

Course: ART 380 Advanced Painting and ART 370 Advanced Drawing

Fall 2007 TTH 8.30am-11.30am

Rm. 9 or Individual Studios

Office hours: T 5.00-6.00pm or by appointment.

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Art Office- 610.861.1680, my ext. 1652 or my cell, if urgent, 914.475.2911

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 (every other) will be dedicated to discussions of the assigned readings, videos, critiques and anything you may want to discuss as a group throughout the semester.

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, 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 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
Art and Fear : Observations on the Perils and Rewards of Art making, David Bayles and Ted Orland- ISBN 0-9614547-3-3

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
- Sketchbook

Assignments/ Grading

Studio work	40%
Participation in critiques, and reading discussions	30%
<i>Connections</i> Assignment	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.

-Two 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/ 28: Introduction to course goals, objectives and requirements. Video and discussion (play).
HW- collaboration exercise.
- 8/30: Studio. This is a working class- Must have all supplies, your installation set up and be ready to begin work.
HW- Work from installations.
- 9/04: Studio
HW- Finish works for critique
- 9/06: CRITIQUE- 2-3 pieces from install due. Discussion. Contract due. Slides for next class assignment.
HW- Get together with group and formulate ideas about model set up.
- 9/11: The Figure. Group 1 sets up. Think about the set up, the idea of space, what you want to convey. Come up with theme and devise a set up that will engage that idea. Sketchbooks due.
HW- Reading: Scoping an audience- Communicating (HW- ITM pgs. 76-110)
- 9/13: Studio.
HW- Self portrait utilizing ideas from class.
- 9/18: Model group 2
HW- Self portrait utilizing ideas from class
- 9/20: Studio
- 9/25: CRITIQUE 4-6 paintings/ drawings. Outline for connections assignment due. Place- video and discussion.
HW- 5-6 sketches for Place assignment.
Scoping an audience- Relating (HW- ITM pgs. 120-150)
- 9/27: Studio
HW- Place.
- 10/02: Place assignment
HW- Place assignment and outline for connections.
- 10/04: MID TERM CRITIQUE** Identity/Stories video and discussion. Draft for connections assignment due.
HW- Identity/ Stories.
- 10/09: No Class. Fall Recess.**
- 10/11: Studio- Identity/Stories
HW- Identity/Stories
- 10/23: Studio- Identity/ Stories
HW- Identity/Stories
- 10/25: CRITIQUE Time/ Spirituality. Sketchbook Due
HW Choosing a Mission Part 1(HW- ITM pgs. 314-352)-
- 10/30: Studio- Time/ Spirituality.
- 11/01: Studio- Time/ Spirituality.
- 11/06: Studio- Time/ Spirituality.
- 11/08: CRITIQUE Proposal for final studio pieces and PowerPoint for connections due. Studio.
- 11/13: Studio- individual
- 11/15: Studio- individual
- 11/20: NO CLASS... THANKSGIVING.**
- 11/22: NO CLASS... THANKSGIVING**
- 11/27: Studio-individual
- 11/29: Final presentations intermingled with final critiques
- 12/04: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.
- 12/06: Final critique. All assignments due... also extremely interesting conversation and delicious snacks

If you would like to paint the model please let me know and we will make arrangements.

**Note- syllabus subject to change*

Final note about parking...If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Don't do it.

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.

Who are your heroes?

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 sites 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. Work of other artists 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.