

**Course: ART 380 Advanced Painting and ART 370 Advanced Drawing**

Fall 2006 TTH 8.30am-11.30am

Rm. 9 or Individual Studios

Office hours: W 4.00-6.00pm or by appointment.

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**Course Description-**

This course will consist of and try to merge two major elements: Theory and Practice. We will simultaneously develop the two by engaging in:

1. An intense, productive individual studio practice involving a series of one on one critiques as well as formal in class presentations.

2. A discussion period that follows the development of critical issues in the contemporary art world today and subsequently how your work is perceived in relation to some of these ideologies. This class will investigate a number of different working styles, strategies and concepts employed by artists working today to further uncover your own interests, motivations and methods.

Since the class is scheduled to meet twice a week Tuesdays will be dedicated to discussions of the assigned readings, critiques and anything you may want to discuss throughout the semester as a group. Thursdays, will be dedicated to in-class studio work and one-on-one individual critiques.

*\*Note-* As majors you are expected to work a minimum of 6 hours per week outside of the scheduled meeting time. In addition to reading assignments and your individual studio work you are expected to do a research project and presentation, an artist statement and document your work in slide and digital form at the end of the semester.

**Course goals**

- Exposure to contemporary artists through readings and presentation research
- Development and understanding of how ones own work fits into the historic fiber
- Development of sound, productive and fruitful studio practice
- Development of analytical and communicative skills through regular critique sessions, and oral presentation

**Required Text:** In the Making: Creative Options for Contemporary Art, Linda Weintraub- ISBN 1-891024-59-0

**Homework-** In addition to regular readings there will be several outside assignments due on specific dates. Due to the sequential nature of the course all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade.

**Course requirements-**

On time attendance for all classes

On time delivery of homework

Participation in class discussions and critiques

Artist Statement and Documentation

Artist Lineage Presentation

### **Assignments/ Grading**

Studio work	40%	
Participation in critiques, and reading discussions	30%	
<i>Connections</i> Assignment		15%
Artist statement and Documentation	15%	

### **Quality of work is based on**

Completion of projects  
Effort and Engagement  
Understanding of various concepts  
Participation and attendance

### ***Grading***

Due to the volume of material to be covered and the commitment to your studio work it is essential that you be in class every class (unless an excuse has been presented and permitted), have done the reading for discussion period and have come equipped with three points you would like to discuss from the reading. This will enable you to fully engage in class discussion. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

***Group critiques and discussions***- will be scheduled throughout the semester. Students are required to participate.

***Cell Phones***- must be turned to the Silent position.

***Cleanliness***- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

***Disability***- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

***Wear appropriate clothing***- you will get some kind of art material on everything you bring into the studio... it just happens.

### **Attendance Policy**

Attendance is mandatory. Each meeting of class is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardy counts equal one un-excused absence.

-Arriving more than 20 minutes late or missing an entire class session is considered an absence.

-Students who do not return to class after break or who leave early will be considered absent.

-Three unexcused absences may result in your grade being decreased one whole letter. Four un-excused absences is automatic failure.

-An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.

-It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the work missed.

### ***Academics Honesty (issues of plagiarism)***

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

## Syllabus

- 8/29: Introduction to course goals, objectives and requirements. Text and supplemental reading.
- 8/31: Studio. This is a working class- Must have all supplies and be ready to begin work.
- 9/05: Finding a vision. Art 21 videos, Discussion. Contract due.
- 9/07: Studio
- 9/12: Motivation/ Scoping an audience- Choosing a constituency (ITM pgs.14-34 and handouts). Group Critique.
- 9/14: Studio
- 9/19: Scoping an audience- Communicating (ITM pgs. 44-76)
- 9/21: Studio
- 9/26: Scoping an audience- Relating (ITM pgs. 76-110)
- 9/28- Studio
- 10/03: Sourcing Inspiration- Internal/External Sources. (ITM pgs. 120-150) Group Critique. Mid-term review.
- 10/05: Studio
- 10/10: No Class. Fall Recess.**
- 10/17: Sourcing Inspiration- Internal/External Sources. (ITM pgs. 150-182) Art and Fear.
- 10/19: studio
- 10/24: Crafting an Artistic Self/ Expressing an Artistic Attitude.(ITM 192- 270) Rough Draft due for *Connections* Assignment.
- 10/31: studio
- 11/02: Choosing a Mission Part 1. Group Critique.
- 11/07: studio
- 11/09: Choosing a mission Part 2.
- 11/14: Studio
- 11/16: Measuring Success Part 1 and 2
- 11/21 Studio
- 11/23 **NO CLASS... THANKSGIVING.**
- 11/28 Final- presentations and discussion to follow
- 11/30 Final- presentations continued/ studio
- 12/05 Final critique- extremely interesting conversation and delicious snacks.
- 12/07 Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

*\*Note- syllabus subject to change*

### Connections Assignment

To further infuse your practice with common issues and help you to uncover and articulate what it is you are seeking in your work right now you will be asked to do a small research project which culminates in a 15-20 minute oral presentation and 3-5 page paper. This will be due at the end of the semester.

The idea of the project is to locate your work within an "artist family tree" if you will. You will begin by perusing current periodicals and internet sights such as artforum, frieze, modern painters , artnet.com, and so forth jotting down anything that you might be drawn to; any artist, any idea, any media, color, texture, concept etc. After compiling a page or two full of notes you will take that information and begin drawing connections between 1. your findings, 2. your work and 3. those of up to five generations prior. These connections can be based on any of the above criteria following formal, conceptual, psychological, or material threads.

Not only does this assignment give you a footing in the development of certain ideas and processes throughout history but it links your understanding of your work to this as well. You will come into contact with different ideas and images that will perhaps trigger new ways of working you didn't expect. This will also help you form your artist statement that will also be due at semesters end. Being able to articulate what you are thinking in the studio and about other art that you encounter is one of, if not the, most important aspects of the creative process.