EXPANDED COURSE DESCRIPTION
VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2021 3.0 SECTION A
PAINTING APPROACHES TO THE HUMAN FIGURE
FALL 2017 / WINTER 2018

Last Modified Date: 09/08/2017

COURSE CALENDAR DESCRIPTION

Examines Aesthetics and techniques through the study of various traditions and approaches to painting the human figure. Visual vocabulary and formal composition are developed through practical application and critical appraisal. Contemporary art concerns are discussed in slide presentations.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Lau, Yam K</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:yamlau@yorku.ca">yamlau@yorku.ca</a></td>
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SPECIAL FEATURES

This course explores the complex subject of the human figure in various contexts through painting. The figure will be considered in relation to topics such as the “self”, race, gender, age, psychology, technology, and the environment, etc. These topics will be examined through different painting techniques and conceptual approach. The course is designed to facilitate critical awareness and technical competence in contemporary approaches to the human figure. Visual presentations on ideas and techniques related to the projects, as well as individual and group critiques are essential components of the learning process.

TOPICS AND CONCEPTS

Topics and Concepts (projects and weekly schedule)

Project 1: Bodies in the World (pt 1: Insignificant Monuments, pt 2: Race, gender, age)
Project 2: Double Self-Portrait (pt 1: studies, pt 2: Double Self-Portrait)
Project 3: Painting from the Model

Project 1: Bodies in the World

Objective:
This two-part project is a warm up exercise for the course. It is intended to present technical challenges and promote an expanded awareness of how the human body can be situated and regarded.

Part 1 (15%): Insignificant Monuments: toe(s), hair, tattoo, nose, ear, scar(s) eye(s), navel, tongue, etc. and one carefully selected object as a surrogate self-portrait.

Concept
This project is a close up examination of features/parts of your body that are often overlooked or simply regarded as incidental. Observe closely and carefully on the selected body parts and make a serious attempt to identify their character individuality i.e. your toe is not the same as someone else’s.

**Procedure**

Produce a series of four paintings on canvas board or paper (8x8 inches each). Three of which will present one part of your body. The body-part should take up at least 70% of the painting/ Paint realistically and loosely. Consider the angle, point of view to emphasize the individuality of the selected body parts.

For the fourth painting, choose an inanimate object that stands as a proxy of you. It could be an object that you identify with, an object that alludes to either your state of being, character, personality, or belief, etc.

Consider also the appropriate painting technique and choice of color to make this object expressive of your personality.

Consider the paintings as a group. It is therefore important to explore and create an effective arrangement of the paintings as a group.

Artist to consider: Kristi Ropeleski, http://kristiropeleski.com, Sholem Krishtalka

Material: Line/round brushes, flat brushes, canvas board/ paper x 4 (8x8 inches minimum) x 4, acrylic paint, tape

**Part 2 (15%): Race, Gender and Age**

**Concept**

Close up examination of the hands and gestures of two different individuals whose race, gender and age (at least 15-20 years difference) is different from yours. i.e if you are 20 year old white female, you can choose as your subjects a 70 year old black male and a 4 year old Asian boy. Do your best to paint from a live model or a photograph of a model. This way you can pose their hands.

**Procedure**

Produce two paintings (around 12x12 inches each) on canvas for the hands(s) of the selected individual. Pose the hands in ways that are expressive and communicative against a specific background. Observe closely the age and the color of the skin, the way the hand animates the space around it, etc. Consider the relationship (symbolic, formal) between the background and the hands. Paint realistically in a fairly thick, impasto technique.

Artist to consider: Lucian Freud

Material: Line/round brushes, flat brushes, canvas board/paper x 4 (12x12 inches minimum), acrylic paint, tape

**Project 2. Double Self-Portrait (cosplay)**

**Part1 (10%): small self-portraits for practice**

Create two quick small self-portraits (head studies 12x12 inches each) on canvas paper in the illustrative/painterly style of Elizabeth Peyton. Pose yourself differently (front, profile, three-quarter, back) in each painting.

**Part 2 (20%): Double Self-Portrait**

**Concept**

Create a double self-portrait (include most of the body, 24x36 inches minimum) with two different instances of you in the same space. At least one of them has to be in some sort of costume, performing an imaginary role. The two portraits should suggest some kind of narrative or drama in an environment. This project requires you to step outside of yourself in order to examine or project a different image of your “self”.

**Procedure**
Consider costumes, gestures, scale and expressions in each instance to achieve your goal. Be inventive in the way you stage (use of props) and compose the painting. Consider the relationship between the subject and the environment. Painting (fairly) realistically and loosely.

Artists to consider: Scott Waters, Janet Werner, Kristi Ropeleski, Elizabeth Peyton, Oskar Kokoschka, Leon Golub, Yan Pei Ming, John Currin, Zhang Xiaogang

Material: Line/round brushes, flat brushes, canvas paper x 2 (10x12 inches minimum), acrylic paint, tape, canvas, stretcher, stretched canvas (24x36 minimum)

**Project 3: Painting From the Model**

Part 1 (10%): quick studies from the model

In class work on a series of quick line drawings, a series of shaded drawings (2 colors/tones), one or two sustained pose with paint.

Part 2 (20%): Painting from the model (sustained pose)

Use the model in class to produce a fully developed painting (minimum 24 x 36 feet canvas). You will need to consider the model in relation to the environment (observe the effect of light on the model, color relations, etc)

Artists to consider: Philip Pearlstein, Lucian Freud

Material: Line/round brushes, flat brushes, canvas or mayfair paper (24x36 inches minimum), acrylic paint, tape, canvas, stretcher

**Class Schedule: Winter Term (12 Weeks):**

**Week 1:** Intro to the course, intro to project 1

**Week 2:** Project 1 (Part 1)

**Week 3:** Project 1 (Part 2)

**Week 4:** Intro to Project 2, Critique of project 1

**Week 5:** Project 2 (Part 1)

**Week 6:** Project 2 (Part 2)

**Week 7:** Project 2 (Part 2)

**Week 8:** Intro to Project 3, Critique of Project 2

**Week 9:** Project 3 (Part 1 with model)

**Week 10:** Project 3 (Part 2 with model)

**Week 11:** Project 3 (Part 2)

**Week 12:** Critique of project 3

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

The main objective of the course is to cultivate critical and aesthetic awareness, as well as technical competence in contemporary approaches to the complex subject of the human body in painting. Students will develop a range of strategies to explore this subject through the following components:

1. Class projects  
2. Visual presentations  
3. Individual discussions  
4. Class discussions/critiques.

1. Class projects designed to facilitate technical and conceptual skills for painting.
2. When appropriate, a project will be augmented by a visual presentation. The presentation will introduce students to various painting practices in relation to the objectives of the project.

3. Individual discussions with students to formulate challenging and meaningful approaches to projects.

4. Class critiques will be conducted at the end of each project. Students will present their work to the class and the class will serve as art critics to further explore the possibilities suggested by the presenting students’ work. The professor will facilitate this process by offering encouragement, as well as criticism. Keep in mind that in order for a critique to be meaningful, students MUST actively participate. The critique should not be regarded as judgment or verdict on the artwork. Instead, it is an opportunity to enable the artwork to develop further. A critique is really an enabling experience.

GRADED ASSESSMENT

Your work will be graded on your creativity and effort (i.e. how you meet the specific challenges of each project and push the project as far as possible). It is also evaluated a. within the context of the class, b. the student’s development c. the professor’s experience of past students’ works d. within the context of contemporary painting practice. A grade will not be given unless the professor is absolutely certain that he/she can defend it, and that the grade is fair to every student who has ever received a grade from him/her. Late submission will be penalized (10% deduction)

Evaluation Breakdown:

| Project 1 Bodies in the World | 30% (pt 1 and 2 15%) |
| Project 2 Double Self-Portrait | 30% (pt 1 10%, pt 2 20%) |
| Project 3 Painting from the Model | 30% (pt 1 10%, pt 2 20%) |
| Participation | 10% |

Total 100%

ADDITIONAL INFORMATION

In order to pass this course, you must:

1. Complete all projects on time. This means that your projects must be completed for the critique. Late projects will be penalized and will also affect your participation grade. There will be no exception to this unless there is a very good reason (illness, family grievance, etc.), in which case you will have to provide a letter as proof.

2. Expect to spend an additional 4 hours each week on your projects. Students should take advantage of the painting studio, which is available outside class time.

3. Attend all classes. This is for your own good. Students always produce better quality work when they work in class with the other students. Also, this studio class is a kind of workshop that depends on YOU to contribute to its spirit and energy. This is not a correspondence course.

4. In order for a project to be accepted, it has to be realized in class. The project will be graded only when the professor is informed about the process. This is not a correspondence course.

5. Participate fully, which means not only attending and working during class hours. Students are expected to engage in the energy and spirit of the class as a community.
6. Arrive on time and work during the duration of the class. It is important to be punctual. The student will be marked absent if he or she is 15 minutes late or leaves class early.

7. Keep the studio clean and in good order.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

- **Grading, Assignment Submission, Lateness Penalties and Missed Tests**

  **Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ - 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

  Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis.

  **Assignment Submission:** Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in the painting studio (CFA 282) in area designated by the professor.

  **Lateness Penalty:** Assignments received later than the due date will be penalized (*one-half letter grade (1 grade point) per day that assignment is late*). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

  **Missed Tests:** Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor (*extension for due date*). Further extensions or accommodation will require students to submit a formal petition to the Faculty.

**ADDITIONAL INFORMATION**

Specific requirements: art supplies for painting, clothes for painting

Last date to drop a fall term (F) course without receiving a grade: November 10, 2017

Last date to drop a winter term (W) course without receiving a grade: March 9, 2018

Last date to drop a full year (Y) course without receiving a grade: February 9, 2018

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

York’s Academic Honesty Policy and Procedures / Academic Integrity Web site

- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.

- Manage my Academic record
- http://myacademicrecord.students.yorku.ca/

"20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University