COURSE CALENDAR DESCRIPTION

Explores a range of approaches to painting through a study of both traditional and contemporary techniques and materials. Students develop the technical and conceptual competency required for further exploration in painting, and discuss contemporary issues relating to the practice.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
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SPECIAL FEATURES

This course explores both traditional and contemporary techniques and materials of painting. Studio projects examine problems of representation and abstraction in relation to the challenges posed by these technical and material issues. Students are expected to develop the manual dexterity and conceptual competency to be able to undertake projects that generate an enhanced appreciation of painting as an evolving medium.

The most important skill the students will develop is learning to see – that is, learning to observe carefully the progress of each project and to learn from the painting. The second one is to learn about color mixing and paint application particularly in terms of translating images. The third important painting skill introduced in this course is compositional, the skill needed to create a dynamic relation between the various elements of a painting. The last skill the student will learn in this course is how to create an imaginary and personal space in a painting in order to engage the viewer in a stimulating dialogue with it.

Course Outline:

Three painting projects will be assigned to provide a progressive learning development that moves from basic technical skills to addressing the issues of content all the while exploring formal visual concerns. These painting projects will draw on a wide range of image source material: photographs, fabric patterns and diagrams. The student will explore various approaches for treating images ranging from translation to collage to schematization.

TOPICS AND CONCEPTS
Week 1
Introduction to the syllabus.
Discussion of the projects, materials and the important role of preparatory studies.
Explanation of course expectations in terms of attendance, work ethic and activities in and outside of the class.
Explanation of evaluation and Grading.
PowerPoint presentation of different examples of paintings using hard-edge.
First Project: Crystals, diamonds, prisms, jewellery and broken glass
For this project we will explore, cropping, composition, color mixing, transparency and highlights using brush work and hard-edge techniques.
- Bring to class three color images of crystals, diamonds, prisms, jewellery or broken glass, (if you find it online, print all three in color at 8.5” X 11”)
- Analyze the image; pay close attention to angular shapes, transparent colors, grey and violet tones, highlights, shadows, refractions and reflections.
- Transpose the image onto the canvas, as you do consider different methods of cropping and composing the painting.
Technical and material goals:
For this project the student will develop methods for mixing color and creating a pictorial space while generating the illusion of transparency, reflections, refractions and highlights. Students should use both tape to produce sharp lines (hard-edge) and painterly brush strokes to render their image.
Material:
- A rectangle prepared canvas of 36” X 30”.
- Acrylic paint and matt medium to seal the tape.
- Paint brushes, use large 1” and 1/2” flat brushes.
- Masking tape (we suggest either 1” or 3/4”).
- 3 Color images 8.5” X 11” of crystals, diamonds, prisms, jewellery or broken glass.
References: found images on line
Week 2
First project work in progress. More examples of the project will be shown and students will be advised individually.
Week 3
Work in progress and advising the students one on one concerning their project.
Week 4
Critique of the first project including a period for comments from each student regarding the different challenges and successes encountered during the exercise.
Introduction to the Second Project.
PAINTING PROJECT 2: Monumental Self-Portrait
First, Second and Third Sessions:
Acrylic on canvas, using a full-color range, 36” X 30” DeSerres Art Store (Wilson Subway Station).
Although the key element of this project is a self-portrait, you have to integrate with it an attribute that will allow the viewer identify who you are, what you have in mind or what
you are trying to say. Consider including an article of clothing such as a hat, scarf, earrings, and necklace of particular importance for you. You can also address body markings such as tattoos or portray yourself holding objects such as tools or instruments. In fact, any kind of small object can say something about you. When working on such a large scale, it is often helpful to think of the effect of close up images of the face in cinema and publicity.

CONSIDERATIONS

1) Choose or take a photograph of yourself (from the shoulder up). Then use a grid for transposing your printed image to the scale of the painting. Use squares not rectangles. Divide your canvas into squares and then go back to the photograph and divide it into the same number of squares. You may need to eliminate or add some space on the photograph to arrive at the same number of squares.

2) Build your self-portrait layer by layer from initial thin coats to later thicker coats. Choose your brushes carefully as you will be using thin washes. Start by adding water to your acrylic. This way, you can erase with a rag any areas with which you unsatisfied (assuming the paint is still wet).

3) Develop a skin-tone palette starting from the lightest tones and continuing to the darkest.

4) After having obtained interesting results for rendered the major features, consider a pertinent color choice for the negative space around the head. The interplay between the positive and negative space will allow you to create a visual balance between the parts of the portrait or to emphasize certain aspects of your portrait.

5) Establish an interesting color key and pattern for the attribute, which will allow you to develop a space and color dialogue with your skin palette.

References:
Vincent van Gogh, Paul Cézanne, Frida Kahlo, Marlene Dumas, Luc Tuymans, Georges Condo, Janet Werner, Elizabeth Peyton, John Currin.

Week 5
Second Project in progress. Students need to come with no fewer than three printed examples for their project.

Week 6
Second Project in progress.

Week 7
Second Project in progress.

Week 8
Critique of the second project including a period for comments from each student regarding the different challenges and successes encountered during the exercise.

Introduction to the third Project.
Project 3: Wild animals I have known
Introduction to the next project supported by a PowerPoint presentation.
Reading in Details; Illusion and Texture
For this project, take or find an image of an animal with complex and rich fur, scale or feathers markings. Use a grid to enlarge the image to the canvas size and render the various details of the animal by bringing into play various brush techniques.
Technical and material goals:
- Acquire illusionistic texture techniques.
- Render details that function well from both a distance and close up.
- Understand the logic of using a grid to point up an image.
- Learn correct method to stretch and gesso a canvas after demonstrations.

Materials:
- Unprepared canvas, 30” X 24”
- Gesso
- Three color photographs of animals.
- Acrylic paint
- Small and wide brushes.
- House painter’s brush for applying gesso

References: Chaïme Soutine, Gustave Courbet, William Wegman, Shari Hatt, Lorraine Simms, George Stubbs, Eugène Delacroix.

Week 9 Bring your three printed images. Work in Progress and showing more images as examples for the project.
Week 10 Work in Progress
Week 11 Work in Progress
Week 12 Critique of the third project including a period for comments from each student regarding the different challenges and successes encountered during the exercise.
Potluck.

GRADED ASSESSMENT

Three painting projects with their preparatory studies will each be evaluated for 25% of the final mark.
This is a process-oriented course: attendance is mandatory. Students are also expected to begin class on time and participate for the full duration of each class.
Class participation 25%. Students will be evaluated on their ability to express themselves in a clear, well-informed and precise manner.
- It is paramount in a course such as this that the instructor be able to trace, on a weekly basis, the visual evidence of the student’s development.
- In this painting class the process is as important as the end result, therefore, each class not attended without valid reason, could result in an academic penalty of up to 7.7% of the final grade per class missed. Ultimately, following repeated absences, a request may be made to the student to withdraw from the course.
- Working outside of class time will be necessary. The students are encouraged to work a minimum of eight hours a week in addition to the class time.
- Students are expected to work together with their instructors in order to maintain high academic standards.

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.) (For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/2010-2011/academic/index.htm 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.

Lateness Penalty: Assignments received later than the due date will be penalized by 2 marks out of 100, per day, up to a maximum of 5 days. After that, assignments will not be accepted unless there has been a conversation with the course director. 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).

ADDITIONAL INFORMATION

Please make note that you always have to come with your paint, brushes and canvas.

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.
http://www.registrar.yorku.ca/enrol/dates/index.htm

• 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