I think that artists can in fact help one another. They can clarify the situation to one another. I’ve always thought of friendship as where two people really tear one another apart and perhaps in that way learn something from one another.
--Francis Bacon

I think that…criticism, especially by other artists, is certainly the most helpful criticism…When people praise you, well, it’s very pleasant to be praised, but it doesn’t actually help you.
--Francis Bacon

A picture is something which requires as much knavery, trickery, and deceit as the perpetration of a crime. Paint falsely, and then add the accent of nature.
--Degas

The artist must know the manner whereby to convince others of the truthfulness of his lies.
--Picasso

“The modernist work (painting) attempted to present itself as possessing complete ontological integrity. The Post-Modern work (painting), on the other hand, attempts to embody, illustrate, analyze, and exhibit the particular manner of its lack of integrity. Thus, the post-Modern…involves pastiche, or meltdown of elements from manifestly different matrices.”
--Thomas McEvilley
“Art is what we make it. Painting is defined by what we tell ourselves it can be--so tell yourself interesting stories. In other words, art is a game. You therefore better make the game complicated enough that it has the breath of something full and necessary. This means asking a lot of your process, your thinking and your aspirations for your art...maybe too much.”
--Yours truly

Course Description
4 hours. Advanced study in painting
Prerequisite(s): ASTU 1440, 1450, 1500, 1510, 2310, 2215 (passing review), 3210, 3212 (passing review).

Suggested Text
Art Since 1940-Strategies of Being, Jonathan Fineberg, Vitamin P1 and P2 & D1 and D2 -published by Phaidon

Course Objective
This course is designed to expand your skills and conceptual/theoretical understanding about painting practice. You may use oil, enamel or acrylic, watercolor etc. for your painting. I will focus on developing each of your particular interests as artists. Students will be encouraged to experiment formally and to develop the ability to offer intelligent critiques of both their own work and the work of others.

Course Structure
The structure of the class will be arranged around group critiques and individual meetings. We will meet roughly every two weeks on Monday for our critiques/discussions or films. In addition, you may request to meet me anytime by talking with me or emailing me to arrange our schedules.

Grading/Attendance
Your final grade will be based on my evaluation of the quality and quantity of your work produced over the semester. I will also note your participation in critiques and on any written reviews. As advanced students you are expected to attend all meetings (see details below). Further, when we are not meeting as a group you should be working in your studio. If requested, I will apprise you of your unofficial standing in the course at mid-semester.

Student Evaluation and Assessment
Students will be evaluated based on artwork completed for periodic group and individual critiques. All students will also be evaluated based on their
participation/contribution in classroom critiques. Attendance can affect your final grade (see below).

Through the above evaluation criteria, students are assessed according to their ability to demonstrate a dedicated direction in their artwork that is aware of historical and contemporary painting ideas and theories, such as modernism, post-modernism, color theory, value, spatial arrangement and compositional structure. Student painting will be evaluated in relation to current art practice with an eye to developing students into professional artists. With the above criteria in mind, each critique I will grade your work on a scale from 0-20 points. 20 points = 100%. At the end of the term I tally all critique grades to determine your final grade in the course.

**Attendance**
Furthermore, I will make note of attendance for individual meetings, special meetings and critique days. **Two unexcused absences will lower your grade by one letter.**

**Policies**
Academic Integrity: [https://deanofstudents.unt.edu/academic-integrity](https://deanofstudents.unt.edu/academic-integrity)

**ADA Policy**
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. **Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student.** For additional information see the Office of Disability Accommodation website at [http://disability.unt.edu/](http://disability.unt.edu/). You may also contact them by phone at 940.565.4323.
Course Risk Factors
According to University Policy, this course is a classified as a category 2 course. Students enrolled in this course may be exposed to some significant hazards, but are not likely to suffer serious bodily injury. Though painting would seem to be relatively risk free, there are risks and safety practices you should be aware of. Most of the solvents used in oil painting (turpentine, thinners, mediums etc.) are toxic. In fact, some paints, like cadmium red, are also toxic. Consult the labeling of solvents and pigments for information. Toxic materials should not be ingested or allowed to touch the skin. Wear protective gloves when using these materials in order to avoid skin contact. When using solvents, always have good ventilation. When spraying commercially available enamels, lacquers or fixatives do so in the spray booth and wear a respirator designed for organic vapor protection. A dust mask will not protect you. Furthermore, it is never good practice to eat while using painting materials. If you intend to use the shop, make certain to observe ALL the safety rules. If you decide to use materials not addressed above, read the safety labels and consult with your instructor as to their safe use.

Emergency Evacuation Information

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado or other weather related threat (campus sirens will sound), please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Center for Student Rights and Responsibilities:
All students have academic rights and responsibilities within the University community. For a detailing of these rights please see UNT’s website at: www.unt.edu/csrr.

Changes to the Class
I reserve the right to make changes to anything about this class, including requirements, schedule, assignments, etc., at any time during the semester. All changes will be announced in class or via your UNT email. It is your responsibility to be in class/check your email to hear/read any changes and adjust accordingly. No excuses for failure to adjust to changes in the course will be allowed.
Supplies/Painting Rules

Students are expected to build their own stretchers. You will have to spend time outside of class to accomplish this. **If one wants to use pre-fabricated stretcher bars then you must get instructors acceptance prior to using this method.** Everyone, however, must build his or her own stretchers for at least one assignment during the semester. Please note that acceptable stretcher bars for purchase (such as 2 ¼” x 1 ¼” Craft Cut out of Santa Fe New Mexico) will be more costly than building your own. The cheap pre-stretched canvases seen at most art stores will NOT be accepted, unless pre-approved. Students may not leave their paintings on the easels or walls after class. You are required to clean up the painting area after each painting session. This includes the sink areas. You may store the paintings you are currently working on in the shelving in the classroom. (Be aware of the possibility of theft and or damage to your work if stored in the shelves). Once we move on to other assignments, earlier paintings that you have completed should be taken home. The school will not store your paintings indefinitely. No food or drink will be permitted in class. Obviously there will be no smoking. The average supply cost for this course is $300.00. **It is your responsibility to come to class with adequate supplies and painting tools. Please supplement your supplies as necessary.**

No Recording of Lectures/Critiques/Reviews
You may not record any interaction you have with your instructor, including individual appointments, lectures, critiques or end of term reviews, without my express permission. My lectures and critiques are considered my intellectual property and any attempt to record or disseminate such material without my permission will be prosecuted to the full extent of the law.

Painting Studio Clean Up
Clean all work (paintings, drawings, paint and other materials) from racks by Friday May 12, 2014 at Noon. Anything remaining after this clean up deadline will be considered trash. Many students have lost work due to leaving their work past this deadline. Do not forget!

Painting Review Dates
Exit Review is scheduled for April 10 and April 11 starting at 9 a.m.

Please join the D & P Facebook page! @ UNT CVAD Drawing and Painting
I ________________________________ (print) acknowledge that I have read and understood the contents of the syllabus for the above course, including the course risk factors. I am responsible for following all regulations for this course as outlined in the syllabus. I hereby agree to the syllabus and its provisions.

Art 4210   Risk Rating Category 2

Student Phone #, email address (print)

______________________________

Sign name_____________________________________________

Date______________

Faculty Name Matthew Bourbon

Signature______________________________________________

Date______________