

ART 230 FALL 2010, KOVATS COURSE SYLLABUS
PAINTING, AN INTENSIFICATION OF REALITY



Detail, FRANCISCO GOYA

"Painting is not done to decorate apartments, it is an instrument of war." Pablo Picasso

Rembrandt / W 9:00am-11:50am, F 3:30pm-4:20pm or at specified location
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Course Description

Art 230 is a traditional painting course, an introduction to concepts and techniques in painting. Through observational study, students learn to break down form and learn to articulate space—including forces or relationships between the two. Equal time will be dedicated to environments, still lifes, and figures. Studio work is complemented by discussion, critique, and lecture during a one-hour session on Fridays (centering around historical and contemporary painting). Development of individual themes is possible with advanced students.

Be prepared for excursions to specific sites of interest. A portable field easel and supplies are required. Materials will be discussed the first day of class. This class culminates in a group show of student projects.

I. Rationale

For visual artists, painting offers the most complete and intense exploration of the visual field. Nearly all components of form are explored (except actual volume in three dimensions, which is best expressed in traditional sculpture*). Moreover, as painting requires the individual's own touch, the artist's voice can be more easily brought about. These components not only prepare students as digital artist, but as artists of any discipline.

*3D digital art is ultimately 2D art, therefore the only true 3D art is sculpture. The exception is if and when the digital file is "printed" as an object in the round.

II. Course Aims and Objectives

The object of the course is to heighten awareness of the visual field. As Josef Albers stated, 'You can't be an artist unless and until you've devoted considerable time to mindfully exploring the visual field through its elements--line, shape, color, texture, the COMPONENTS that make up what is generally termed FORM. Beginners simply may not see the forms in a design, drawing, or painting. If they do, they may neglect them assuming they don't matter. Or they may notice the forms but miss the forces and tensions established by their relationships. Therefore, learn to see more accurately.' "You have to see, otherwise you can't do anything."

III. Format and Procedures

Professionalism will be expected on every level in this course. Respect for everyone at all times is expected. All email communication must be handled professionally. Remember to work well with others; you will likely find yourselves in contact with former classmates or teachers in the future.

Turn off cell phones before entering class.

Keep all artwork for the duration of the semester. Artwork must be signed, dated, and include class name, section, file name or title.

IV. My Assumptions

Students will be expected to carry with them and apply previously learned drawing knowledge as well as the basics learned in Tone, Color, and Composition. Painting requires these concepts as a fundamental prerequisite.

VI. Grading

1. Breakdown:

Studio Work and Class Participation: **60%**

Attendance / Professionalism: **20%**

Assignments: **20%**

2. Scale:

A	93-100%
A-	90-92.99%
B+	87-89.99%
B	83-86.99%
B-	80-82.99%
C+	77-79.99%
C	73-76.99%
C-	70-72.99%
D	60-69.99%
F	60% or below

3. Standards:

Your final grade for the course will be calculated according to the breakdown listed above.

When assessing the quality of your work, the following standards will apply:

- A: Work is outstanding or exceeds expectations
- B: Work meets a professional standard on most levels
- C: Average student work
- D: Substandard work, may demonstrate limited understanding of basic principals
- F: Failure

4. Late Work

All homework is due at the beginning of your scheduled Friday due date. **LATE ASSIGNMENTS WILL BE GIVEN A ZERO (except in case of a verifiable emergency only).**

If you cannot attend a class due to verifiable emergency, you must:

1. Contact the instructor in advance
2. Arrange to submit assignment before due date

VII. Academic Integrity

Each student in this course is expected to abide by DigiPen's Student Enrollment Agreement. Any work submitted by a student in this course for academic credit will be the student's own work, unless collaboration has been specified by instructor.

You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from other students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an email, an e-mail attachment file, a diskette, or a hard copy.

Should copying occur, both the student who copied work from another student and the student who gave material to be copied would both automatically receive a zero on the assignment. Penalty for violation of this code can also be extended to include failure of the course and University disciplinary action.

VIII. Tentative Schedule*

	Topic	Assignment
Week 1	Introduction	
Week 2	Environment	Plein Air
Week 3	Environment	Plein Air
Week 4	Environment	Plein Air
Week 5	Environment	Plein Air
Week 6	Still Life	Studio
Week 7	Still Life	Studio
Week 8	Still Life	Studio
Week 9	Still Life	Studio
Week 10	People	Studio
Week 11	People	Studio
Week 12	People	Studio
Week 13	People	Studio
Week 14	People	Studio
Week 15	Final art show	Out-of-class assignment due

* The instructor reserves the right to change the syllabus at any time, as needed.

G. Kovats