



SYLLABUS

PAINTING CONCEPTS: LEARNING FROM THE ITALIAN MASTERS

Instructor: Shelley Jordon

Language of Instruction: English

UO Credits: 4

Contact Hours: 40

SIENA, ITALY

Painting I/II

(See p. 5 of syllabus for Painting III)

COURSE DESCRIPTION

Italy has a long history of fostering creativity and innovative art forms that build on the past but look toward the future. This studio class utilizes access to important historical artworks and cutting edge artwork viewed at the Venice Biennale as an inspiration for creating art from a contemporary point of view. Through firsthand study of Italian masters and the practice and understanding of a variety of painting techniques, compositional devices and color mixing, students will develop a personal body of work that applies both traditional and innovative studio practices.

COURSE OBJECTIVES

Through research and experimentation with materials and techniques, this course will familiarize students with historical and contemporary painters and ideas and teach them how to develop concepts and content in their own work. Students who successfully complete this class will have the ability to compose a painting and develop a personal body of work that applies both traditional and innovative studio techniques.

INSTRUCTIONAL METHODOLOGY

Class time will be used for slide presentations, demonstrations and painting. Every week there will be assignments that require a minimum of four hours of sketching, painting, writing and research outside of class. We will take frequent excursions to view and discuss important examples of Italian art and culture.

METHOD OF EVALUATION (GRADING)

Your grade will be based on the quality and quantity of your term's work. Your efforts and development as an artist will be evaluated by the body of work you produce. Written and verbal assignments are due on the assigned date and will be graded down if they are late. Also considered in your grade are attendance, punctuality, class participation and HW.

1- Siena Observed	15%
2- Inspirato da arte Senese/ Italian Still Life	15%
3- Inspirato da arte Toscano	15%
4- Biennale di Venezia Collaborazione	20%

COURSE OUTLINE

Week 1

Slide presentation. Introduce class assignments and expectations. Review materials and techniques for painting.

Painting Assignment #1 (Painting I): *Siena Observed: Five Paintings/ Same Subject.* Prepare surfaces for painting, all the same size (all on MDF board), and explore one Italian object observed from life and painted with five different techniques.

- 1- Monochromatic painting
- 2- Complementary painting
- 3- Palette knife painting
- 4- Direct painting
- 5- Glazing

Painting Assignment #1 (Painting II): *Siena Observed: Six Paintings/ Same Subject.* Prepare surfaces for painting, all the same size (all on MDF board), and explore one observed idea in six different ways.

HW- Color studies in your sketchbooks for paintings done in either watercolor or colored pencil or both. Use this assignment to explore materials and work out compositions. Bring source material to class for Tuesday.

Week 2

Work on *Siena Observed* paintings

Week 3

Critique *Siena Observed* paintings.

Assignment #2: (Painting I) *Italian Still Life*

Using a minimum of three elements, create a still life that is uniquely Italian, perhaps local fruits and vegetables or things found in the weekly market. Think about; content: color, composition, cropping, point of view and light source. Experiment with spatial relationships and explore a minimum of 10 compositional studies before you begin painting.

Surface: ½ sheet Fabriano paper

*Painting I, choose one of the two listed below for assignment #3

Assignment # 2 & 3: (Painting II) *Ispirato da arte Senese e Toscana*

2-This assignment incorporates artwork and/or architecture experienced here in Siena and in Florence. Choose one painting, a detail of a painting, or choose elements from three different works of art viewed in the Duomo, the crypt or the Museo dell'Opera, and re-contextualize the artwork(s) to tell a contemporary story. Consider incorporating elements from Senese architecture and/or landscape. Take photos and collect postcards.

3-A painting that responds to artwork viewed at the Palazzo Pubblico and or the Uffizzi Gallery and/or architecture in Florence and/or Siena.

Surface: Fabriano paper or your choice: panel, stretched canvas, unstretched canvas, other?

Week 4:

Work on paintings 2 &3

Excursion: Florence

Week 5

Work on paintings 2 &3

Critique Paintings 2 & 3.

Excursion: Venice Biennale

Assignment #4: *Biennale di Venezia Collaborazione (collaboration)*. Each student will choose an artist whose work is in the Venice Biennale and create a painting which incorporates that artist's style, composition and sensibility with their own to create a new and distinctive work of art. Do not just copy or emulate this artist's work; what is the artist's intent? What makes it distinctive? How can you successfully incorporate your sensibility with theirs? Think about: size, scale, surface and application of paint. Bring sketches and books or other materials on artist's work to class. Research this artist thoroughly in order to understand their work. Write a one-page paper about their work and your intent for the collaboration; due at critique. Take notes, sketches & photos at the Biennale. **Scale and surface: your choice.**

Week 6

No Classes. HW: Develop ideas for collaborative painting in color in sketchbooks.

Week 7

Mid-term evaluation

Work on ***Collaborazione*** Paintings.

Week 8

Work on ***Collaborazione*** Paintings.

Week 9

Critique *Collaborazione* Paintings.

Final Project: Create a painting or series of related paintings that explore your personal interest and direction as a painter and incorporates some aspect of your Italian experience. They can be a continuation of one of the assignments done in class, or something new. Consider artwork that has made an impression on you. First you will submit a written proposal with rough sketches of your ideas, then develop them into color studies. The number of paintings will be determined by the size and ambition of the paintings. Write a final statement about the work for critique. **Scale and surface your choice.**

Proposal for final project due. Begin work on final project.

Excursion: Rome

Week 10

Work on Final Project

Week 11

Critique Final project

Document artwork

Supply List:

*We will supply a limited amount of paint and surfaces to paint on, until we run out. After that it is student's responsibility to supply their own (see art supply resource list).

- Assorted bristle brushes
- Palette Knife, three-inch long metal trowel shape as on the Blick list.
- One small sketchbook, approx. 7x10" for studies and notes.
- One box plastic wrap to keep paint wet.
- Latex gloves (optional)
- large plastic water bottle

Suggested Reading:

The Artists Handbook of Materials and Techniques, Ralph Mayer

The Painters Handbook, Mark Gottsegen

Daybook, Anne Truitt

Nothing if Not Critical, Robert Hughes

Artspeak, Robert Atkins

What Painting Is, James Elkins

What is Painting, Julian Bell

Publications:

Art in America, Art Forum, Art News

New York Times, especially Fri & Sun.

Web Sites

<http://nytimes.com/pages/arts/design/index.html>

<http://www.pbs.org/art21/>

<http://www.moma.org/docs/exhibitions>

Painting III

Course Structure and Requirements

Painting students working at the 400 levels are expected to work independently on a body of paintings that is self-directed and cohesive. You are required to submit in writing, a written proposal that outlines the direction and form that this work will take. The nature of, quantity and scale of work you produce this term will be discussed and mutually agreed upon in advance. The grade you receive will be based on the degree to which your work successfully fulfills this agreement.

I will meet with you individually to discuss and critique your work. We will also have three critiques. You are expected to attend all classes and work in your studio during and after class hours.

Additionally you will be participating in all Painting I & Painting II critiques and mentoring Painting I & II students.

Week 1

Introductions and class overview description including expectations. Slide presentation of historical and contemporary examples of paintings. Review syllabus and explain supply list. Assign studios. HW: One-page typed Schedule of Thursday, Oct 5. Indicate nature of work, materials, size, and quantity (a minimum of 4 per month, some may be studies).

Week 1 Set up studios and prepare surfaces. Begin painting small-scale studies in sketchbooks. One on one discussions.

Week 2 Work on 6 paintings. Schedule of Work due, Thursday, Oct 5.

Week 3 Critique 10 paintings.

Week 4 Continue work.

Week 5 Critique #1

Week 6 NO CLASS

Week 7 Continue work

Week 8 Continue work

Week 9 Critique # 2

Week 10 Continue work.

Week 11 Final critique and Final Artist Statements Due.

Final presentations and clean-up

Final Digital Portfolios due: Minimum of ten images, Include HW and final projects. See handout.

Supplies

Recommended supplies for oil painting:

Oil paints 37 or 40 ml tubes:

Cadmium red light

Cadmium yellow

Alizarin crimson

Raw umber

Ultramarine blue

Sap green

150 ml tube titanium or mixed white

Optional Oil Colors

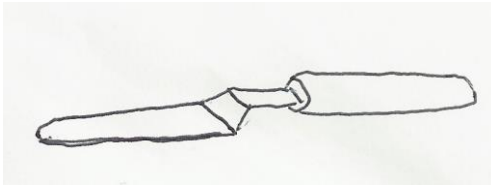
Cerulean Blue
Cadmium red dark
Viridian
Burnt sienna
Naples yellow
Yellow ochre
Raw Umber

Brushes: *Size of brushes is determined by size and style of paintings-small supports, small brushes, etc.*

White bristle; assorted filberts, rounds and brights size 6-12. I like *Connoisseur* and *Utrecht Sablettes*
Gesso brush; 2' or 3' wide cheap bristle brush.

Etc.

-Palette knife, trowel shape with long tapered tip,



approx. 6-8"

-Single edged blades for scraping palettes

-Vine charcoal

-Notebook/sketchbook

-**Masking tape**/ rags (old tee-shirts great)/ pushpins

-2 small jars with lids, 2 larger jars with lids, 2 tuna size cans, 3 large cans (tomato sauce size)

-2 plastic containers with lids

Recommended Acrylic Supplies

Same colors and supplies as oil without glass jars. I like Golden brand.

Large disposable paper palette pad

Many small plastic containers with lids to save mixed colors.

Water spray bottle

Supports:

-Pre-stretched canvases ok. Add at least one additional coat of gesso, panels, gessoes paper, gessoed unstretched canvas.

-Smock or old clothes to paint in

-One box surgical gloves

-One box plastic wrap

Art Supplies:

Downtown Siena has three main art supply stores with a wide range of materials. Siena also has numerous stores for hardware, electronics, building supplies, etc. Here are some links to some local art supply stores in Siena and nearby Florence:

- **Art Shop, Siena, Via di Città, tel. 0577 47088**

- **Acquarello Belle Arti snc, Siena, Via Terme 56, tel. 057741346** 9:30 am-1:20 pm, 4pm- 7:30 pm
- **Ruffoli**, Emoro per Arte e I Mestieri, Viale Mameli 18 53100, Tel: 057747302

There are also numerous cartolerias (paper stores) and the like, including:

- **Cartoleria Mariotti**, Banchi di Sopra 45 Tel. 0577280485 (has a lot of large sheets of paper on their second floor, with very reasonable prices.)
- **Cartoleria Bonucci**, via dei rossi 16 tel 0577 42114

Hardware Store:

- **Ferramenta naldini di sozzi paola e c. sas** (44, Via Termini - 53100 Siena (SI) **mappa** tel: 0577 282155) Closed mid-day, from 12:45 to 3:30

For craft supplies, wood, etc:

- **Brico Io**, Via Massetana Roma 50, tel 0577 226104, <http://www.bricioio.it/>

For hardware, industrial paint, etc:

- **Colorama**, via toseli 106, tel 0577 285230

For lumber:

- **Legno e....** Via Delle Arti 27, (loc Due Ponti) tel 0577 530106

Most of these shops are open from 10 am to 1 pm and from 3:30 -6 pm. M-F and Saturday mornings, but call to confirm!

Art Supply Stores in Florence (1 1/2 hours away by train or bus) include:

- **Zecchi Colori e Belle Arti, Florence**
- **Salvini Articoli per Belle Arti, Florence**
- **Fratelli Rigaci Articoli per Belle Arti, Florence**

Online orders can be placed to many sources including:

- **OPITEC-Italia Srl** (general art supplies)
- **Belle Arti Lizzani di Lizzani Saverio** (general art supplies)
- **Amicucci: Materiali e colori per i belle Arti** (general art supplies)
- **Tabularasa** (sculpture, inlay, and mosaic supplies, stores in Rome and Carrara)
- **Arte Creo** (general art supplies)