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)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daigneault, Michel</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:daigneau@yorku.ca">daigneau@yorku.ca</a></td>
<td></td>
</tr>
</tbody>
</table>

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.

Four painting projects will be assigned to provide a progressive learning development that moves from developing 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 sources: photographs, fabric patterns, maps and diagrams. The student will explore different ways for treating images ranging from translation, to collage, to schematization and abstraction.

The student will explore four subjects in this course: the human face in the portrait project, the animal body in the non-human portrayal, the paint itself in the material-based painting and the subject of seeing in the abstract project.

TOPICS AND CONCEPTS

Topics and Concepts:

Week 1
Introduction to the syllabus and first project.
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: Monumental Self-Portrait**

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.

**Technical and material outcomes:**

- 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.

- 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).

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

- 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.

- 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 2**

First project in progress. More examples of the project will be shown and students will be advised individually. Bring three color printed examples of 8. 5 x 11”.

**Week 3**

First project in progress. More examples of the project will be shown and students will be advised individually.

**Week 4**

Work in progress, 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.

**Second 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 outcomes:
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.

Materials:
- 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 5
Project two in progress and advising the students one on one concerning their project.
Students need to come with no fewer than three printed examples for their project.

Week 6
Second Project in progress.

Week 7
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.

Third Project: 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 outcomes:
- 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


Week 8
Third Project in progress. Students need to come with no fewer than three printed examples for their project.

Week 9
Third Project in progress.
Introduction to the fourth Project.

Fourth Project: When lines become the subject

For this last project we will use thin washes to draw a web of gestural and contour lines to eventually obtain an all-over abstract space.

-Explore using a wash with a large brush to obtain an interesting field of analogous colors on a separate sheet of paper before undertaking the painting.
-Find images of knots, (you can go to the Dictionary of Knots for source material)
-Choose and depict some of them, explore linking them together until you obtain an interesting agglomeration of lines occupying an overall abstract space.
-Consider emphasizing different areas of the painting with different degrees of intensity and opacity of the paint.

Technical and material outcomes:
- Mixing paint for analogous colors.
- Using washes to develop figure/ground relationships.
- Weaving of lines to create an all-over space
- Using brushes of different sizes and width to produce expressive gestural lines.

Materials:
- Pre stretched, prepared canvas 36” X 40”
- Acrylic paint
- Brushes, use all your brush types, flat, round, angular
- Images of knots

References:
Brice Marden, Terry Winter, Sue William, Karin Davie

Week 10
First half of the course, critique of the third project including a period for comments from each student regarding the different challenges and successes encountered during the exercise.

Second half of the course, fourth project in progress.

Week 11
Project fourth in Progress

Week 12
Critique of the fourth project including a period for comments from each student.

Potluck.

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).

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

Materials list:

Colours
Selection of different colours
Yellow: Cadmium, Hansa, and Ochre Tim laurin
Red: Cadmium, Alizarin Crimson
Blue: Ultramarine, Phthalo, and Cobalt
White: Titanium
Brown: Burnt Sienna, Burnt Umber
Green: Terre Verte and Permanent Green Light
Acrylic mediums
Matt Medium
Tools
Rags
Bottles
Selection of Brushes
Palette knives
Palette of wax paper or masonite
Masking tape
Ruler

GRADED ASSESSMENT

Four painting projects with their preparatory studies will each be evaluated for 20% 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 20%. 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.

ADDITIONAL INFORMATION

Last date to drop a fall term (F) course without receiving a grade: **November 9, 2018**
Last date to drop a winter term (W) course without receiving a grade: **March 8, 2019**
Last date to drop a full year (Y) course without receiving a grade: **February 8, 2019**

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
- 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://myacademicrecordin.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