

# Painting V

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## Course Information

Course Title: Painting V  
Course Section PNTG 3341  
Course location: Fox Fine Arts, Room A455  
Course Meeting Times: M/W 4:30 -7:20 pm

## Instructor Contact Information

Instructor's Name: Tom Birkner  
Instructor's Office Hours: M/W 11 am - 12 pm and by appointment (Prospect Hall 130)  
Instructor's email: [tabirkner@utep.edu](mailto:tabirkner@utep.edu)  
Instructor's Phone: 917-902-2059 (mobile)

## Instructor's Introduction

Tom Birkner, B.A. Rutgers University, M.F.A. The Pennsylvania State University, is an Assistant Professor of Art and a recent member of the Department of Art faculty. Tom previously taught at Drew University, Madison, NJ and at Parsons The New School for Design in NY and Paris. His work is widely exhibited and he is represented by Paul Thiebaud Gallery, San Francisco, and Gerald Peters Gallery, Santa Fe.

## Course Description

*Painting V* is a painting course where painterly skill begins to turn into painted themes – a personalized world of imagery. Research and utilization of source material will be central to exploring pictorial and philosophical possibilities. A greater understanding of painting's historical and contemporary place in art will be a focal point.

Instruction will be highly individualized, rigorous and directed toward originality. As always, a clear and constant progression of technical painting facility will be emphasized. Even more importantly, you will be expected to have a serious direction regarding subject matter. Students in PNTG V are expected to define and refine the parameters of a powerful, independent and coherent series of paintings.

A group dynamic of camaraderie, truthfulness and support in critique and class discussion is an expectation. **Students should also expect to work 10 hours per week outside of class time to meet basic requirements. Brief artist statements are required.**

Notes on highly interesting topics, known as *The Thought of The Week*, will be distributed throughout the semester. There will image presentations on Mondays and weekly demonstrations meant to loosely correspond with questions as they arise during the semester. Below is a basic list. It will change as the semester progresses to accommodate your specific interests or issues. If there's something you'd like to see demonstrated, please ask.

## **Weekly Demos**

1. Tints and Shades
2. Initial Drawing: Careful Detail vs. Reckless Abandon
3. Blocking In
4. Blending
5. Building Surface
6. Tonal Harmony/Atonal Disharmony
7. Focal Points
8. Linearity, Diffusion, Blur
9. Facial Features
10. Creative Destruction
11. Atmospheric Space
12. Flat Spatial Planes
13. Levels of Color Saturation
14. Line Speed
15. White Space
16. Front to Back Space
17. Light (High Contrast)
18. Light (Low Contrast)
19. Descriptive vs. Active Painting

## **Course Goals and Objectives**

1. To convey the importance of source material and its influence on a painting's success. 2. To inspire innovative painting through increased technical skill and an intelligent transformation of ideas into images. 3. To think and paint more independently.

Objectives toward these goals include:

- To direct paint toward your interests and intentions
- To deepen your awareness of pictorial strategies
- To utilize composition to emphasize meaning
- To understand tonal structure in depicting form
- To manage color as a value and as a subject

The Ultimate Goal is to create a series of paintings that transcend words, speak for themselves and impresses everyone who sees them.

## **Course Outcomes**

With the successful completion of this course, you will be able to:

- Research, collect and utilize multi-faceted image sources
- Use that research to develop your identity as a painter
- Synthesize painted color, form light and space more fully
- Grasp more advanced notions of composition
- Paint in a manner that enlivens a given subject

## Course Requirements/Assignments

A total of twelve paintings will be due at semester's end. 11 paintings are to be worked on throughout the semester. They can be a combination of assigned or independent ideas, but these paintings should have the coherence of a series. One large-scale painting, started at the course's mid-term, will serve as a final. This painting is expected to be ambitious and highly accomplished.

The Image Library will also be a requirement. The library is an essential aspect of the course. All related studies, notes, painted sketches and other preparatory work will be considered in your final grade

Here is a partial list of possible assignments:

- 1. Good Times!** – Create a group composition of people having an insane amount of fun.
- 2. Zoom Abstraction** - Find something with interesting visual attributes that you like – ice cream, your car, the stack of dirty dishes in your kitchen sink. Zoom in so the composition you ultimately paint is *almost* unrecognizable from the thing in its full context.
- 3. Road Trip!** - Think of where you'd like to go for the ultimate road trip. Even better, think of one you've already done. Combine maps and compelling imagery in a collage-like strategy to depict the journey.
- 4. Action Figure** – Tackle the challenge of depicting motion in a still image. Decide for yourself if you want the action to be dramatic (Rubens, Stan Lee) or subtle (Piero della Francesca, Edward Hopper).

These assignments are subject to change. You are encouraged to propose your own projects. Here's a further list of project titles that might spur your interest:

**In-Sightful Self-Portraits** - Show who you really are.

**Techscapes** - Ours is a technological world. How would YOU convey that in paint?

**Skyscapes** - El Paso has epic skies. Can you make an epic painting of one?

**News Events** - Open a newspaper and spread its International section on the floor. Flip a coin over the pages and paint the image for the story the coin lands on.

**Abstractions Based On:**

Air Patterns

Plant Patterns

Water Movements

Insect Colors

Marine Life

Outer Space

Music

Explosions

Civic Design (Stadiums, Highways, City Layouts, Architectural Details)

**Micro/Macro** – Paint something microscopic from a cellular, bacterial or atomic level. Then paint a corresponding image of something on a macrocosmic, Inter-galactic level. Emphasize their relationship.

**Surface Experiments** – Your surface is the only element you have to convey meaning. What will it look like?

**Extreme Expressions** – Faces in moments of drama.

**360** – Paint a scene in a 360-degree view

**Positive/Negative**

**A Character-type's Still Life** –

- A gambler's still life
- A beauty queen's still life
- A biker's still life
- An avid reader's still life
- A painter's still life
- A chocolate lover's still life

**Order/Disorder** – Compose an image that shows a transformation from normal to chaotic

**Hobby Time** – Create an image based on what you most like to do

**City Aerials** – Paint your favorite metropolis from a bird's eye view

**Paint-Your...**

Paint-Your-Car

Paint-Your-Job

Paint-Your-Class

Paint-Your-Dinner

Paint-Your-Pet

**Make A Monster** – You're Making A Monster Movie. You Need A Monster.

**Portraits Of World Leaders**

**C'mon Everybody, Let's Paint Elvis!**

**Game Show Scenes**

## Gallery Walks

On Mondays, classes will begin with a presentation of images from contemporary art galleries, museum shows and other sources. This is a mandatory aspect of the course. They will start promptly, so if you arrive late you will miss the talk and be recorded as late.

## Class Critiques

There will be three critiques. Group critiques will occur at Week 5 and the final critique. Individual, one-on-one critiques will occur at Week 10. This format will replace the traditional mid-term/final critique approach. This change is being made to help with time and deadline management.

You are expected to have new paintings for each critique. Paintings must show enough progress to be discussed and taken seriously. Also, to encourage you to develop paintings throughout the semester, all grading will be informal until your final grade. However, any student may privately ask for a verbal assessment, which will also be given during the Week 10 critiques.

## **Grading Guidelines**

Grading will be based on cumulative effort, improvement and quality. Because skill levels vary, evaluation will be influenced by improvement on an individual basis. A basic outline of grading priorities is as follows:

|   |             |
|---|-------------|
| 5 project-based paintings                   | 60%         |
| 6 individually- directed paintings          | 30%         |
| 1 large-scale final painting                | 20%         |
| Image and Idea Library and preparatory work | 10%         |
| Effort/Participation/Improvement            | 10%         |
| <b>Total</b>                                | <b>110%</b> |

Effort might only count for 10% in the outline above, but actually it counts for everything. Everything you get out of this class will be determined by what you put into it. Your effort means a lot not only because it shows you are trying, but also because the more you work the better you will get at painting. As Confucius said, “One cannot expect rewards until the difficult parts are mastered.”

**IMPORTANT NOTE: Besides the 12 painting guideline, another way of judging your semester’s achievement is by hours. Your production should equate to approximately 135 hours of work. That’s 90 hours of in-class time and 3 hours per week of work outside of class.**

## **Grading Standards**

**F** - Failing grades are given for required work that is not submitted and for incomplete final projects. Make-up work or completion of projects after missed due dates may be permitted only with the approval of the instructor.

**D** - Projects loosely adhere to the class learning outcomes and the minimum terms of assignments. Work receiving a “D” grade displays a clear lack of effort. These kinds of projects will also put forward obviously minimal efforts in exploring ideas and visual possibilities.

**C** - These are average projects. They will demonstrate some success in engaging with the assigned material or subject. The project will show that the student can identify and work with key concepts and has a nominal grasp of class instruction and basic painting principles. Projects will display some effort in the area of critical thinking through attempts at developing the final image. Typical of a C project, however, is the project not succeeding in pushing beyond average notions of effort and visual acuity.

**B** - These are very good projects. The B project does everything a C project does, but offers a completed image that is visually interesting and displays clear effort. What also distinguishes a B project is the student’s ability to offer a unique insight and ask questions of themselves. There will be several possibilities explored in preparatory studies that lead to a final outcome. These projects are well-executed, creative versions of the class assignment.

**A** - These are exceptionally good projects that go above and beyond the expectations and requirements set forth in the requirements. They demonstrate substantial effort and achievement in the areas of critical thinking and art making. They also demonstrate considerable technical skill, originality and present something vital to the viewer. In short, the A project is art.

## **Course Policies**

Attendance, punctuality, participation and appropriate class conduct are considered performance criteria for this class. Failure to perform to required standards will result in strong grade penalties and can cause failure of this course.

### Attendance Policy:

- Each student is permitted 3 absences during the semester without penalty. Students with more than 3 absences should consider dropping this course and retaking it at a time when the student can commit the proper attention to the course.
- Each unexcused absence after 3 will result in the final course grade being lowered by 1 full letter grade. Absences after the first 3 can be excused only if the first 3 absences are excused.
- Excused absences are defined as documented illness or serious illness or death in the immediate family.
- Coming to class late or leaving early is regarded and graded as being absent. All students are required to attend class on time and to remain in the class the entire time. Entering class late and leaving early is disruptive to the learning environment.
- Coming to class unprepared or attending class and not working is regarded as absent.
- Information missed during an absence is the sole responsibility of the student.

### Course Participation:

- Participation in all discussions, critiques and class days is required for this course.
- Utilization of class time is required and necessary
- Projects executed solely out of class will not be accepted.
- Participation in the collaborative environment of the studio is essential to the successful completion of this course. It's also more fun.

### Class Conduct:

• **Sick Policy - If you are not feeling well, or if you are sick, then you should not come to this class under any circumstances.** You should instead seek medical care, and/or recuperate at home. Email me or call me when you are able and let me know the circumstances, and I will help you to catch up in class when you are feeling better. . If you are pregnant, or have other physical issues such as allergies to dust, respiratory issues, anything that I should be aware of, please inform me of this immediately, and we will work to make you safe and comfortable. If a family member is ill, and you need to care for that person, please email me or call and let me know what your situation is.

• **Guests - Guests are not permitted at any time during class.** Please tell your friends, family members, partners, that they may see you before or after class time. You are expected to remain in class at all times, and may not step-out to visit with guests during class. You will be held responsible for adhering to this policy, and I will give you one warning. After that, I will ask you to leave class and you will be counted absent for that class period.

- Cell phones and tablets - **USE OF PHONES DURING CLASS IS NO LONGER ALLOWED.** Please turn off your phones during class time. No texting. You will be asked to leave if your phone goes off during class, and be counted absent for that class period. If there is some reason you must use your phone, please notify me BEFORE class, and or use your phone during break.

- Music

Ear phones are allowed while working, but not during class discussions. Music systems in the form of a boom box are not permitted in class.

- Studio Hours

The studios will be open for your general use. UTEP police will have your name and student ID number. If the studio is closed, you may call them up and they will come to the studio and let you into the building/class rooms up until midnight. The UTEP police number is 747-5611.

- Studio Safety

Some aspects of painting can be hazardous if proper precautions are not taken. The most important thing to remember is to keep your hands clean. All safety procedures will be explained to you throughout the semester, and every consideration has been taken to create a safe environment for you to work in. If you are pregnant, or have other physical issues such as allergies to dust, respiratory issues, anything that I should be aware of, please inform me of this immediately, and we will work to make you safe and comfortable.

- Cleanliness

You are required to clean up your work area when you are finished working in the studio. Please put all of your tools, materials, etc. away in your lockers, and wipe down tables, easels and sinks. Do not leave paint or mineral spirits on the floor. **Close all jars containing mineral spirits and put them in the flame retardant cabinet in Studio A457. Put all rags with solvent on them in the red, flame retardant trash cans with lids.** If you have difficulty cleaning up after yourself, then you will receive a special tutorial on how to clean up after class.

- Personal Safety

For both spirit and safety, it is highly recommended that you come to the studios with others from your class. If you must work alone, late at night, please be sure to let someone know where you are, and please keep a cell phone with you. If you feel unsafe for any reason, you should call the UTEP police immediately (747-5611). There is a studio phone for your use. Additionally, if you would like an escort to your car at night, please call the UTEP Police department, and they should accommodate your needs. Please inform me if there is a problem, and I will address it immediately with the proper authorities.

- Work Removal

Finished works must be removed by the date set by the instructor of this course. All works left in the studio after this date will be disposed of. All materials, canvases, etc. will become the property of the studio after this date.

### **Late Assignments, Make-up Work and Exams**

Late assignments, make-up work, and make-up exams are only afforded in the case of an excused absence by arrangement and approval of the instructor.

### **Incompletes, Withdrawals, Pass/Fail**

- Incompletes or “I” grades will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All “I” grades are at the discretion of the instructor and the approval of the Department Chair.
- Students hold full responsibility for withdrawing from this course if that procedure is elected. Withdrawals must be completed on or before the final date to drop a course with a “W”. Students missing this deadline will be issued a grade for the performance in the course.
- PTNG 3341 is a grade-based course and is not available for audit or pass/fail options.

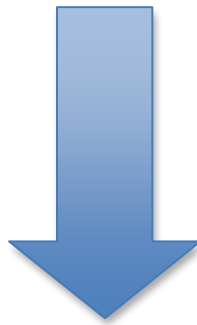
### **University Policy Statements**

**Cheating/Plagiarism:** Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

**Disabilities:** I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:

**Web:** <http://www.utep.edu/dsso>

**Phone:** 915-747-5148





# UTEP PNTG SUPPLY LIST

## **PAINT (oil or acrylic)**

**Titanium or Utrecht White (150 ml)**

**Ultramarine Blue**

**Pthalo Blue**

**Cadmium Red Light (pure or hue)**

**Cadmium Yellow Medium (pure or hue)**

**Yellow Ochre**

**Raw Sienna**

**Burnt Sienna**

**Alizarin Crimson**

**Viridian Green (or a green green- viridian is expensive)**

**Dioxazine Purple**

**Burnt Umber**

**Ivory Black**

**(all tubes are 37 ml except white, Utrecht brand paint is recommended)**

## **MEDIUM**

**8 oz. Galkyd Slow Dry (remains workable for a day) or**

**Galkyd Lite (dries less quickly, tacky in 6 hrs.)**

## **PRIMER**

**Utrecht Artist Grade gesso (recommended)**

## **CANVAS**

**2 yards minimum of CD-12 cotton duck canvas (available at UTEP)**

**4x8' sheet hardboard (cut to sizes of your choice)**

**Painting surfaces are based on you individual needs. Please acquire what you think you need. Material for stretchers is available to you for free in the woodshop.**

## **NOTE ON STORES AND BRANDS**

Utrecht Paints and gesso available at: [dickblick.com](http://dickblick.com)

Lukas paints available at: [jerrysartarama.com](http://jerrysartarama.com)

Nova color acrylics available at: [novacolorpaint.com](http://novacolorpaint.com)

The paint brands to look at are: **Utrecht, Lukas 1869 Oil Colors (at Jerry's Artarama),  
RGH Oil Colors (rghartistoilpaint.com), Nova Color (acrylic) (novacolorpaint.com)**

Utrecht makes very good paint for the price, but their prices are getting higher. Their Utrecht White is a very good value. Cheap whites make painting a miserable affair. Lukas paints are OK - better than Georgian or Winton colors. They are a good choice for earth colors like

ochres, siennas and umbers, which are very stable and tint well no matter how low the paint quality is. RGH is a place to buy handmade paints. If you buy them in containers, instead of tubes, their prices are comparable to the other brands but far superior on every level. Note: The above list is just the basics. It's always good to try new and exciting colors. Final note: sign up to receive sale notices.

### **Some More Things You Need**

Everyone knows the basic list of materials you need for this course, as they are similar to PNTG I. Some things are not as obvious and are listed here:

Odorless Mineral Spirits (not turpentine or regular mineral spirits)

Two glass or plastic jars with large-mouth screw on lids (for storing OMS)

Painting canvases other than the expensive yet cheap Hobby Lobby kind (canvas is available through the art office, offered at cost; you can also visit many of the fabric stores in town like Telas del Rio)

#### **USB flash drive (this is hugely important and required)**

Mahlstick (will discuss in class)

Single-edged razors (for cutting photocopied images)

Thin nitrile gloves for protection while cleaning up (Harbor Freight)

Small razor-blade paint scraper (Lowe's or Home Depot)