Vollard agreed to loan Cézanne's Temptation of St. Anthony to another exhibition. To his horror, he discovered that he had already sold the St. Anthony, so she sent the Diana and Actaeon instead.

However, the title of Temptation of St. Anthony had already been entered in the catalogue. The press, which had previously praised the noble qualities of Diana and her virgins, now praised the "sly, beguiling smile" in one of the daughters of Satan.

Did the press make a mistake? Did Vollard? Are titles a help or a hindrance in interpreting art?

Postscript: Vollard told the story to Cézanne, who was quite indifferent, saying that he had no particular subject in mind at all and was just trying to render certain kinds of movement.

Was he right in his unconcern?" (*Puzzle about Art: An Aesthetics Casebook*, 1989, p.85)

#### Part Two:

Select 5 twentieth century artists and discuss the relevancy of their titles to their work

### Fourth Choice



#### Part One:

"Robert Rauschenberg's 1955 work Bed consists of his own quilt, sheets, and pillow attached to a stretcher. In the upper half, the linen is lavishly painted with clots, runnels, and swipes of various colors; in the lower half, the quilt, itself brightly colored, shows only a splash or two of paint.

When in 1958 Rauschenberg was invited to participate in the Festival of Two Worlds in Spoleto, Italy, he submitted Bed. The officials were shocked and refused to show it in the main gallery. Bed was placed, instead, in the storage room of the exhibition building.

What could have been the cause of the officials' shock, and what sort of artwork would be required to produce a similar response today? Or is "shock" of this sort no longer possible in the art world?" (*Puzzle about Art: An Aesthetics Casebook*, 1989, p.210)

#### Part Two:

Find five or more contemporary art works that you think are shocking today. Explain your thoughts. Include a photocopy or reproduction.

# Rubric Painting Research Paper

Name \_\_\_\_\_

	Exceeded Expectations for Elaboration/Explanation	Met Expectations for Elaboration/Explanation	Lacked Elaboration/Explanation	Was Not Apparent	Inclusion of Image Reproductions if required
Topic Parts 1 & 2					
	Excellent	Sufficient For The Understanding Of The Paper		Lacking Or Insufficient	
<b>Organization &amp; Paragraph Structure</b>					
<b>Sentence structure &amp; spelling</b>					
<b>Length</b>					
	Font	Double Spacing		Refrain From Using First Person	
<b>Academic Presentation</b>					
<b>Bibliography</b>	Correctly Formatted	Lacking Proper Formatting		Not Included	

Grade Scale

8=A

6=B

4=C

3=D

1=F

0=not turned in

## Appendix D Suggested Materials

You will be working in either oil or acrylic. If you have no preference, then acrylic is recommended. The longer drying time for oils could be a disadvantage in summer when time is not always sufficient for drying.

<p><b>Paints</b> studio size tubes</p> <ul style="list-style-type: none"><li>▪ Cadmium Yellow Medium</li><li>▪ Cadmium Yellow Light / Hansa / Lemon</li><li>▪ Magenta / Quin Red / Naphthol Crimson</li><li>▪ Cadmium Red Medium</li><li>▪ Ultramarine or Cobalt Blue</li><li>▪ Titanium White -- large tube</li><li>▪ Black</li></ul> <p>Not necessary, but helpful:</p> <ul style="list-style-type: none"><li>▪ Phtalo Blue</li><li>▪ Yellow Ochre</li><li>▪ Raw Umber or Burnt Sienna</li><li>▪ Raw Sienna or Burnt Umber</li><li>▪ Viridian / Phthalo Green</li><li>▪ Dioxazine Purple</li></ul> <p><b>Painting Medium -</b></p> <p><b>Oils</b></p> <ul style="list-style-type: none"><li>• a prepared all-purpose painting medium (like Liquin)</li><li>• <b>Turpenoid</b> or other odorless solvent</li><li>• baby oil / Goop Hand cleaner</li></ul> <p><b>Acrylics</b></p> <ul style="list-style-type: none"><li>• Matte Medium</li></ul>	<p><b>Other Supplies</b></p> <ul style="list-style-type: none"><li>• gesso (if using unprimed surfaces)</li><li>• bristle brushes: suggested sizes #10 #6 #4 "brights" or "flats"</li><li>• large cheap paint brush (2 1/2") or sponge brush</li><li>• palette or disposable palettes or styrofoam plates (acrylics)</li><li>• jars with lids for turpentine (oil painters).</li><li>• rags or paper towels</li><li>• surface to paint on: paper, cardboard, canvas panels, stretched canvas, etc. minimum size 18"x24"</li><li>• box for supplies</li><li>• bar of hand soap or brush cleaner</li><li>• sketchbook for personal use</li><li>• pencils</li><li>• eraser</li></ul> <p><b>Miscellaneous (optional)</b></p> <ul style="list-style-type: none"><li>• texture mediums (stucco, lava, sand, etc.)</li><li>• sgraffito tools (combs, forks, etc.)</li><li>• charcoal</li><li>• specialty brushes (fan, for example)</li><li>• palette knife - straight or offset blade (required for oil paints)</li></ul> <p><b>Student Stretched Canvas</b> <b>(requirement of all students)</b></p> <ul style="list-style-type: none"><li>• wood for support or stretcher bars</li><li>• canvas, linen, or similar fabric</li><li>• staple gun w/ staples or tacks &amp; hammer</li><li>• gesso</li></ul> <p>or</p> <ul style="list-style-type: none"><li>• luan, masonite, or thin plywood</li><li>• 1x2 wood</li><li>• nails, wood glue</li><li>• gesso</li></ul> <p><b>Framing Supplies</b></p> <ul style="list-style-type: none"><li>• purchased frame</li></ul> <p>or</p> <p>lattice strips , small nails</p>
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