ART 120: Painting I
Section 33880
Units: 4
Spring 2023, T/Th 3:00-5:40pm

Location: HAR 203

Instructor: Karen Liebowitz
Office: HAR 204 (& on Zoom)
Office Hours: BY APPOINTMENT ONLY. T/Th 1-3pm, (other days/times available upon request)
Contact Info: kliebowi@usc.edu, School phone: 213.740.2787.
Preferred contact method is email. Email to make an appointment. Expect replies within 48 hours.

Zoom Link for office hours:
https://usc.zoom.us/j/95235041016?pwd=WW5UR0p2QTRGVXowcnFJJNIQ1L2U2dz09
Meeting ID: 952 3504 1016, Passcode: 08QFMPe5dU

Shared Google Drive folder:
https://drive.google.com/drive/folders/0ALVoluBndLhCUk9PVA

IT Help for Blackboard:
https://studentblackboardhelp.usc.edu/
Hours of Service: 24 hours a day, 365 days a year
Contact Info: 213-740-5555 and choose option 2, or blackboard@usc.edu
Course Description

Painting has been a human activity for thousands of years and it continues to be. Some 40,000 years ago, “painters” were spiritual leaders and documentarians of tribal life. In the ensuing millennia, the development of civilizations has fostered a symbiotic relationship with the medium. As technologies evolved and ideas progressed and cultural movements have come and gone, the role of painting in society and in art has changed over and over again. So here we find ourselves in the 21st c., shouldering the burden of a massive painting history that presents a daunting wealth of choices to an artist in training. Where do we start? How do we find our own voice? Well, the answer is, alongside grappling with the bigger questions surrounding painting, we have to learn to paint!

In this introductory course, students will learn how to paint so that each may gain the facility to more deeply explore painting and all its possibilities. Students will learn to use painting tools, mediums, processes and safety with materials. Students will also hone skills for visual perception and dexterity, along with creative problem solving and conceptual development. The first paintings created are based on direct observation, with freedom to develop content on a personal level. We will explore the technical and formal aspects of painting including value, color and temperature relationships, color mixing, brush and paint handling, medium usage, indirect painting (glazing, scumbling, “fat over lean”), direct painting/ alla prima, composition, and more. As the semester progresses, there is a growing emphasis on artistic expression, experimentation, and developing personal ideas, aesthetics and direction in painting. We will focus on how technique, materials, and content ally to make meaning in paintings.

The class will further be structured around group discussions, critiques, and slide presentations of diverse contemporary and historical works to investigate a range of concepts addressed through painting and conceptual ideas about painting, including “non-traditional” approaches that expand our ideas of what painting can be. The class is taught in oils; however, students will learn the differences between, and specifics of, oils, acrylics and water-mixable oils and students may work across both water-based and solvent-based mediums.

Catalogue Description: Practical introduction to oil and acrylic pigments, painting equipment, processes, and media. Primary experience in: color, composition and perception through representational and abstract painting.

Learning Objectives and Outcomes

The ultimate goal of this class is for each student to deeply engage with painting, and thus expand skills, and gain insight into their creative process, individual aesthetic, vision, and direction as an artist.

Specific goals are as follows:

* Through painting projects, learn to use a limited palette, a full-color palette, and use both direct and indirect painting techniques.
* Learn/refresh drawing fundamentals such as “seeing”, the idea of the picture-plane, composition, pictorial space, perspective, human proportions and the gestalt.
* Through working from direct observation, gain a better understanding of how light affects value, color and surface texture; and how to translate the 3D to 2D and achieve an illusion of space.
* Develop basic proficiency with various painting tools, materials and techniques.
* Learn color theory to confidently mix colors and understand how color operates in the pictorial space.
* Learn painting vocabulary.
* Learn about contemporary and historical painting, and become familiar with various strategies of painters.
* Learn studio protocol— a safe and ecologically sound use and storage of painting materials.
* Develop research, problem solving, and time management skills, along with professional skills such as presentation of works.
* Develop an understanding and appreciation of the profession of the painter/artist, and recognize that painting continues to be a universally valuable and valid means of engaging the world at large.
*Develop the ability to analyze, discuss, and critique your own work as well as that of others.

**Course Notes: Blackboard, Zoom and Google Drive**

Certain sections of Blackboard are used for this class. All readings, handouts, assignment prompts and Powerpoints (slides shown in class) will be posted under “Content”. All documents related to the syllabus (art supply info, definitions of letter grades, etc.) are posted under “Syllabus”. “Announcements” is used for, well, announcements; and any postings here will be emailed as well. “Grade Center” is where students receive grades throughout the course. **Access Zoom** through Blackboard through the tab “USC Zoom Pro Meeting”. The link and meeting ID and Passcode will remain the same all semester (and is also on page 1 here).

Our class has a shared Google Drive folder. My demo videos will be uploaded here. This is also where you will upload final artist statements, and possibly more. To access, do not enter email address and password. Instead, click on “SSO” and input “USC” for the company domain: https://drive.google.com/drive/folders/0ALVoluBndLhCUk9PVA

**Required Readings and Supplementary Materials**

Please see handouts under the Syllabus tab on Blackboard for information on required art supplies and the “kit” through Blick Art Store: Kit items ART120 Liebowitz and the flyer: USC ART 120 Liebowitz. The handout 120, General List of Materials & Suggested Texts includes readings. I will upload all mandatory readings to Blackboard (under “Content”). I am also happy to suggest texts on an individual basis as well.

**Description and Assessment of Assignments**

**Homework/ Production Expectations**

Expect to devote all free class-time and additional weekly hours to painting for this class. Along with the paintings, you are often expected to generate sketches or smaller studies in relation to the finished works. A variety of painting genres will be explored including still-life, landscape and figure painting through more open prompts that allow for a wide stylistic range from multiple modes of representation to multiple modes of abstraction for later projects. Expect to create six paintings (minimum) plus initial exercises. **University policy**: “For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.”

“Portfolio” of work: You must save everything! Please ask before removing your work from the rack.

**Sketchbook**: I encourage you to develop a sketchbook practice. Any activity in your sketchbook in relation to our projects will be noted as part of your effort. You may use your sketchbook for different purposes—experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional sketches, keep clippings and photos of your sources of visual inspiration, etc. You may also use your sketchbook like a journal. (I did not include a sketchbook in the kit to allow for options.)

**Written artist’ statement**: For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

**Participatory Requirements**
**Group Critiques:** In critiques, students and instructor discuss each painting, noting the strengths as well as offering suggestions for improvement- constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. It is also an opportunity to present completed work in a professional manner, and learn a visual and critical vocabulary. For the critiques, you should be prepared to speak about your work and to contribute meaningful comments and critical observation about the work of your classmates. I encourage you to address both the content and formal components of painting, with an emphasis on the relationship between the two. Your engaged participation during class critiques is expected and will be part of your grade.

Studio art courses have a certain level of inherent vulnerability and require a level of trust amongst participants since through creating artwork, we are often sharing ourselves-- our ideas, feelings, etc. That said, no racist, misogynist, homophobic or otherwise bigoted remarks will be tolerated in this class. I do not believe in censorship, but I do believe in sensitivity regarding others, especially within the context of a class atmosphere.

**Presentation:** Students will give a short presentation on a contemporary painter that they researched (in pairs depending on enrollment number). Guidelines and a list of possible artists to research will be provided.

**Other Class Discussions:** Your engaged participation during class discussions on readings, student proposals, presentations and other is expected and will be part of your grade. You must be “present” (more than just physically) when we are gathered as a group.

**Field Trip:** TBD, but one class day may be traded for a field trip.

**Grading Breakdown**
Grades are based on the paintings produced, meeting deadlines, class participation, attendance, and attitude.

- **Attitude** refers to enthusiasm about your own work, level of involvement, preparedness and respect for the work of others and the studio.
- **Participating in class** means engaging in discussions and critiques through feedback, questions, comments, etc., and also includes studio civility and overall functioning in a group setting.
- **Coming to class unprepared** (without materials and/or assignments) will also be noted and reflected in your grade. Class time is not to be used to go purchase supplies.
- **Final grades** are also based on overall growth, dedication to developing your painting skills, and level of commitment towards your work in general.

**Breakdown:** If changes happen on the course schedule, these numbers (except for the 15% for participation) may get adjusted.

- 65%* All Production pre-final project. (This also includes a consideration of amount of research and preparatory work for the paintings and work put in outside of class-time)
- *Exercise= 5%, Painting #1= 11%, #2= 15%, #3= 16%, #4 & #5= 18% (as of now, #4@ 11% & #5@ 7%)
- 20% Final project (includes corresponding artist statement and all prep)
- 15% Class participation- All discussions and critiques (5% weeks 1-7, 6% weeks 8-15), 2% final critique and 2% presentation

**Pass/ No Pass Option:** Non-Roski majors/minors are able to choose a P/NP grading option. The deadline to select P/NP is Friday 1/27, the end of week 3. That’s also the deadline to drop a course without a “W” and receive a refund (2/24 is the last day to drop without a mark of “W” on the transcript). Changes can be done via [Web Registration] on the myCourseBin screen. Please speak with your Advisor if you have questions about switching to P/NP. Grades of P/NP will not impact GPA nor financial aid nor Visa status.
The following will be considered when grading the paintings:

Paintings will be evaluated on portrayal of accurate observation (when applicable), technical skill and the use of media, complexity, development of images and ideas, and time put in outside of class.

- **Form & Content** – Form refers to execution, craftsmanship, technical quality and handling of materials, aesthetic quality. Content refers to conceptual clarity, originality, complexity, consideration of the image and appropriateness to the assignment (when applicable)
- **Research** – Sketches, studies, brainstorming/ writing
- **Professionalism** – Completion, presentation, punctuality- (late work will be graded down)

→ **EFFORT** demonstrated, degree of challenge, ambition, thoughtfulness and creativity will factor into each of these categories.

**Grading Timeline:** Grades for each project will be posted on Blackboard sometime after the critique. A midterm grade will be determined by the “weighted total” on Blackboard after our midterm critique week 7, but if you have any questions at any time, please come see me.

**Grading Scale:** Please see handout “Grading Defined” under the Syllabus tab on Blackboard for a letter-to-number rubric and a full explanation of each grade.

**Late Work Policy:** Late assignments will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. For missed assignments: 50/100 points (an ‘F’) will be factored in for that assignment. (The final project will not be accepted late).

**Additional Policies: Attendance**

This is a studio-based class and therefore attendance is mandatory. Every class session will begin as a group meeting, usually brief, allowing time for discussion, demo, slide presentations, announcements, and role taking. Students also learn so much from one another and it’s important to be able to communicate with your peers in class. “Participation” is also a factor in one’s performance during certain activities, like critiques (for one example).

If you are unable to attend on a given day, it is your responsibility to notify me via email. You should also exchange email addresses or phone numbers with your classmates so you can find out what you missed and get the homework assignment. If you will have longstanding issues attending, make an appointment with me during office hours so we can work out a plan together. There are alternative ways, though not ideal, to receive the course content and complete the learning objectives for this course remotely. However, OUR CLASSES ARE NOT RECORDED AND THERE ISN’T A WAY TO ZOOM IN.

- After missing the rough equivalent of 10% of regular class meetings, the student’s grade and ability to complete the course will be negatively impacted. A medical excuse or family emergency will be considered “excused”. We understand that this may happen which is why we allow 3 absences without the final grade being affected. For every absence beyond 3, excused or unexcused*, students receive a deduction of 1/3 of a letter grade for the course (i.e., a B+ to a B). Students who have a total of 7 or more absences typically fail the course.
  *For extenuating circumstances, please make an appt. to speak with me. I consider myself a reasonable person and we can hopefully make a plan for you to finish the course successfully.
- Being absent on a critique day (think of it as a due date or an exam) is strongly discouraged and your work will be marked down for being considered ‘late’. You will also have no credit for class participation in that crit.
• It is always the student’s responsibility to seek means (if possible) to make up work missed due to absences, not the instructor’s, although such recourse is not always an option due to the nature of the material covered.

• It should be understood that 100% attendance does not positively affect a final grade.

• Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.

• Tardies accumulate and become equivalent to an absence. 3 tardies, early departures, and returning late from breaks = 1 absence. With extended time, a tardy or leaving without the instructor’s approval or taking an unapproved very long break will result in an absence.

• After a first warning, students who persist in the following disruptive activities: sleeping, texting, online browsing etc. for purposes other than class research, will result in a tardy for that class session.

**Studio Access, Maintenance & Classroom Conduct**

This painting studio is used by several classes, so you must thoroughly clean your work area at the end of each class session. No still-life material, paintings, paints, or trash may be left. You must properly handle any toxins (paint rags, etc.) for everyone’s health and safety. Solvents are toxic and flammable! Do not ever throw used solvents, paint, thick washes, or any solid materials down the drain (scrape everything possible into the trash can). Solvents and oily paint rags do not go in the normal trash, they must be disposed of in the red metal bins. (See PDF Painting Safety, Health and Environment for more).

When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, or use only one ear-bud. Time in the studio is not used for phone calls, texting, or web/social. Enter the studio and set all that aside. This time is for creating and thinking about painting.

**Studio Access:** Your student ID will be programmed with the door’s card reader for access after you sign the appropriate form. The temporary access code is: **591312** for S23. This code will be good until the add/drop period ends Friday of week 3. You may use the studio 24/7 whenever other classes are not in session. Class times are posted near the door. If working here outside of class time, keep the door locked (and your card on you), even when running to the bathroom.

If necessary, access to Harris can be gained via the southern bridge from Watt Hall. There is a card swipe outside of the glass doors (northeast side) of Watt Hall. Enter Watt and take the elevator to the 2nd floor. Get off the elevator, go left and left again to walk outside on the bridge that is over the Watt/Harris courtyard; then go down the staircase to the Harris courtyard, and turn back towards Watt to find the hallway with our staircase in it.

• **DO NOT PROP OPEN ANY DOOR AT ROSKI!!** Propping the doors open jeopardizes the safety and security of yourself and others in the building and will result in the reporting of the violation to the office of Student Judicial Affairs. (Also, there have been thefts in the past).

• Do not share or lend your USCard to anyone. Remember that you are responsible for the individuals that you allow into the buildings.

• In the event that your USCard is lost or stolen, please notify the USCard office by calling 213.740.8709 or by visiting the Customer Service Office Located in Parking Structure X.

• Please immediately notify DPS at (213) 740-4321 if you believe that secure access to the USC Roski School of Art and Design buildings or classrooms has been jeopardized through the unauthorized use of the access system or USCard.

**COVID Guidelines**

We all must abide by the University’s health and safety guidelines in order to help protect ourselves and others from transmission. Please refer to these sites for updates:

https://coronavirus.usc.edu/
The Latest Announcement:
https://coronavirus.usc.edu/2023/01/03/update-to-covid-19-isolation-criteria-and-other-key-health-reminders-1-3-23/

Excerpts from the new USC statement are below. See the link above for full info.

1/3/23 – Update to COVID-19 Isolation Criteria and other Key Health Reminders:

As we prepare to greet one another in person again, please remember to take precautions regarding COVID-19 in our campus communities. Review the *NEW* information related to masking when returning to classes and work; travel from China (PRC, Hong Kong, Macau) and isolation criteria for students.

- **Test before gathering with others.** Antigen kits for home use are available at the CSC desks in USC Housing, and at the Jefferson Lot and Pappas Quad Pop Testing (PCR test) sites.
- **Mask in indoor spaces and in very crowded outdoor spaces.** *NEW* RECOMMENDATION: The Los Angeles Dept. of Public Health is recommending that students returning to classes and employees returning to work should mask around others for 10 days when returning to classes and work.
- **Stay home if you are sick.** If you are experiencing symptoms, stay home, do not go to class, practices, or work, and arrange to test. If you test positive, complete the contact tracing form in these instructions. You must notify us if you test positive and have been on campus; using the contact tracing form in MySHR is the fastest way to relay the complete information that is needed. The instructions for USC students living in university-operated housing to request isolation accommodations are also contained in the form. Questions related to COVID-19 processes may be directed to covid19@usc.edu; 213-740-6291.

We strongly recommend wearing medical-grade masks or respirator masks (including surgical, N95, KN95, KF94) when indoors around others to reduce transmission and risk of infection. Masking is most effective when there is both a good fit (no gaps, covering the nose, mouth, chin) and good filtration. Wash your hands or use hand sanitizer to prevent transmission of illness; cover your cough or sneeze.

**PRE-ARRIVAL**
All students, faculty and staff are advised to test (1-2 days) prior to traveling to campus. You may use an antigen test (home kit) if that is most easily accessible resource for you.

*NEW* CDC REQUIREMENT: For international students with travel originating from China (PRC), Hong Kong, and Macau, the CDC has announced a requirement for all air passengers with travel originating from these locations to have a negative COVID-19 test within 48 hours prior to departure. This requirement takes effect on January 5, 2023.

**REMINDERS**
For all individuals, it is strongly recommended that you have received the updated bivalent booster and seasonal flu vaccine. […] Arrange to get your booster prior to coming to campus. If you cannot arrange a booster prior to arrival, please go to the USC Pharmacies (at UPC, vaccinations are now in King Hall) or visit other local retail pharmacies to receive your vaccine when you arrive for the spring semester.

**Additional Regulations:**
The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: “Faculty members may include additional classroom and assignment policies, as articulated in their syllabus”. Under the authority of this section’s general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another’s work as one’s own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Zoom recordings, PowerPoints, PDFs or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

Please see Scampus for University Student Conduct Code:
Section 11 – Behavior Violating University Standards and Appropriate Sanctions

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, […] and the obligations both to protect one’s own academic work from misuse by others […]. All students are expected to understand and abide by these principles. 

11.12 B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

Course Schedule: A Weekly Breakdown

Specific dates are subject to change. • Some class days will begin with a brief showing of slides, even if not noted. The slides are meant to visually demonstrate, inspire, and help place what we are doing into a larger art context. • Although not all noted below, short readings may be assigned with due dates for class discussion. • Student presentations on contemporary painters will be assigned and are dependent on class size. • One class will get cancelled to trade for a weekend field trip to relevant painting exhibition/s. • Some painting-related Roski/other events are included below. I’ll notify the class throughout the semester about other painting exhibitions and events.

Week 1

Tues, 1/10: Introductions, review syllabus, Blackboard, studio items and storage. Discuss drawing and viewfinders (supplies offered to make one).

Assignment: Have supplies for Thursday, and fill out/email Questionnaire. • Begin to- Read: 1. Knowing Painting Materials, 2. Value Terms and Light Logic, 3. Painting at Home- Space, Safety, Health-- on Blackboard under “Content”.

Items needed from the Kit on Thurs: 11x14 canvas board, colors: ultramarine blue, titanium white and burnt sienna (or orange), mediums, squirt bottle, palette, palette knife, ¼” – ½” brush. Not in Kit: Jar/Container w/ lid for Gamsol, pencil, smock or other clothing.

Thurs, 1/12: Review art supplies, go through Blick kits, go through handouts. • Slide lecture for our first two assignments: Topics-- Value, Temperature (cool/warm), Monochrome, Chiaroscuro, and the concept of the Picture-Plane, with historical and contemporary painting examples. (Slides will be split over next two classes). • Fill squirt bottles with class’ shared Linseed oil + your Gamsol.

Demo and then begin: Exercises Part I & II- Tonal/ Cool & Warm grid of scales for a chromatic black/grey, cool/warm limited palette; and copy of two rendered spheres in optical and actual greys. Intro to painting mediums and tools, how to mix and apply paint, clean brushes, and health & safety factors. Related handout: WK1 Exercise Chromatic Black and Light Logic.

Assign “thought-exercise” to prep for Painting #1 (explained in class).**

Homework (HW) for 1/17: 1) Read 1st handouts if you haven’t yet. 2) Finish the Exercise Part I & II to the best of your ability. (Demo video is uploaded to shared Google Drive). 3) Read the Picture-Plane handout and 3 short handouts on Perspective. 4) Bring sketchbook/paper/pencil on Tuesday. 5) **Have your words written down for Painting #1 with you, plus any white, neutral, black or silver-metallic objects (or print) you may want to include.

1/11, 6-8pm: Opening Reception for Remi Frogo solo show at Lindhurst
1/11: Open participation in 2D Area’s Wall Drawing invitational at IFT Gallery begins at 7pm
https://roski.usc.edu/events/wall-drawing-invitational

Week 2
1/17: Exercises “DUE”, mini-critique (share problem-solving). • Time to work on exercises more after feedback. • Go over “pouring off”- recycling the Gamsol. • Slides continued- On Limited Palette Painting, and Drawing– “Sighting”, viewfinders, and seeing the Picture-Plane. • Set up still-life (or anti-still-life) w/a light source for Painting #1: Chromatic Black, Limited Palette, Warm/Cool Full-Value painting on 11x14” canvas.
Demo and then All begin: Working from observation and drawing what you see– review of fundamental drawing techniques and how to “start”: sketching in paint → blocking in → alla prima, wet-in-wet painting. Thumbnail sketches on paper will lead to finding a composition before we start with paint. (Extra demo video is on GoogleDrive).

1/19: Work on Painting #1 (P1).

HW: 1) Work on P1- Keep progressing from background to foreground, finishing the larger areas first including any cast shadows; be mindful of edge control- working wet into wet. Watch my demo video for extra help. 2) Make sure to have the 16” & 20” stretcher bars with you on Thursday.

1/18, 5-9pm: MFA Open Studios at Mateo
1/19, 6pm: Reception and drawing party for 2D Area show Wall Drawing invitational at IFT

Week 3
1/24: Continue work on Painting #1.

1/26: Time for feedback on P1. • Demo, follow along: Stretch and prime a 16x20” canvas. • Slides for Painting #2 (P2): Full Palette / Complementary Color Paintings: Color theory and still-life/interior scene as content.

HW: 1) Finish P1. 2) Prep for P2 (explained in class). 3) Apply 2nd coat of gesso. 4) Read handout on Color Vocabulary. (Bring sketchbook/paper to next class)

Week 4
1/31: P1 DUE, critique. • Create still-lifes for P2, and work in sketchbook to find composition. • Continue slides if necessary.

2/2: Demo: color mixing (matching what we see). • Begin P2-- Map out composition/drawing in one color with thinned out “lean” paint, then thinly “block in” and proceed to local colors, thinly (general-to-specific). -See how light on objects changes hue, value and intensity of colors; a practical application of color theory. Discuss direct and indirect painting techniques. → Eventually, plan accordingly to complete underpainting in area you will “glaze” or “scumble” so it’s dry in time.

HW: Work on P2. & Read Indirect Painting and Handout: Painting Technique Terms.

2/1, 6-8pm: Openning Reception for Seanna Latiff solo show at Lindhurst
2/2, 6-8pm: Opening Reception for Jayna Dias & Angel Ahabue, and Trenyce Tong solo shows at IFT

Week 5
2/7: Discuss texts • Continue P2 • Demo on glazing and scumbling.

2/9: Continue P2 • Assign Painting #3: Landscape painting (in a broad sense) via PDF (and slides if time).
HW: 1) Work on P2. 2) Begin thinking about P3—brainstorm/sketch/scout. Be prepared to discuss ideas on Tuesday; it’s helpful to have preliminary sketches and any reference images to share. 
(You’ll need a new canvas/surface by the end of next week.)

Week 6
2/14: Continue on P2. • Demo as necessary. • Continue or start slides for P3.

2/16: Continue P2. • Discuss everyone’s landscape ideas.
HW: Finish P2 • Begin preliminary work on P3 • Read short text (on Blackboard), to discuss on Tuesday.


Feb 15-19: ART FAIRS
- Frieze Los Angeles: 2/16-19 at Santa Monica Airport. ...Expensive
 https://www.frieze.com/fairs/frieze-los-angeles
- Spring Break Art Show: 2/15-19 at ROW DTLA. https://www.springbreakartshow.com/

Week 7 I might have to use this Tuesday as our “cancel day”; if so, the critique will get pushed down
2/21: P2 DUE, critique. • Discuss reading • Continue discussion of landscape ideas.

2/23: Work on P3. Demo as necessary. HW: Work on P3

2/23, 6-8pm: Opening Reception for Kimberly Sieberg and Siqi Lao at IFT

Week 8
2/28: Continue P3
3/2: Continue P3. HW: Work on P3

Week 9
3/7: Work on P3. • Slides to Assign #4: Self-Portrait, with options.

3/9: Work on P3 • Assign: Student Presentations on contemporary painters (to begin week 13).

HW: 1) Finish P3. 2) Plan for P4 and bring canvas/surface on Tuesday. You may use the 14”x18” canvas board in the kit for either P4 or P5. The other canvas is your choice and must be procured. (I may also have some available Masonite panels or canvases to “recycle”). 3) Bring sketchbook/paper and pencil to next class.

SPRING BREAK: MARCH 12 – 19

Week 10 May flip the two days here
3/21: P3 DUE, critique • Demo/draw along for proportions of the head, etc. (If time doesn’t allow, this will be moved to Thursday.

3/23: Work on P4

HW: Work on P4. Make sure you have a surface for P5.

3/22, 6-8pm: Opening Reception for Ashlynn Smith solo show at Lindhurst
3/23, 6-8pm: Opening Reception for Brett Park and Sarvani Kolachana solo shows at IFT

Week 11
3/28: Continue on P4. • Slides for #5: Portrait/ Figure painting.

3/30: Continue P4. • Assign FINAL #6, w/ corresponding artist statement.

HW: Work on P4; & Begin thinking for Final. Bring ideas/proposal for discussion over the next two weeks (preliminary sketches and any reference images). Have canvas/surface for P5.


Week 12  Begin discussing ideas for the Final 1-1
4/4: Begin P5, painting from a live model  (may swap with 3/30 per scheduling)
4/6: Continue on P5 with the same model

HW: Finish for critique; & Work on final idea, prep, get new canvas/surface for Final.


Week 13
4/11: P4 & P5 DUE, critique. • Discussion on everyone’s ideas for the Final
4/13: Work on final. • 1st Student Presentation
HW: Work on final

4/12, 6-8pm: Opening Reception for Lejin Fan solo show at Lindhurst
4/13, 6pm: Opening Reception for BFA Art Thesis exhibition at IFT

Week 14
4/18: Work on final • 2nd Student Presentation
4/20: Work on final (& for homework, begin artist statement if you want my feedback on a draft). • 3rd...

4/21: Roski MFA student michon sanders’ Thesis show opens at Mateo

Week 15
4/25: Work on final • Remaining Student Presentations dispersed on these two days.
4/27: Work on final

5/2, 5-7pm: Opening Reception at Fisher Museum for USC Roski Annual Student Exhibition
5/5: Roski MFA student Kim Sweet’s Thesis show opens at Mateo

FINAL EXAM-CRITIQUE DATE: Tuesday, May 9, 2-4 pm. Poll to expand 2-hr. time slot.

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit
work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity’s website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**MY ADDITIONAL NOTES:** 1) In the Art classes, plagiarism would not only mean turning in someone else’s work as if it were your own, but includes self-plagiarism. In 11.16 it is stated that “Using any portion of an essay, term paper, project or other assignment more than once, without permission of the instructor(s) [is a violation].” You cannot turn in older work for our class’ assignments nor “double dip” (i.e., turn in a project that you are turning in for another class as well).

“Plagiarism” is a funny word for painters because of course we will and should be influenced by existing works, and there was an entire art movement of “ Appropriation”. In fact there are famous quotes regarding this:
1) Steve Jobs said “It comes down to trying to expose yourself to the best things humans have done and then try to bring those things in to what you are doing. Because of the saying that ‘Good artists copy, great artists steal’, we have been shameless about stealing great ideas.” In this, he quotes Picasso!
2) Jim Jarmusch, Indie filmmaker: “Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, streets, signs, trees, clouds, bodies of water, light and shadows. Select only things to steal, from that- speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery – celebrate it, if you feel like it. In any case, always remember what Jean-Luc Godard said, “It’s not where you take things from – it’s where you take things to.”

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

**988 Suicide and Crisis Lifeline** - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

**Relationship and Sexual Violence Prevention Services (RSVP)** - *(213) 740-9355 (WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

**Office for Equity, Equal Opportunity, and Title IX (EOO-TIX)** - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

**Reporting Incidents of Bias or Harassment** - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

**The Office of Student Accessibility Services (OSAS)** - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

**USC Campus Support and Intervention** - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

**Diversity, Equity and Inclusion** - *(213) 740-2101*
Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

**USC Emergency** - UPC: * (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

**USC Department of Public Safety** - UPC: *(213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

**Office of the Ombuds** - *(213) 821-9556 (UPC) / (323) 442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

**Occupational Therapy Faculty Practice** - *(323) 442-2850 or otpf@med.usc.edu*
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.
**My note:** If you have a health condition that will affect your performance in this class, please let me know. If you have an accommodation letter from OSAS, please send that to me at the start of the semester. This information will be kept confidential.

**Roski admissions information**

For information and an application to become a Roski minor, please visit [https://roski.usc.edu/admissions/admission-minors](https://roski.usc.edu/admissions/admission-minors) To become a Roski major, please visit [https://roski.usc.edu/admissions/undergraduate-admission](https://roski.usc.edu/admissions/undergraduate-admission) Please contact the art advisors in Watt 104, at 213-740-6260 with any questions. Applications are due October 1<sup>st</sup> and March 1<sup>st</sup> every year.