



Santa Reparata International School of Art  
Course Syllabus

**Semester Course**

**Course Title:** Painting III

**SRISA Course Number:** SART 3202

**Maryville Course Number:** ART 311

**Credits:** 3, Contact Hours: 90

**1. COURSE DESCRIPTION**

In this advanced studio course, students will be working to obtain a sense of professionalism and excellence in painting. Students will be asked to work with ideas in painting that relate to both figuration and abstraction in order to better understand current contemporary artistic practices. Through rigorous study both in the studio and outside the classroom students will complete project-based works involving conceptual and visual stages that lead to resolved pieces. In addition students will be asked to consider how painting relates to conceptual works in installation and/or assemblage.

**2. CONTENT INTRODUCTION**

The aim of this course is to develop a critically based proficient art practice. Throughout the semester students will conduct individually based research in order to gain a full understanding of traditional as well as alternative media (found objects and other materials not always associated with traditional painting exercises). This course builds upon students' previous knowledge coming into the course but requires them to push their art to advanced levels. Students will be asked to contextualize their practice as regards the history of painting as well as contemporary painting and consolidate their practice through the production of an advanced body of artwork. Students will also be asked to visit contemporary exhibitions both in Florence and in Italy as a means to help them better understand painting today.

**3. PREREQUISITES**

Students must have taken Painting I & II and demonstrate previous course work, or demonstrate to instructor through previously completed work their potential to undertake the advanced studio level course.

**4. GOALS AND OBJECTIVES**

Upon completion of this course students will:

- Be able to evaluate their projects on technical and conceptual levels and place them in art, social and cultural contexts
- Have a critical understanding of their own work and will develop critical skills in viewing other works
- Have an excellent knowledge of the history painting
- Be able to write about their own work through the artist statement
  
- Be able to identify, redefine and solve set problems in a creative way.

**5. REQUIRED MATERIALS AND SUPPLIES**

The Italian cityscape provides a unique opportunity to collect found materials for mixed media work as well as offers a variety of hardware stores for cheaper materials that can be used for all media.

Stores such as Zecchi and Salvini provide students who need paints and other materials used for more traditional drawing techniques.

Good paints to have include:

1. Acrylic paint set or water based oil paint set:

Sap Green

Green Earth

Burnt Umber

Burnt Siena

Yellow Ochre

Raw Siena

Ultramarine Blue

Cerulean Blue

Red Earth

Cadmium Red Light

Cadmium Yellow Deep

Orange

Titanium White

Ivory Black

Zecchi is located in Via Dello Studio 19r (very near The Duomo) and Salvini is located in Via Degli Alfani, 127r (very near the Academia where the stature of David is housed. For directions please also ask Professor Smaldone or Marta and Carolina at the front desk in the San Gallo Campus for a map.

\* Students will also be required to buy a sketchbook. The sketchbook will be a key to aid students better understand elements of composition. Students will thus be required to do homework on a regular basis, that they will then put into practice in their painting. Watercolor, ink, soft pencil, and charcoal are excellent ways in which students can develop a dynamic sketchbook.

\*Students will consult with professor at the beginning of the course regarding individual materials required of them for the course

## **6. GRADING POLICY AND EVALUATION PROCEDURES**

The best projects will be selected by the teacher for the SRISA Student Show at the end of the semester.

Your final grade will be based on the following percentages:

20% Homework and assignments

20% Mid-Term project & critique

20% Classroom participation and attendance.

30% Final project and critique

10% Sketchbook and written artist statements & thesis

Following **grading system** will be observed:

A Excellent 4.0 (grade points awarded) 95% percentage of 100%

A- 3.7, (90% to 94%)

B+ 3.3 (87% to 89%)

B Above Average 3.0 (83% to 86%)

B- 2.7 (80% to 82%)

C+ 2.3 (77% to 80%)

C Average 2.0 (73% to 76%)

C- 1.7 (70% to 72%)

D Below Average 1.0 (60% to 69%)

F Failure 0.0 (59% and below)

W Withdrawal 0.0

## 7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

## 8. CRITIQUES

Critiques are group discussions of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks proceeding the critique, and It will help guide you to areas in your painting practice that need attention and development.

## 9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.

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Note to Students: Please be aware that the expectations for this course are high. You should have already have a sound grasp on technical observation and be prepared to take on the challenges of conceptual painting. This means being open to new experiments in painting, giving a 20 minute presentation on an artist, as well as intense study that culminates in a written thesis at the end of the semester.

## 10. COURSE CALENDAR

Date	Class 1
Meet	In class
Lecture	Introduction to the course and studio rules, slide presentation of contemporary artists

In class work	Discussion of goals for the course, materials and where to purchase them
Homework	Bring sketches and be able to discuss with Professor Smaldone ideas for Project #1 Prompt: symbolism

Date	Class 2
Meet	In class
Lecture	Reading of the handout the “how” and “why”
In class work	Symbolism project begun Students must think about what their painting marks mean in terms of painting’s long history. In addition, students are required to think of subject matter than has symbolic meaning for them.
Homework	Work on symbolism project. Should be halfway done with project by Monday

Date	Class 3
Meet	In class
Lecture	Bringing together technique and ideas
In class work	Continue working on symbolism project
Homework	Finish symbolism project

Date	Class 4
Meet	In class
Lecture	Group Critique
In class work	Students will be critiqued for 15 minutes each. Student will discuss the “how” and the “why” of their work in 5 minutes. Prof. Smaldone will speak for 5 minutes and all other students will speak for 5 minutes.
Homework	2nd project prompt introduced - relationships between abstraction and figuration Students will consider the relationship between abstraction and figuration and how these two methods of working can be used in conjunction.

Date	Class 5
Meet	In class
Lecture	a closer look at Dutch artist rezi van lankveld
In class work	Work on abstraction and figuration project for both days. Students will meet with professor Smaldone on day 2 to discuss progress
Homework	Finish working on project #2

Date	Class 6, 7
Meet	In class
Lecture	Painting today - the international landscape
In class work	Critique of second project. Students will be critiqued for 15 minutes each. Student will discuss the “how” and the “why” of their work in 5 minutes. Prof. Smaldone will speak for 5 minutes and all other students will speak for 5 minutes.
Homework	Project #3 (mid term project) - The sacred and the profane  For this project students are required to think about ideas pertaining to the sacred and the profane in Florence. An example of this juxtaposition could be a church and the mercato centrale, but there are many examples and students will meet with professor Smaldone to discuss how they will develop the project after venturing out into the city for research. The importance of this project relates very much to looking to the city of Florence for inspiration.

Date	Class 8, 9
Meet	In class
Lecture	The importance of a strong mid-term project
In class work	work on mid-term project

Homework	Continue to work on mid-term project. Progress over the weekend will be discussed with Prof. Smaldone on Monday. Write a 250 word artist statement
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Date	Class 10, 11
Meet	In class
Lecture	Discussion on the 20 second artist statement. The importance of how paintings are displayed
In class work	work on mid-term project. Subtext for mid-term project introduced for Lesson 10 Project workshop on writing artist statements.
Homework	Work over the weekend on the subtext in relation to the mid-term project. See handout for details in relation to first presentation to the class.

Date	Class 12, 13
Meet	In class
Lecture	Students give their presentations with introduction of 20 second artist statement.
In class work	work on mid-term project.
Homework	Finish mid-term projects and be prepared for mid-term critiques.

Date	Class 14, 15
Meet	In class
Lecture	Mid-term critique
In class work	Mid-term critique. Students have 20 minutes each for critiques. Format resembles that of other previous critiques.
Homework	Collect postcards while traveling during fall break

Break

Date	Class 16, 17
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Meet	In class
Lecture	discussion of the work of Ellsworth Kelly
In class work	<p>Begin work on project #4 –The equivalence of images with a focus on text, color and image. What is the “equivalence towards images”? With this project we will look at how images relate to one another in the age of the internet and social media. Two important elements in this project will be text and color.</p> <p>Slide presentation Students make rubbings outside in the streets, walls, and anything that can be good for a rubbing on in the city of Florence</p>
Homework	Bring text lifted from magazines, books, internet

Date	Class 18, 19
Meet	In class
Lecture	The size of the canvas and the importance of a knowledge of a variety of different scales
In class work	Continue to work on project #4
Homework	Complete project #4

Date	Class 20, 21
Meet	In class
Lecture	Artist writings: a conceptual approach
In class work	<p>Critique of project #4 Workshop regarding mini thesis. Looking at examples of artists writings work on final project</p>
Homework	<p>Work on final project and prepare 1st draft of 500 word artist statement Begin working on project #5</p>

Date	Class 22, 23, 24, 25
Meet	In class

Lecture	Discussion of personal visual language in art
In class work	Meet one-on-one to further discuss mini thesis with Prof. Smaldone. Field trip to Palazzo Strozzi to look at the Strozzi contemporary art museum. Ideas regarding the documentation of installation art and the importance of painting and the installation. continue working on final project
Homework	Complete 500 word artist statement in relation to final project that is to be handed in (see handout for details and continue final project). Also have 20 second verbal artist statement ready to be spoken out loud to class at Final group critique.

Date	Class 26, 27, student show
Meet	In class
Lecture	Final Critique
In class work	Hand in 500 word artist statement critique final project present 20 second verbal artist statement at the beginning of each critique. Hang student show
Homework	complete

### 11. ACADEMIC ACCOMMODATIONS

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

### 12. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified if changes are made.