

PAINTING I: CART 263

T/TH 9:30 am – 12:25pm

Fall 2014

Room: Art Studio

Creative Arts

INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

Email: rreynoso@jessup.edu

Phone: (707) 816-9652

Office Hours: Available the hour after class or by appointment

FOUNDATIONAL QUOTES:

Painting is easy when you don't know how, but very difficult when you do.

- Edgar Degas

People err who think my art comes easily to me. I assure you, dear friend, nobody has devoted so much time and thought to composition as I.

- Wolfgang Amadeus Mozart

The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at the risk of their displeasure, the secrets of their own hearts.

- R.G. Collingwood

There are two kinds of people in the world. There are philosophers and drug addicts. And, Christianity is the drug of choice for a lot of people.

- Jack Crabtree

COURSE CATALOG DESCRIPTION:

This course is the foundational course in the medium of painting. Using a variety of subject matter, students will learn the techniques needed to create compelling artistic works with paint. Students will deal with multiple paint types, styles and forms and learn the basic elements to effectively communicate and create using this powerful form.

OBJECTIVES:

This course seeks to develop the basic theoretical and technical skills required to produce effective paintings. Students are encouraged to develop primarily their technical skills but also their creative vision. Through in class critiques, students will hone their analytical and communication skills.

OUTCOMES:

By the end of this course the student will:

1. Successfully identify and discuss the elements and principles of design within a painting.
2. Reproduce the instructed skills and principles with accuracy, exactness, and originality.
3. Achieve the skill of intuitive application of instructed principles equivalent to the difficulty-level of the class.
4. Differentiate between good and bad skills through an awareness of aesthetic principles.
5. Have a strong understanding of the use of diverse painting mediums.
6. Combine previously mastered skills and mediums to create a unique vocabulary.
7. Develop an understanding of the relationship of form and content.
8. Have a facility with the artistic tools and materials commonly used in painting.
9. Be able to make written and oral critiques of their own work and the work of others.
10. Apprehend and adapt to the work level appropriate to a professional artist.

REQUIRED TEXT:

None

ATTENDANCE POLICY:

Class attendance is mandatory. Due to the rigorous pace of studio classes, it is important you are on time and work for the entire time each class period. Failure to do so is evident in the quality of work produced. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. The majority of each studio assignment should be completed in class allowing the instructor to observe and discuss with the student at different stages of progress, thus allowing for optimal instruction and student development. (See University Attendance Policy provided below)

- Each unexcused absence beyond three will lower the final grade by 210 points.
- Three unexcused tardies or early departures will be considered an absence.

PLAGIARISM POLICY:

Although the research of pertinent visual images and techniques is essential to the creation of artwork, blatant copying of ideas or images will not be tolerated, except as assigned. The complexities of plagiarism as it applies to artwork will be discussed in class. Please consult with the instructor with any questions about or clarifications of this policy. (See University Plagiarism below)

COURSE STRUCTURE:

The semester will consist of eleven painting projects, eight independent paintings, and the sketch book.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment. A general Guideline is that a student can expect to spend one hour working outside of class for every hour in class. (See University Policy below)

EVALUATION:

Each project’s grade will be determined by assessing the progress of learning based on the quality of idea, execution, process, and by comparison with the work of peers and professional standards. The project’s quality rather than accumulated hours will determine the grade. Projects for critique are due at the beginning of class and must be complete at that time or they will be considered late. Late projects automatically receive a 10% deduction. Projects accepted a week late or more will receive a 50% deduction.

Eight independent paintings will be required throughout the semester. These are paintings which will be done outside of class time. They should be done on canvas paper and at least 8” x 10” in size.

Art Projects- Holistic Rubric

A	Demonstrates excellence in the employment of composition, craft, and concept. There will likely be small issues which could use improvement but no significant failings exist.
B	Demonstrates excellence in the employment of composition, craft, and concept. There are areas which could be improved but not are extremely distracting to the work.
C	Unequal or mediocre employment of composition, craft, and concept. Either all areas are competent but unspectacular or the piece is uneven but holds together minimally.
D	The project is largely problematic. There are some positive elements but by-and-large the project is not successful.
F	The project is unsuccessful compositionally, in craft, and concept.

The sketch book will be graded on a combination of technical quality, creative quality, and effort. The purpose of the sketch book is to encourage the student to less self-consciously explore ideas and practice skills. A seriousness of intent to use the sketchbook as a tool to develop both skills and ideas is important. It is acceptable and encouraged for students to work across mediums in their sketch books. Writing, photography, collage, traditional drawing and painting mediums and individual creative solutions are all acceptable. The sketch book must be a minimum size of 8” x 10”.

Sketchbook- Holistic Rubric

Each page of the sketchbook is graded individually and those grades are totaled for the final sketchbook grade.

4	The page exhibits significant effort, thought and drawing skill.
3	The page exhibits some effort, thought, and skill.
2	The page exhibits limited effort, thought, or skill.
1	The page is almost devoid of effort, thought, or skill.

The final grade will be determined by the total number of points accumulated in the course. Points will be awarded using the following information:

- 1100 points from painting projects, each project is worth 100 points
- 400 points from independent paintings
- 400 points from the sketch book (100 pages).
- 100 points from the digital portfolio.
- 100 points from Final Critique- Students are expected to be able to intelligently and critically discuss their work and their development.
- The dedicated student may be able to earn additional points by producing more work than is required in the class. Not all work will merit additional points but quality additional work can earn up to 25 points per painting with a course limit of 250 additional points.

The following scale will be used to determine the final grade:

Grade	Points
A	1953-2100
A-	1890-1952
B+	1827-1889
B	1743-1826
B-	1680-1742
C+	1617-1679
C	1533-1616
C-	1470-1532
D+	1428-1469
D	1323-1427
D-	1260-1322
F	0-1259

REQUIREMENTS:

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class. Not having the appropriate materials to begin working when class starts on the first day of an assignment is an automatic 10 point deduction.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive a 30 point deduction for poor behavior.

- All class critiques are group critiques. Every student in the class is expected to participate. This includes having your work displayed and ready for the critique prior to the beginning of class and participating in the critical discussion of other student's work.
- Clean up your space in the studio when finished. Failure to do so may result in a 10 point deduction in your grade.

All students are also required to commit themselves to the following concepts prior to participating in this course:

- The student should understand that this course could expose them to a wide range of experiences, some of which, for example, may contain themes, language, graphic violence and sexual reference not consistent with Christian values.
- The student should also understand that the purpose for studying such material is to seek a mature understanding of the potential and accomplishment of the course subject as a means of exploring the human predicament.
- And furthermore, the student should understand that the instructor will strive for a mature Christian discernment of the moral and aesthetic appropriateness of the materials and assignments for this course.

APPROACH TO MATERIALS

The semester will be spent exploring various painting mediums and exploring techniques and subject matter. Most in class assignments will focus on observational art while the independent paintings and sketchbook allow students to explore broader subject matters.

SKILL LEVEL AND GOALS

This is an introductory level class and is appropriate for students who are just learning to paint. However, students with more advanced skill will be equally challenged and expected to grow beyond their comfort zone. Whether the student comes to class completely new to painting or with years of experience I will seek to work with the student at the student's current level to develop the student's skill and artistic voice.

CRITIQUES

Critiques are an integral part of studying art. Students typically want honest and helpful feedback on their work. A critique is, in some ways, both an examination and a review. In a studio course, students are presented with problems which they seek to solve in the allotted time. During a critique the professor and the class will discuss the successes and failures in that effort. Critiques are a necessary component in a student's growth. The critique is about the art work and its relationship to the viewer not the artist. Learning to speak about and analyze art are important skills. Articulating observations about artworks helps students to develop their visual vocabulary.

Understanding how others perceive an artwork is helpful to students and helps students grow in their work. To hear how others perceive one's work helps artists to evaluate if they

are communicating effectively. All members of the class are expected to participate enthusiastically in critiques.

STUDIO ETIQUETTE

The studio atmosphere should be relaxed and comfortable. The setting is informal because students will be wearing work clothes and they will often be working on their own for large periods of time. However, the room should not be noisy or disruptive. Students will be engaging in dedicated work and in deep concentration. Quiet is the general byproduct of such an environment.

Students should:

- Participate in room set-up and breakdown.
- Clean table, drawing horse, easel, floor, or any other work surface before leaving class. Spray cleaner and paper towels are available.
- Chatting and side conversations should be limited to a volume and frequency that does not distract other students.
- Turn off cell phones during the duration of the class. Please no texting, calling, Facebook, games, etc. during class.
- If you arrive after class begins, enter the room quietly and slip into a work station.
- Please do not leave the room during instruction or critiques.

DIGITAL PORTFOLIO

All artists need a good record of their best work. In today's technological world, a digital record can be used in numerous self-promoting arenas. Students in this course are required to keep a digital record of their work which will be turned in as a digital portfolio. Each image needs to be identified by title, medium, dimensions, and date.

SUPPLIES:

Each student is expected to furnish any supplies and tools not provided by the department, and are responsible for securing materials necessary to complete their projects.

Suggested supplies:

Oil Paints- Grumbacher Pre-Tested

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|-------------------------------|---------------------|
| • Cadmium-Barium Yellow Light | • Cobalt Violet Hue |
| • French Ultra Marine | • Permanent Green |
| • Grumbacher Red | • Ivory Black |
| • Cadmium-Barium Orange | • Titanium White |

Acrylic Paints- Winsor & Newton

- | | |
|-------------------------|-----------------------|
| • Cadmium Yellow Medium | • Primary Cyan |
| • Primary Magenta | • Ultra Marine Violet |
| • Cadmium Orange | • Titanium White |
| • Permanent Green | • Carbon Black |

Watercolor Paints- Buy tubes! Red, Yellow, Blue, Orange, Green, Violet, White & Black
Pallet Knife
Various size brushes for Acrylic/ Oil- #4 Round, #2 & #8 Bright, #6 Filbert, #12 Flat
Various size brushes for Watercolor- #4 or #6 Round, ¼" & ½" Stroke (flat)
Watercolor pallet
Pallet paper or traditional for Oil and Acrylic
Large Glass Jar (such as a mayonnaise jar)
Small Glass Jar (such as a relish jar)
Rags
Watercolor Pad (no Aquaboards or canvas)
Canvases & Stretcher Bars- See Individual Assignments
Canvas Paper
Matte Gel Medium

Art Stores:

Aaron Brothers
10333 Fairway Dr Ste 160
Roseville, CA 95678
(916) 781-6448

Hobby Lobby
1815 Douglas Blvd.
Roseville, CA 95661
(916) 788-0264

Michael's
1192 Galleria Blvd
Roseville, CA 95678-1950
(916) 789-2216

University Art
2601 J Street
Sacramento, CA 95816
(916) 443-5721

Utrecht
1612 Howe Avenue
Sacramento 95825
(916) 641-6400

Elements of Design

1. Line- Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.
2. Shape- A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.

3. Value- Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. Color- Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. Space- Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. Texture- Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. Form- Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. Time- Movement or change through time on the part of the viewer- kinetic, film or sound elements.

Organizing Principles of Design

1. Unity- *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.
 - Repetition- The use of similar design features again and again; pattern.
 - Variety- Variations on a theme.
 - Concept- The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.
2. Rhythm- Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.
 - Linear rhythm- The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed,

can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

Repetition- The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

Alternation- A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).

3. Balance- Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.
 - Symmetrical- Identical parts on each side of the imaginary fulcrum.
 - Approximate- Equivalent but identical forms arranged around the fulcrum line.
 - Asymmetrical- Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.
 - Radial- Elements arranged equally around a central point.
 - All over Pattern- Elements are patterned over the entire surface of the work.
4. Emphasis- Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.
 - Contrast- Emphasis is established by contrasting an element(s) with the rest of the composition.
 - Isolation- The isolation of a particular element within the composition is used to establish emphasis.
 - Placement- prominent placement of an element establishes emphasis.
 - Absence of focal point- Some work lacks a focal point and thus creates a different sort of emphasis.
5. Proportion- Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.
6. Movement- The eye is moved again and again through the work in a way that does not distract from other principles of design.
7. Economy- The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

CREATIVE ARTS DEPARTMENT POLICIES:

FIELD TRIPS

Students must attend any field trips related to class and it is up to the student to clear their schedule with the instructor to partake in these field trips.

ATTENDANCE

For every three credit hour class you are given 3 excused absences. Once you go beyond the three absences, your overall grade will be dropped by an entire letter grade. Therefore, if you have 4 absences and currently have a B+ grade, you will get a C+ on your final grade. The only exceptions are family emergencies, extreme sickness and/or hospitalization and in those cases a doctor's note is required. However, even in extreme cases, your maximum allowable absences are used until you have no more. After a rare extreme case, you may not miss another class unless you have any of your excused absences left.

PARTICIPATION IN CREATIVE ARTS EVENTS

It is expected that all Creative Arts Students will lend a hand in all Creative Arts Events if needed. The department must work to support all that we do and we must do it with a good attitude and willingness to make the department a success.

JURIED ART SHOWS

All Visual Arts Majors must submit work toward the juried art shows whenever they come up during the calendar year. It is expected that you will both submit and help out to make the event a success. You may be asked to help promote the event, to serve during the event, to aid in managing the event, to set up, to clean up after and a multitude of other responsibilities.

If you are asked to help out, you are expected to do just that. If you show poor behavior, a bad attitude, or don't complete tasks assigned to you, you will be reprimanded through your ability to submit for future work in the department, and/or through the reduction or dismissal of your talent based scholarship.

CLASSROOM PROTOCOL- ART STUDIO

- 1) Students should not touch any of the equipment in the Art Studio without permission. This includes the fume hood, the easels and drawing donkey, and any other equipment.
- 2) Students will never touch any solvents or chemicals without a faculty member's ok and presence unless directed to by a faculty member.
- 3) Students must clean up after themselves and turn off lights and sound when they are done using the classroom.
- 4) Students will not use any of the classroom materials/supplies (pencils, markers, ink, paint) for any reason. These are for the faculty to use. The faculty have the right to use these materials as they see fit. Students should buy and use their own supplies.
- 5) Students must use protective eyewear and clothing for handling chemicals and other dangerous items and materials.

- 6) Students must treat all equipment with respect.
- 7) Students are not allowed to change the tables, walls, floors, ceilings or anything else in the studio without express permission from the faculty.
- 8) Students cannot use the smart podium without prior permission from the faculty.
- 9) Students are to wear the proper attire for the classroom and what is happening in the class at all times.
- 10) Students are prohibited from bringing any dangerous items into the class including: fire, chemicals, explosives, sharps, weapons, etc.

SCHEDULING

- Students must go through scheduling to reserve any of the classrooms and that includes the art Studio. The student cannot use the space without scheduling their time.

ART GALLERY PROTOCOL

- 1) Respect the artwork. Never touch any artwork in the gallery. Art is meant to be observed not interacted with (unless the exhibit is specifically for that purpose and you are encouraged by the curator to do so)
- 2) Listen to the supervisor of the gallery.
- 3) Do not horse-around in the Art Gallery.
- 4) Do not bring food or drink into the gallery space and NEVER bring it near the art.

UNIVERSITY POLICIES

ATTENDANCE

Class sessions are important for fulfilling the objectives of this course. Attendance is expected at all class sessions. A student who misses 20% of class sessions will be dropped one full grade. There are no differences between excused and unexcused absences, with the exception of a death in the family. It is in the best interest of the student to attend class faithfully. If the student has an emergency that precludes them from attending class it is the responsibility of the student to get notes from that class from a classmate. It is recommended that students get contact information of dependable and thorough classmates that can give them the notes of the class they missed. A professor has the right at some point to fail a student for excessive absences. Student athletes must provide professors a copy of their season schedule at the beginning of the semester listing the dates of their upcoming absences for games. Student athletes will be allowed to miss class sessions for games plus an additional 15% of remaining class sessions before their final grade drops one full grade.

No extra credit work will be given to make up for absences.

Plagiarism

Academic integrity is an essential component of Christian higher education. Instances of plagiarism will not be treated lightly. If it is a student's first offence, the paper will simply receive a zero. The student may or may not have the option to re-write the assignment for

half credit, according to the instructor's discretion. If evidence of plagiarism exists a second time the student will receive no credit for the assignment and will be referred to the academic committee. See the university catalog for possible consequences.

Work Load

Learning activities to accomplish course goals and objectives include discussion, lecture, textbook and outside readings, studio lab work, rehearsal, internships, co-curricular events and performances, presentations, observations, field trips, and other studies and experiences. The Creative Arts Program is both a practical and theoretical course of study that provides for face-to-face on campus, and off campus field experiences, assignments, and instructions. Students should expect to spend 6-12 hours per week to complete course assignments.

PAINTING PROJECTS:

KEEP ALL OF YOUR WORK YOU WILL NEED IT FOR YOUR FINAL.

- 1) Still Life- Acrylic
Minimum size: 18" x 24"
This painting is primarily concerned with the organization of form, space relationships and color organization. Secondary concerns are perspective, illusionistic space and realistic lighting. Depending on the particular painting these may be crucial considerations but that may not be the case in all paintings.
- 2) Still Life- Oil
Minimum size: 18" x 24"
This painting is primarily concerned with the organization of form, space relationships and color organization. Secondary concerns are perspective, illusionistic space and realistic lighting. Depending on the particular painting these may be crucial considerations but that may not be the case in all paintings.
- 3) Rapid Water Colors
Minimum size: 8" x 10"
The student will make several 30 minute watercolor paintings. The purpose of these paintings is to give the student a crash course in how watercolor is handled.
- 4) Still Life- Water Color
Minimum size: 11" x 14"
This painting is primarily concerned with the organization of form, space relationships and color organization. Secondary concerns are perspective, illusionistic space and realistic lighting. Depending on the particular painting these may be crucial considerations but that may not be the case in all paintings.
- 5) Quick Primary Color Still Life
Maximum Size: 18" x 24"
This is a single day painting with critique at the end of the class. The student may paint in the medium of their preference. The one restriction is that the student may only use red, yellow and blue. All other colors must be mixed.
- 6) Quick Still Life

Maximum Size: 18" x 24"

This is a single day painting with critique at the end of the class. The student may paint in the medium of their preference.

7) Quick Still Life

Maximum Size: 18" x 24"

This is a single day painting with critique at the end of the class. The student may paint in the medium of their preference.

8) Impasto Still Life

Maximum size 12" x 18"

This painting must be done in either acrylic or oil but the paint is to be applied very thickly with little or no thinner or water. If using Acrylic add Matte Gel Medium to your paint.

9) Minimalist Still Life

Minimum size: 24" x 30"

The point of this painting is to use the paint itself to activate the painting rather than relying on the composition. The still life will be a single object chosen and set-up by the professor.

10) Student Contribution Still life

Minimum size: 30" x 30"

Students will provide all the objects in this still life.

11) Landscape

Minimum size: 18" x 18"

This project may not be painted from a photograph. This landscape is to be either painted directly from observation or from studies done on location and completed in the studio.

COURSE OUTLINE/ CALENDAR:

Below is a tentative course schedule which may be deviated from somewhat as necessary.

Week 1:

T 8/26 Introduction & Stretching Canvas

TH 8/28

Week 2:

T 9/2

TH 9/4 Independent Painting #1

Week 3:

T 9/9

TH 9/11 Critique #1, Sketchbook Due (pages 1-25), Independent Painting #2

Week 4:

T 9/16

TH 9/18 Independent Painting #3

Week 5:

T	9/23	Critique #2
TH	9/25	Gallery Day
Week 6:		
T	9/30	
TH	10/2	
Week 7:		
T	10/7	Critique #3, Independent Painting #4
TH	10/9	Critique #4
Week 8:		
T	10/14	Critique #5, Sketchbook Due (pages 26-50)
TH	10/16	Critique #6
Week 9:		
T	10/21	Critique #7, Independent Painting #5
TH	10/23	
Week 10:		
T	10/28	Independent Painting #6
TH	10/30	Crocker Art Museum
Week 11:		
T	11/4	Critique #8
TH	11/6	
Week 12:		
T	11/11	Sketchbook Due (pages 51-75)
TH	11/13	Critique #9
Week 13:		
T	11/18	
TH	11/20	Independent Painting #7
Week 14:		
Thanksgiving		
Week 15:		
T	11/25	Critique #10
TH	11/27	Independent Painting #8
Week 16:		
T	12/2	
TH	12/4	Critique #11, Sketchbook Due (pages 76-100)
Week 17:		
M	12/9	Final Critique-
	8:00-10:00	Complete Portfolio & clean-up

About your Professor:

Rondall Reynoso studied art and art history at the Pratt Institute in Brooklyn, NY where he received his M.F.A. in painting and a Masters in art history. Currently, he is in the PhD program in Art & Religion, studying art history and aesthetics, at the Graduate Theological Union in Berkeley, CA. His work has been exhibited in seventy solo and group exhibitions across North America. The venues have been as varied as commercial galleries from Manhattan to California, art centers, churches, museums, colleges, and universities. Also, he has been profiled and his work reviewed across the nation in regional media, including journals, newspapers, television, and radio. Reynoso's formal abstraction deals heavily with metaphors, both sociological and spiritual, including the exploration the boundaries between 2-D and 3-D as a metaphor for the relationship of the corporeal and the spiritual. In 2008, Reynoso was one of seven North American artists selected by the Nagel Institute to take part in a cross cultural seminar in Indonesia from which an international traveling exhibition emerged. From 2007-2012, Reynoso lived in Louisiana where for four years he was the head of the art department at Louisiana College followed by a year teaching at Northwestern State University in Natchitoches, Louisiana. Presently, he teaches at the California College of the Arts; the Graduate Theological Union's Center for the Arts, Religion, and Education; and in the Creative Arts program at William Jessup University.

Website: www.rondall-reynoso.com

Blog: www.faithonview.com