Course Description:
This class seeks to expand on basic paint handling to include and experiment with various underpainting techniques. Students will have experiences beyond direct and alla prima painting and will examine historical practices and contemporary methods. The course will also introduce students to varied genres of painting—figure, history and still life, that have been reinterpreted by contemporary artists. We will make observational paintings and ones based on imagination and collected sources. We will explore the possibilities of representation observable painting and abstract, conceptually based work. This course aims to develop:
- Critical, organizational, and mechanical skills as they combine to painting competency
- A general understanding of visual language and pictorial syntax
- An appreciation of the physicality, emotional touchstones, and communicative power of paint.
*Painting I is a prerequisite

Grades:

Students will be evaluated according to the following criteria:
- Investment in completion of assignments-time, thought, and effort
- Attitude and willingness to experiment and learn
- Participation in critiques and demonstrations
- Development of skills and handling of materials
- Noted interest and burgeoning understanding of concepts in art, historical, and contemporary.

You are expected to be punctual and prepared. Your workstation should be set up and cleaned thoroughly. Proper disposal of materials is considered mandatory. No smoking, eating, or cell phones during class.

Attendance:

One unexcused absences will result in failure. That means an “F” on your transcript. Two late arrivals constitute one unexcused absence. An excused absence must be verified. If you know you will be missing a class please notify me by email.

Only excuses from Dean or Health center are acceptable.

Contact Information, Office Hours:

I am available by appointment via email kkuharic@hamilton.edu and in my office, KTSA 108, on Tuesday and Wednesday 10 AM-12 noon.
Reading:

Varied selections include “Painted Word,” “Art in the Committed Eye,” “Ways of Seeing,” “Chromophobia,” “Night Studio,” or other relevant articles.

Materials:

Sketch pad
4-6 pairs of disposable gloves (optional, many students prefer them)
Assorted pencils, charcoal, graphic
Rags or paper towels
Scissors
Assorted stretcher bars: 24”x36” 36”x48”
Staple gun (we provide these for the class)
Staple refills (we provide these for the class)
3+yards #10 cotton duck canvas
turpentine
Acrylic gesso
21/2 =3” gesso brush (inexpensive house painting brush)
Triangle or T-square to check angles
Several sheets medium-grit sandpaper
Palette knife-trowel shape for mixing, 1 diamond for painting
Palette (either disposable, glass, or wood)
Various containers-glass or metal only. Coffee cups and plastic break down quickly.
Full length mirror

Additional materials at the student discretion may include: house paint, spray paint, marker, sand, wax, and/or various supports.

THE BASIC PERMANENT PALLETTE

These colors were chosen because of their permanence and mixability – the whole palette approach is emphasized and no “Hue” colors are included

*Please do not waste money on “Hue” colors.

White: One of both Titanium & Zinc

Yellow: All Naples yellow (companies manufacture several colors of this: French is too cool for our purposes)
Cadmium yellow medium
Yellow ochre

Orange: Cadmium Orange Medium

Red: All Cadmium Red Medium
Alizarin Crimson
Venetian Red
<table>
<thead>
<tr>
<th>Color</th>
<th>Paints</th>
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<tbody>
<tr>
<td>Brown</td>
<td>All</td>
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<tr>
<td></td>
<td>Burnt Umber</td>
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<tr>
<td></td>
<td>Raw Umber</td>
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<td></td>
<td>Burnt Sienna</td>
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<td></td>
<td>Raw Sienna</td>
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<tr>
<td>Blue</td>
<td>All</td>
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<td></td>
<td>Ultramarine</td>
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<td></td>
<td>Pthalo (phthalocyanine) Blue</td>
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<tr>
<td></td>
<td>Cerulean</td>
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<td>Cobalt</td>
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<td>Green</td>
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<td>Terre Verde</td>
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<td>Viridian</td>
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<td>Violet</td>
<td>All</td>
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<td>Mars</td>
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<td>Manganese</td>
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<tr>
<td>Black</td>
<td>One or Both</td>
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<tr>
<td></td>
<td>Mars</td>
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<td></td>
<td>Ivory</td>
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</tbody>
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**Brushes:**
- Hogs Bristle Brushes  2 Flat
  - 2 Bright
  - 2 Round
  - 1 Filbert

Please buy a couple of softer brushes—the best are sable, but only if you intend to care for them. Badger is a great option, as is monkey. Synthetic brushes are popular but lack spring, feel, and flick.

*Additional supplies include: cheap full length mirror (Home depot, target) and you might want tracing paper and graphite sticks.*

*The Art Store, Commercial Art Supply* Students need to be prepared with all materials for class. I have preordered kits with supplies at the art store in Syracuse. You can order online and they will deliver the materials for our class.*
Materials:

Casual contact=no significant hazard:

Alizarin Crimson
Burnt Sienna
Raw Sienna
Raw Umber
Yellow Ochre
Naphthol Red
Oxide of Chromium
Permanent Red
Cerulean Blue
Dioxazine violet
Red Oxide
Rose Madder
Terre Verte
Ultramarine Blue
Viridian
Hansa Yellow

Materials:

With Precautions= (Do not leave on body, clean up immediately, no food in proximity, etc…)

Aureolin
Cadmiums
Cobalt Blue
Cobalt Violet
Cobalt Yellow
Chromium Oxide Green
Lamp Black
Ivory Black
Vermilion

Materials:

To Avoid due to significant precautions (gloves, masks, etc.) should NOT be used in communal studios

Flake White
White Lead
Naples Yellow (Winton Brand)
Zinc Yellow
Chrome Yellow
Barium Chromate
Evaluation Criteria for Painting

Student:

• Investment in completion of assignments - time, thought and effort.

• Attitude and willingness to experiment and learn.

• Development of skills and handling of materials including clean-up and safe storage and disposal

• Attendance
Advanced Painting #304 Course Calendar 1PM – 4PM

September 3

September 10
  Site: Distribute kits, easels, smocks. Look at Rackstraw Downes, Catherine Murphy, Josephine Halvorson, Ellen Altfest. Brush lecture.

September 17
  Site: Continue painting. Look at Vermeer, Claude, Ruysdael. Canvas Stretching – prepare canvas

September 24
  Self Portrait. Mirror. Look at Alice Neel, Susanna Coffee, Alexi Worth, Maria Lassnig

October 1
  Self portrait. Mirror. Look at Julie Heffernan, John Currin, Kurt Kauper, Rembrandt, Goya

  Mandatory Lecture: Holly Hughes
  (performance artist and member of the NEA Four)

October 8th
  Abstraction – Terry Winters, Philip Guston, Louise Fishman
  Hazardous materials quiz

October 9
  **7:00 PM KJ Auditorium: Mandatory Lecture, Robert Storr, Dean, Yale School of Art, MOMA curator, working artist, critic and writer

October 15
  Abstraction – Joan Mitchell, Pat Steir, Josef Albers, Linda Bessemer

October 22
  Critique, stretcher building with materials technician.

October 29
  Stretcher, canvas prepared. Introduction to Grisaille/Bistre
  (have painting reproduction on hand)
  All aspects of color, philosophy and context as they apply to traditional painting methods will be introduced. Contrasting systems of Venetian, French, Florentine, Dutch systems discussed.

November 5
  Grisaille/Bistre continued
  Underpainting complete
**November 12**
Grisaille/Bistre
Overpainting complete

**November 19**
Grisaille/Bistre
Glazing and scumbling

THANKSGIVING BREAK!!

**December 3**
Look at Manet, Spencer, Freud, Saville, Corinth, Picasso
Model

**December 10**
Model continued

Final Examination (ie: critique) date & time determined by the registrar
Below is a list of oft-painted classical themes:

Death of Seneca
Ganymede
Death of Zenobia
Promethius

IO
Dido and Aeneas
Leda and the Swan

Pygmalion and Galatea
Danae
The Rape of Europa

The Judgement of Paris

The Three Graces
Zeus
Bacchus
Apollo

Daphne

Laocoon

Saturn devouring his children

Flaying of Marsyas

Venus

Mars
Overall Grade

Student:

- Investment in completion of assignments – time, thought and effort.

- Attitude and Willingness to experiment and learn.

- Development of skills and handling of materials.

- Attendance