

Course: ART 372 Senior Projects ART 380 Advanced Painting

Spring 2007 MW 6.30-9.00

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. An ongoing dialogue 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 Mondays will be dedicated to one on one individual meetings and Wednesdays will be "crit buddy" meetings (more on that later) and optional meetings with me.

**Note-* As art students you are expected to work a minimum of 6 hours per week outside of the scheduled meeting time. As majors I expect more. In addition to reading assignments and your individual studio work you are expected to do continuous research and development of your own work as well as in-depth research into your partners work. You will give a presentation, perform all aspects of exhibition preparation, organize and give an artists talk, write an artist statement, hand in a sketchbook and document your work in slide and digital form at the end of the semester.

Course goals

- Exposure to contemporary artists through individual specific 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.
- Implementation of professional practices culminating in senior thesis exhibition.

Course requirements-

- On time attendance for all classes
- On time delivery of homework
- Participation in class discussions and critiques
- Artist Statement and Documentation
- Crit Buddy commitment
- Senior thesis (*for seniors*)
- Sketchbook

Assignments/ Grading

Studio work	40%
Participation in critiques and discussions	30%
Exhibition development	10%
Artist Statement and Documentation	10%
Sketchbook	10%

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.
- Showing up without your supplies is considered an absence.
- 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:

- Week 1 M- Introduction, expectations and calendar, proposal and contract, crit buddy. Watch movie comedian. Discuss.
- W- Proposal contract due. Students should have 2/3 surfaces ready for work you may not use class time for building supports. You may not use prefab materials unless you have a conceptual reason for it. Crit buddy delegation.
- Week 2 M- Students should have started working on proposed material. Subject matter is inspired by what the student wrote in week one. The emphasis is to help each one to find a content of her own, in order to define formal issues most appropriate to her needs. Hand out- "The Art Spirit" Robert Henri.
- W- 15 min. discussion at beginning of class to discuss the reading. Students have initial meeting with Crit buddies gathering information.
- Week 3 M- Individual discussion with the class members is held in which each student helps define his/her personal aims for the term.
- W- Crit buddies meet and further discuss ideas of one another. Beginning to understand the others work in more depth and developing ideas and concepts to help one another further their goals.
- Week 4 M- Group class critique during which each student in the class is urged to express her partner's reasons for the work presented and discuss her intentions. During this first critique the crit buddy presents artists aims guides the exchange and discourse.

W-	Crit buddies assignment given to one another in meeting with Angie.
Week 5 M-	Individual discussions with class members. Problems of matching content of a painting with motivations and intent.
W-	Crit buddy meeting.
Week 6 M-	Students are given advice on how best to define their own premises reviewing the work done to date, and the declaration they made at the opening of the term. This week is utilized to examine their motivations and expectations, to come to an understanding that the "content" of their pieces should come from their own intellect and sensibility.
W-	Crit buddy with Angie.
Week 7 M-	Midterm group review. Each class member will show his/her entire production. Evaluation and preparation for student exhibit.
Week 8 MW	Midterm Break
Week 9 M-	Individual review and discussion. Visit to artist studio.
Week 10	Examination of the whole meaning of being an artist review: group meeting to discuss economics, promotion, and relationships with art critics, gallery owners, collectors, and media.
Week 11	Students are asked to design an announcement for the final show publicize and follow through. Viewing and discussion. Mini-critique/feedback at student's request.
Weeks 12-13	Prepare and hang show. Group and individual discussions to prepare all for the final evaluation.
Week 14-15	Individual final interview to evaluate the term's total experience. Final group critique. Scheduled artist talks. Clean-up and celebration!

Note: syllabus subject to change. There may be random handouts, assignments etc at professors discretion.

Sketchbook- take your sketchbook with you everywhere. It should be a safe comfortable place for you to record anything and everything. It should be your best friend and a visual diary of your thoughts expressions, hopes and trials. Art can seem daunting this can be a place to really be open and honest and silly and stupid. Its yours. Fill it up. I wont read it but I will be doing random checks. Some of your most amazing ideas can come from a doodle or an "accident. Do it. Use it. Enough said.

Crit buddies

It is of the utmost imperative that students develop a dialogue and support system with one another as you make the transition from student to artist. Not only will this provide a net for you when you leave the college but you will augment your understanding of your own work and how it is perceived along with perhaps gaining a wider perspective on different approaches to working and studio practice. You will be held accountable to one another and will be expected to be open, interested and ambitious in your pursuits. Not only in the development of your own work but in the research and development of your partners work as well. Because of this you will need to be on the constant look out for things that will help your work and also the work of your buddies. You will need to peruse magazines, art books, shows, websites and the like each week. We will meet every Monday individually and every other Wednesday I will meet with crit buddies together where it is listed on the syllabi. Make dates with your buddy... go the library together, go see an important movie that might be interesting to your work. Look for writings, songs, novels, people, concepts, formal ideologies, aesthetic links... You will be expected to invest in their work like your own. Ask questions, get to the bottom of its meaning, find other artists that may inform their work in some way. You will not only learn about the motivations and conceptual underpinnings of the others work but you will be exposed to a number of avenues from them that you hadn't imagined. You are at a level now where you must move beyond solely formal moves. If your buddy brings an artist to you that they feel is relevant it is your job to learn about that artist and ask the appropriate questions as to how in fact they do relate to your work. This will hopefully expose you to a number of different ideas that move you outside of your box. You will each give each other an assignment due by midterm. As mentioned I will be in attendance at your meetings every other Wednesday to help guide or temper but this relationship is first and foremost an agreement between you and this other person.

Assignment Ideas if you're at a loss.

Image/Execution

Using your choice of subject matter, complete two paintings one should foreground execution (brushwork, texture, color) as the primary carrier of meaning; the other should foreground image as the primary carrier of meaning. Carefully consider the subject matter in relationship to the chosen mode of facture. How unlike or similar are the two ways of thinking about imagery? Do they have inherent conceptual and narrative implications? Each painting should be at least 24"x30" Figure/Photo Complete two paintings: one should be figurative painting done from life (self-portrait; landscape; nude figure, etc.) and the other should be based on a photograph. Consider the differences in techniques necessary for each painting. How do color choices differ? How is space structured in each painting? What are the conceptual implications of working from life vs. working from a photograph?

Independent Projects

At the end of each semester two independent paintings will be due. They should be major undertakings and should require at least 18 hours of studio time to complete; one of the paintings has to be 40"x60" or larger. Otherwise the subject matter, form and content are entirely up to you. They can be formal/technical exercises or they could be investigations of unusual conceptual concerns. The media can be traditional or contemporary. I would like each student to use these paintings to begin to understand what is important to them as an artist.

Self-Portraits/ Figure

Complete ten (self-)portraits per term, the first five to be handed in half way through each semester, the last five due by the end. They can be approached in a variety of ways traditional studies of form and space; pop-culture interpretations. Psychological explorations etc. But no more than three per semester can be done from photographs. Each should take at least three hours. You don't have to build a substantial support for these they can be done on gessoed cardboard, paper, Masonite or any other material of your choice.

Choose a favorite movie/ book.

What is it about this text or film that interests you? Why is it your favorite? What is the tempo rhythm overall mood of the piece? What is the subject, texture, and atmosphere? How could you translate this into a painting or drawing? How could you describe the experience of this narrative without being illustrative or literal? How can you translate this into a legible painting vocabulary?

Contemporary narrative

A narrative is simply a story and Narrative art is art that tells a story. Much of Western art has been narrative, depicting stories from religion, myth and legend, history and literature (see History painting). Audiences were assumed to be familiar with the stories in question. From about the seventeenth century genre painting showed scenes and narratives of everyday life. In the Victorian age, narrative painting of everyday life subjects became hugely popular and is often considered as a category in itself (ie Victorian narrative painting). In modern art, formalist ideas have resulted in narrative being frowned upon. However, coded references to political or social issues, or to events in the artist's life are commonplace. Such works are effectively modern allegories, and generally require information from the artist to be fully understood. The most famous example of this is Picasso's *Guernica*. Make a contemporary narrative painting derived from whichever genre you feel most inspired by.

Abstraction and culture

Complete at least two non representational paintings; at least one of the paintings should be 60 x 60" or larger. Think about abstract ways of creating content (meaning) in the painting. Think about meaning as it's informed by your own cultural backgrounds and trainings. What mode of abstraction is appropriate for the content you're interested in? What kinds of mark making will you employ? What size and scale should the image be? Will your image gain clarity through reduction or through build up of information? How is content

formed? By cultural reference? By associations inherent to color choice? By manipulation of gesture? By context? By accompanying text? Or is meaning in abstraction (and art in general) essentially non-verbal?

You must consider a few things each time you are creating a drawing: composition, technique, observation, color and effort.

Composition: What about your composition makes this an interesting painting? How does the viewer's eye move throughout the painting? What is the focal point of the work? What creates a sense of unity within the work? How does it hold itself together? What is the relationship between the painting and the picture plane?

Technique: What are you doing with the materials to make this an interesting work? Are you approaching each mark the same way? Are you dealing with the application of mark making differently than in other areas? Are you really mastering the materials you are using?

Observation: How hard are you really looking at your subject matter? Do you need to draw every last detail, or do you get a better painting by making some artistic choices? How well do you know the object after you have finished painting it?

Color: Where did you use color in this painting? How did you use color in this painting? Why did you use color in this painting? How do the colors relate to one another? How do the colors relate to the mood of the painting? How do the colors relate to the picture plane? What did you use to add color to the painting, what are your materials? Do you need to use color throughout the painting or as an accent to drive home a point?

Effort: Are you putting effort into this painting? Are you making this painting to fulfill an assignment or to become a better artist? How much have you planned for this painting? Are you working from preliminary work and references or are you working off the cuff?