EXPANDED COURSE DESCRIPTION

VISUAL ARTS

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 3024A3.0 SECTION M
PAINTING: A 2- AND 3- DIMENSIONAL PRACTI
FALL 2017 / WINTER 2018

Last Modified Date: 09/08/2017

COURSE CALENDAR DESCRIPTION

Explores new forms of contemporary painting that extend the medium from a two-dimensional practice to a critical consideration of its limit/frame, different kinds of support/form, as well as its relationship with the surrounding architecture/environment. Prerequisite: FA/VISA 1000 3.00; six credits from the 202x series of courses.

Explores new forms of contemporary painting that extend the medium from a two-dimensional practice to a critical consideration of its limit/frame, different kinds of support/form, as well as its relationship with the surrounding architecture/environment. Pre/Co-requisite: FA/VISA 1000 3.0; six credits from the 202x series of courses.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uyeda, Haley</td>
<td>Sec. M / STDO / W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

As the title indicates, this course invites students to suspend any preconceived notion of Painting and to explore the medium as an open-ended question. This course will examine how Contemporary Painting can expand beyond the twodimensional surface and institutional framework to encompass hybrid, pluralist, multifaceted approaches to the consideration of Painting. We will examine in brief the history of Painting that has led us to our contemporary moment in the study of this medium; followed by a more thorough consideration of what necessarily constitutes a Painting. We will ask ourselves questions of the nature and status of Painting and explore these questions through material and conceptual experimentation. Projects will focus in equal parts upon 1) concept creation 2) material decisions and technical execution 3) final actualization and presentation. Please come to class with a curious and open mind! In this class we will be ambitious and experimental, while thinking critically about our approaches to Painting.

Objectives:
To introduce students to a broadened perspective of Painting that extends beyond the conventional / traditional considerations of the medium to encompass approaches that have us question what the status of Painting means today. We will approach this through a variety of lenses (philosophical, historical, theoretical, technical, social, societal etc.) to consider how Painting can exist in various forms and contexts. We will strive to learn the
TOPICS AND CONCEPTS

Project 1: 28%
Deconstructed Painting: Considering the Tools and Structure of Painting
Concept: In this project we will consider the history and legacy of Painting in the early 20th century in contrast to how we can observe a broadened consideration of Painting as we look at the work of some contemporary artists working today. We will ask ourselves questions such as: What does it fundamentally mean for Painting and other artistic œuvres to have a broadened framework? How can we observe the trajectory of Painting being influenced by societal contexts as we look to both the past and the present moments of Painting? How can we collaborate with materials and objects rather than control? How can this help us to learn the language of Painting?
Procedure:
Ask a question of Painting and attempt to answer it in your work. Consider the tools and structure of Painting. For example, Does painting require paint? If not, what constitutes it as a painting? Does Painting need to be on a rectangular or square support 1/5 – 2” off of the wall? If not, what does it mean to have a circular or triangular Painting? How does this change the meaning of the work and how you present it? Does Painting require a flat surface? Are Paintings necessarily created through the use of brushes, palette knives, or bristles of any sort?
Consider the legacy of where Painting is coming from and how we can view it today. Seriously consider the support that you are painting on: how it is assembled and what material choices you are making – that is, think more carefully about some assumptions you may have made about how you would begin a Painting project (purchasing a pregressoed canvas, brushes and paint. Working from an easel or table. Using canvas or wooden panel).
Some Painting strategies to get you started: dipping, taping, folding, staining, stamping, printing, spreading, rolling, primed vs. raw surface, stretched vs. unstretched, additive vs. subtractive
• Begin by preparing a proposal to present to the instructor by Class 2
Everyone’s final work will vary greatly for this Project – what you end up painting will be discussed on an individual basis. The development of your concept and final work will be guided and aided through individual consultations with the instructor on a weekly basis.
Objective:
To have an introduction to the history of 20th century Painting and to question our understanding of Painting today. To think more critically and seriously about our assumptions and choices in the initial stages of creating a Painting.
To consider our material choices through specificity of the tools and the structures that support our work. To learn how to use new materials and familiar materials in new ways.
Project 2: Architectural and Contextual Dialogue 28%
Concept: Where Project 1 asked us to consider our tools, materials and the structure that
create the Painting, Project 2 asks us to consider our installation and contextual relationship of how our paintings relate to, respond to, acknowledge, are informed by or are in any way in dialogue with the particularities of their surroundings. This project will consider spatial relations beyond the 2-and 3-dimensional consideration of the Painting itself to encompass the space outside of the Painting.

Procedure:
Consider how the architecture of the studio, the building it is housed in, and the context in which the work is created is evidenced in the work itself. How is your painting in dialogue with the other elements of its surroundings? How does a viewer encounter your work and what narrative, thought or emotion are you trying to evoke from a viewer when they see your painting? How does your Painting relate to the 3-Dimensional space that your viewer occupies?

Your work could be an architectural intervention, a site-specific installation, a painted trompe l’oeil, an abstraction influenced by the colour palette of your surroundings, a representational painting of the class, etc. (these are just some ideas to get you started). Consider various modes of display that you view / encounter in your everyday life. How is the world we live in, in Toronto, Canada designed to influence the way that you view and experience things? Can you manipulate, subvert, mimic or adopt certain modes of display to allow for an additional layer of meaning to your work? It’s not only about what you create on the surface, but how you choose to display it. Think of your painting as just one element within a broader conversation / network that is encompassed by the studio environment. What kind of conversation do you want to introduce? How can your painting and choices of display / installation achieve this?

• Come to Class 5 with a drafted proposal or topics of interest to discuss with the instructor

Again, this project will vary greatly based on your individual interests and how you choose to approach this project, though everyone must keep in mind that your choice of installation for the final critique will be part of your final work and is an essential element of the execution of your overall concept.

Objective:
To think about Painting in relation to a more comprehensive spatial framework, including installation and contextual considerations.
To think about Painting as it exists in relation to other things, spaces and bodies, as a layered reading that takes Painting outside of itself.

Project 3: Painting on a different kind of support 28%
Concept: As a synthesis of Project 1 and Project 2, Project 3 will allow you to demonstrate how you have considered the structure / support of your work, your material choices and installation considerations, in a final project that will bring these elements together. Where both of the previous projects engaged with the language of Painting through a questioning of its assemblage and display, Project 3 takes us one step further from our initial preconceptions of what Painting might entail by eliminating the traditional structure entirely – allowing us to consider how to discuss a work as a Painting when it’s stripped of some of its most integral elements – canvas, stretcher, panel surface.

Procedure:
Begin by carefully considering what type of support you will paint on and why, what relationship will it have to what you paint on it and how you choose to paint on it? Think about questioning how far you can push the boundaries as to what might be considered a Painting and how you can justify it. Reflect thoughtfully upon past class discussions, slideshows and readings to help with your initial phases of conceptualizing the work. What materials will you choose to paint with and why? Are your reasons of a technical nature, an artistic reference, or a personal connection? What is the relationship and conversation between your support, painted application and final installation?

• Come to Class 10 with a Proposal to discuss with the Instructor

Some strategies / examples to help with your concept creation:
1) It could be a found object covered with coats and coats of paint until the original identity of the object is obscured, e.g. Eric Cameron’s process painting about paint as an accumulation of time.
2) It could be an architectural construction. The inside and the outside of the structure could be painted differently and the structure could be opened and closed. e.g. Lygia Clark
3) It could be painted on an ensemble of “real” objects, e.g. Katharina Grosse, Jessica Stockholder
4) It could be on clothing. You could paint with ketchup, for example, or Soya sauce as well as paint. Smell could be an essential part of this work.
5) It could be on fabric (painted or dyed) placed on the floor, e.g. Polly Apfelbaum.

Objective:
As the final project, we are pushing ourselves to question the boundaries, limitations, and flexibility of Painting. As a final exercise in helping us to consider the material existence of Painting in relation to not only itself, but its surroundings, its audience and place within our lives. The final objective is for you to now think a little bit differently about your initial understanding of Painting, its materials and existence. To allow you to think of its language in conversation with various dialogues and dialectics beyond the confines of Painting and Art.

Weekly Schedule:
Week 1: (January 8): Introduction to the course and each other
Introduction to Project 1
Week 2: (January 15): Proposals discussed with instructor
Material Experiments and concept creation
Group discussion of reading (will be handed out in class)
Week 3: (January 22): Workday. Informal group discussions of each other’s work
Individual Consultations
Week 4: (January 29): CRITIQUE of Project 1
Introduction to Project 2
Week 5: (February 5): Proposals discussed with instructor
Concept creation and architectural exploration
Slideshow
Week 6: (February 12): Workday. Informal group discussions of each other’s work
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course Content:
Introductions to projects and key concepts will be administered through a combination of: slideshows of relevant artists and works, short readings, class discussions, group critiques and individual consultations.

As this is a group-learning environment, it is essential that we all show respect for each other by: arriving on time, fully prepared to work. Keeping the studio clean after use. Sharing our ideas, comments, questions and critiques during class discussion (i.e. participating). This is an open learning environment where we will engage in discussions of contemporary artists’ work, canonical artists’ work and each others’ work. Together we will build upon our arts vocabulary and increase our ability to discuss the topic of Painting in various contexts.

It is expected of you to:
1) Complete all projects on time. Even though this is a studio course, projects are akin to exams. There is no way to make up for missing a critique. Even if you hand in your assignment, you will have missed out on valuable discussions. Late projects will be deducted grades. If there is a valid reason for missing a critique, proper documentation will be required (i.e. doctor’s note etc.).
2) Spend an additional 5 hours minimum on a weekly basis for your projects. You have regular access to the studio room outside of class hours. This is a great resource to use.
3) As this is a studio course, it is imperative that you attend all classes on time and for the entire duration. Art takes time! Whether this time is spent brainstorming, reading, researching, painting, constructing, experimenting etc.
you must be prepared to spend that time working in-class so that we can discuss your work together. Individual consultations will take place on a weekly basis. In order for the instructor to adequately grade your projects, you must be in class working in an observable way.

4) Participate fully to the best of your ability. Participation means not only being physically present, but mentally present as well (verbally and nonverbally). This means contributing ideas, comments and questions to foster a stimulating learning environment, as well as demonstrating your nonverbal participation by paying attention during class – no cell phones are permitted during group conversations and critiques.

Bibliography:
These will be helpful resources for all of the course projects. It is your responsibility to take the initiative to review these resources to strengthen the conceptual basis of your projects. Mandatory course readings will be distributed in class and discussed as a group. The Call Numbers listed on the last line of each reference are for the Scott Library.
ND 195 C75 2003
ND 196.2

GRADED ASSESSMENT

Evaluation Summary:
Project 1: Deconstructed Painting: 28%
Project 2: Architectural Dialogue: 28%
Project 3: Painting on a different kind of support 28%
Reading Responses: 3%
Participation: 13%
Projects will be graded based on the following criteria:
1) Concept Creation: how well have you considered and researched the project and reflected critically upon its content? How have you planned for effective execution of your work? How strong is your concept?
2) Material decisions and technical execution: Have you chosen appropriate materials to fulfill the requirements of your proposal? Have you attempted to apply an adequate degree of technical skill to accomplish your work?
3) Final actualization and presentation: Does your work demonstrate that you have spent time on both the concept and execution of your work? Did you offer an adequate attempt at articulating your thoughts on the project during critique?
• In this course, experimentation, ambition and exploration of materials and concepts will be more important than a final “successful” or “masterful” work of art. It is more important that you explore a strong idea / concept and “fail” than if you don’t attempt it at all. Please keep in mind that grades for Projects are based on the entire process leading up to the work, not just the final work that you present in critiques.
Note that for all projects there are no specific criteria for dimensions or materials. These decisions will be determined based upon your project concept and what materials and dimensions are most appropriate for actualizing your work based upon your proposals. Works will be graded upon the entire process, from initial conception to final actualization, taking into account all of the messy details in between!

Final date to drop the course without receiving a grade: March 9, 2018

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/pdfs/ug2004cal/calug04_5_acadinfo.pdf)

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar - http://calendars.registrar.yorku.ca/calendars/2010-2011/faculty_rules/FA/grading.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. Painting Studio Assignments are to be completed for the in-class critique date to be reviewed and graded by the Course Instructor.

Lateness Penalty: Painting projects received later than the due date will be penalized three grades per week, for example a painting with a grade of 23/30 will be dropped to 20/30. Please note: Paintings can only be submitted during class time not by appointment or otherwise.

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

ADDITIONAL INFORMATION

Specific requirements: art supplies for painting, clothes for painting

IMPORTANT COURSE INFORMATION FOR STUDENTS

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage (see Reports, Initiatives, Documents)

http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

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.