

Course: ART 380 Advanced Painting and ART 370 Advanced Drawing
Fall 2009 MW 9.00-11.30 Rm. 9
Professor Angela Fraleigh
Office hours: Monday Tuesday 4.00-6.00 pm or by appointment. Rm. 102
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Course Description-

This course is both a seminar to explore recent figurative representation and a studio course to improve observational skills from life while developing new conceptual strategies in one's own practice.

Every two weeks, we will look at a group of artists working within similar conceptual and formal terrain and every week you will complete an assignment in response to each category. The artist groupings will be loose, and many artists will be considered within more than one grouping. This course will not attempt to establish a cohesive and all-encompassing time-line, or restrict the many possible interpretations of a work. Instead, we will look at what conceptual or formal links exist between the different artists whose works are discussed, and begin to sketch out the theoretical and historical underpinnings of contemporary figure-based practices. In addition to studio work this course will consist of weekly readings, bi-weekly lectures, video screenings, and art excursions.

PREREQUISITE: Drawing I and II or Painting I and II.

Course Objectives

Develop analytical and communicative skills through regular critique sessions, and oral presentation
Establish a positive work ethic
Strengthen the individual student's skills in seeing and thinking
Participate in critiques and understand the role of dialogue in the creative process
Present and defend work and ideas in written and oral forms while utilizing art vocabulary
Research Artists and Art Movements
Demonstrate an understanding of value, line, texture, form, color and composition
Understand appropriate craftsmanship and present their completed work in a professional manner.

Course Goals

Developing conceptual understanding through the pictorial.
Knowledge of the formal and material elements of Drawing.
Critical analysis of art and its intention.
Understanding the persuasiveness of images.
Introducing a critical framework for thinking and looking at images with increased attention to emerging media and - new technologies.

Course requirements-

On time attendance for all classes
On time delivery of homework and in class projects
A minimum of 6 hrs work outside of class
Participation in class discussions and critiques
Readings, quizzes and papers.
Sketchbook
Field Trip
Documentation of completed work at the end of the semester.

Homework: As majors you are expected to work a **minimum** of 6 hours per week outside of the scheduled meeting time. There will be outside assignments due every Tuesday morning. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade. A new completed project is due every week.

Blackboard- I will be placing materials to read and slides to look at on blackboard every week. For homework you will be expected to have read and viewed said materials before class on Tuesdays and come prepared with three comments or questions unless otherwise noted. While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated in slide form. You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.

Participation- Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning.

Critique Sessions- There will be a critique every Tuesday at the beginning of class to look at your homework from the previous week. Students will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid the student in developing an objectivity about his/her work and each student should learn that all comments are meant to aid in their development of seeing and thinking in an objective manner. All students should take into consideration that group dynamic fuels this class. All of the class members are here to learn, not just from the instructor but also from their peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

Attending Exhibitions, Lectures, the NYC trip, and Other Events- Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions; and the New York City trip, which is mandatory, is an incredibly enriching art experience.

Sketchbook- . *"An artist is a sketchbook with a person attached."* Irwin Greenberg. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindreds. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist's works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

****It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one's work for many years. Concepts will oscillate over time; that is good. The sketchbook becomes most beneficial as a document of one's artistic development over many, many years.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>

<http://www.gis.net/~scatt/sketchbook/links.html>

Attendance- The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet twice a week (most full-unit studio courses, most day art history classes): After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class or any required events.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to do the missing work by the next class.

Grading- 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 below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Assignments/ Grading

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Readings, papers and quizzes	10%
Sketchbook	15%
Final	15%

Grade Determination- The following list can serve as a guideline for assessing your development:

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

- A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach
B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.
C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.
D: Does not fulfill assignment and exhibits little skill, effort, and thought.
F: Failure, no credit
I: Incomplete, will only be given in the most extreme of circumstances.

No extensions will be given for an assignment without a legitimate reason.

Missing critiques, tests, or presentations is not permitted.

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

Receiving an A- is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

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.

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.

Supplies- An art kit will be distributed in class; the cost will be billed to your student account.

Attitude- this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

Hard work is rewarded- meaning effort that is visible and clear. Not what you say but what you do. The skill level begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

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. Given the new building, plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

Cell Phones- must be turned to the Silent position. No texting while in class.

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 will affect your grade.

Being on time- means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

No food please- be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

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

Music- may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

Advanced Drawing and Painting Syllabus-

- 08/31:** Introduction to course goals, objectives and requirements. Text and supplemental reading. Bring in three examples of sketchbooks from the sketchbook websites that you admire.
Slide discussion on figurative painting since the 1940's.
- 09/02: Warm-up week. Painting and Drawing from the skeleton- skull. HW- Self-Portrait
- 09/07: NO CLASS LABOR DAY**
- 09/09:** Critique. **Self Portrait due.** . Warm-up continued, painting and drawing from the skeleton.
Slide discussion on Photorealism and Traditional approaches to the figure. Artists may include: Chuck Close, Malcolm Morley, Vija Celmins, Robert Bechtle, Phillip Pearlstein, Catherine Murphy, Antonio Lopez Garcia, Kurt Kauper
- 09/14: 1 day model. Portrait.
- 09/16: 2 day model. Torso. Frontal. space
- 09/21: 2 day model continued. Torso. Frontal. space
- 09/23:** Critique. **Two Photo-realism assignments due.** *Slide discussion on the Psychological figure. Artists may include: Lisa Yuskavage, Lucien Freud, Francis Bacon, Katte Kollwitz, Jenny Saville, Marlene Dumas, Margherita Manzelli. Luc Tuymans, Daniel Richter, Eric Fischl, Michael Borremans,*
- 09/28: 3 day model. Torso. Back. Thrust
- 09/30: 3 day model continued. Torso. Back. Thrust
- 10/05: 3 day model continued. Limbs. Arms. Passive.
- 10/07:** Critique. **Two Psycho Figure due.** *Discussion of Form Follows Fiction, in 2001, articulated the deliberate confusion between reality and fantasy in the work of artists like John Currin, Chris Ofili, and Takashi Murakami, Neo Rauch, Gerhard Richter, Raymond Pettibon, Wangechi Mutu, R. Crumb, Marcel dzama, Jocum Nordstrom, Mamma Anderson, Hernan Bas, Kara Walker, Kiki Smith, Kaye Donachie,*
- 10/12: NO CLASS: FALL RECESS. MIDTERM. Notes for lineage assignment due.**
- 10/14: 2 day model Limbs. Arm. Focus on color.
- 10/19: 2 day model continued. Limbs. Leg. Focus on mood
- 10/21:** Critique. **Two Narrative assignments due.** *Opposing the canon. Going against the accepted mode of working. David Humphrey, Marlene Mccarty, Zak Smith, Rita Ackermann, Karen Kiliminik, Elizabeth Peyton,*
- 10/26: 3 day model. Portrait. Character.
- 10/28: 3 day model continued. Torso. Frontal. Rhythm.
- 11/02: 3 day model continued. Torso. Frontal. Rhythm.
- 11/06:** Critique. **Two Opposing the Canon assignments due.** From here on you will work on the Lineage assignment and the accompanying artworks for that project.
- 11/09: 1 day model. Torso. Back. Movement. Class choice- model 4 day large painting 3 day large drawing.
- 11/11: Class choice- model 4 day large painting
- 11/16: Class choice- model 4 day large painting
- 11/18: Individual Critiques on two lineage pieces.** Class choice- model 4 day large painting
- 11/23: NO CLASS... THANKSGIVING**
- 11/25: Class choice- model 4 day large painting
- 11/30: Final
- 12/02: Final
- 12/07: Final- presentations and discussion to follow
- 12/09: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

*Note- syllabus subject to change

Experiment with different media. Watercolor on paper, Ink washes, Acrylic and oil overlay, Impasto, washes. Etc.

Artistic Lineage 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, at least two artworks and a 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's family tree". You will begin by perusing current periodicals such as *Artforum*, *Frieze*, *Modern Painters* 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 (this should be completed by midterm at the latest) you will take that information and begin drawing connections between your findings, your work and those of up to five generations prior. These connections can be based on any 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 ideas you didn't expect. This is the whole point. This will also help you form your artist statement that will also be due at semester's end and will provide a great beginning to the following semester where you will begin your thesis work. Your thesis will consist of a 10-20 page paper and a body of work, the more research you can do now so as to focus on studio practices for thesis, the better.

Collect at least 25 quotes from artists of interest to you.

Example: From Irwin Greenberg's *THE PAINTER'S PRIMER*:

Add new painters to your list of favorites of all time.

Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.

When at an impasse, look at the work of masters.

Analyze the work of the great painters. Study how they emphasize and subordinate.

Read. Be conversant with the great ideas.

Find the artists who are on your wavelength and continuously increase the list.

When you are in trouble, study the lives of those who've done great things.

Look at what you can learn from the great painters, not what's wrong with them.

Stay away from put-down artists.

Vermeer found a life's work in a corner of a room.

Compose a picture, making a lot of thumbnails, rejecting the obvious ones.

Study how Rembrandt creates a flow of tone.

If you've been able to put a personal response into your work, others will feel it and they will be your audience.

If you're at a loss for what to do next, do a self-portrait.

Required reading:

For drawing:

Artistic Anatomy by Dr. Paul Richer

Supplemental texts for both Painting in Drawing will be found on Blackboard.