EXPANDED COURSE DESCRIPTION
VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2023 3.0 SECTION M
CREATING SPACE IN CONTEMPORARY PAINTING
FALL 2018 / WINTER 2019

Last Modified Date: 11/28/2018

COURSE CALENDAR DESCRIPTION

Examines spatial strategies in contemporary painting through studio projects, the analysis of selected paintings and student critiques. Each of the projects focuses on a different way of creating space: perspective, ‘allover’ space, colour juxtaposition and collage/sampling.

Introduces students to the different ways contemporary artists create space in painting through a focus on a number of spatial strategies: perspective, ‘symphonic’ or all-over space, push/pull space created through colour juxtapositions and relationships and the recent use of a number of different spatial strategies in one painting through collage and sampling techniques. This will be accomplished through a number of studio projects with accompanying experimental studies, each project focusing on a different spatial strategy. The studio projects will be introduced through the formal analysis of paintings in diverse styles from historical to contemporary. The studio projects will be followed up by critiques of the students’ works that address the spatial strategies of the specific project.

INSTRUCTOR(S)

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<th>Name</th>
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SPECIAL FEATURES

Painting FA/VISA 2023 3.0 is an introductory painting course that acquaints students with different ways of creating space in contemporary painting: space created through colour relationships, value contrasts, size relationships, pattern, paint application, and texture. This introduction will be accomplished primarily through three major studio projects with accompanying experimental studies, each project focusing on a different way of creating space. The studio projects will be followed up by critiques of the students’ works that address the spatial concerns of the specific project.

TOPICS AND CONCEPTS

Project #1: Creating Deep Space through Tonal Contrast
Preliminary Material Experiments: In class (unmarked)

Bring in ten – at least 2”x2” squares of paper that are in tones of grey from almost white to almost black that you have cut out of magazines.

On a piece of heavy paper reproduce these tones with black and white acrylic paint.

Studies:

Explore the buildings on the campus with your camera looking closely at the architecture. If your camera will allow it – photograph only in black and white. For example, go to the top floor of the Vari Hall building and look down, point your camera at the ceiling, lie on the floor and tilt your camera to get an odd angle.
Photograph ONLY the architectural elements. Observe and record the geometric shapes the architectural elements create. Look for aspects of the architecture that create deep space. Zero in on one site that you want to use as the beginning point for your paintings and photograph it from multiple viewpoints. From these choose ten and make 8”x10” prints from them. These are the studies for your two small final paintings.

Final Painting:
From these studies choose two that work as a diptych together. Simplify them by zeroing in on one section of it or by cutting out a lot of the detail as a beginning point for the final paintings. Remember the final paintings needs to show deep space. Using two painting panels of at least 12” x 12” that has been gessoed to a smooth surface, plan out your painting referencing your chosen studies. Use black, white and greys on one panel, and Black/white and one colour of acrylic paint, to create a monochromatic painting, on the other panel.

10- 8”x10” photographs – 10% (Marked as a group)
Final Painting – 20%
TOTAL: 30%

Project #2: Creating Space through size relationships, overlapping and colour /contrast relationships.

Preliminary Material Experiments: In class (unmarked)

Bring in ten – at least 2”x2” squares of paper that are in a wide variety of colours that you have cut out of magazines.

On a piece of heavy paper reproduce these colours with acrylic paint.

Studies: Select at least ten small – medium sized objects of different colours, shapes, textures and sizes. These may have a ‘theme’ or be completely unrelated. The most important thing is that these objects are VISUALLY interesting. Arrange them on a coloured piece of paper or board. Choose the colour of the background carefully. Take numerous photos of this arrangement…re-arrange them and re-photograph. Look through your images and print out 5 – 8”x10” prints. These are the preliminary studies for your painting.

Final Painting: On a pre-gessoed canvas at least 24”x30” use one of these images as a starting point. Simplify them by zeroing in on one section of it or by cutting out a lot of the detail as a beginning point for the final paintings. Remember the final paintings needs to create space through size relationships, overlapping and colour /contrast relationships. Choose your image accordingly.

Preliminary Studies: Maquette & five inter-related 8”x10” printed photo-images from the maquette: 10%
Product: Final Painting 20%
Total: 30%

----------Project #3: Creating Shallow Space through Pattern & Colour Interaction

Final Painting: Go to a fabric store… and thinking about this assignment choose a piece of patterned fabric. Remember- you will be painting on this fabric so it has to be of a type, i.e. texture/ surface/ type that paint will adhere to. It can be any pattern… from stripes to flowers that is your choice. Buy four stretcher bars at least 30”x30”. Put together the stretcher bars and stretch the fabric onto the stretcher using a stable gun and staples, in the same way as you would canvas. Look at the fabric…. Paint an overlaying pattern, over the original pattern that in some way relates to or contradicts the original one. Remember that you are trying to create shallow space.

Final painting Total: 25%

Class Schedule:

Class 1:
Introduction to the course outline.
Discussion of Evaluation, Grading and Critiques
Attendance, work ethic in and outside of class
Discussion of the painting projects: studies, final paintings.
Discussion of painting materials including properties of acrylic paint, types of brushes, canvas/stretchers / painting panels etc.

**Introduction to Project One:**
(See expanded Project Outline)

Please come to Class 2 with all of your painting materials ready to begin work!

Photo images to complete for Class #2
Ten grey swatches from magazines for Class #2 and one piece of heavy paper.

**Class 2:**
In Progress Crit of Photo Images ½ hr.
Preliminary Material Experiments for Project #1 / 1 hr.
Work on gessoing panels and drawing out images.
Individual consultations and critiques.

**Class 3:**
In-class workday on final paintings.
Individual consultations and critiques.

**Class 4:**
In-class workday on final paintings.
Individual consultations and critiques.

**Class 5:**
**Project #1: Due in class. The two paintings and the 10- 8”x10” photos.**
Final Class Critique Painting Project #1. (3 hours)

**Introduction to Project #2**

**Class 6:**
Informal short critique of the images (1 hour)
In-class workday on 2nd painting.
Individual consultations and critiques.

**READING Week: February 16-22**

**Class 7:**
In-class workday on 2nd painting.
Individual consultations and critiques.

**Class 8:**
In-class workday on 2nd painting.
Individual consultations and critiques.

**Class 9:**
**Project #2 Due in class.**
Final Class Critique Painting Project #2. (3 hours)

**Introduction to Project #3:**

**Class 10:**
Constructing stretchers and stretching fabric.
In-class workday on 3rd painting.
Individual consultations and critiques.

Class 11:
In-class workday on 3rd painting.
Individual consultations and critiques.

Class 12:
Project #3 Due in class.
Final Class Critique Painting Project #3

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

To introduce students to a variety of ways of creating space in contemporary painting through a number of studio projects each of which focus on a different way of creating space.
To explore different painting techniques.
To introduce students to the formal analysis of space in paintings.
To introduce students to a vocabulary of spatial terms used in painting through student critiques.
To understand and learn to speak about their own and others works during critique sessions using formal analysis.

Course Bibliography (For consultation only)
The following texts may be consulted to give you a better understanding of various spatial strategies in contemporary painting.


GRADED ASSESSMENT

Evaluation
1. Studio Project #1: Creating Space through Tonal Contrast.

Material Experiments: In class experiments with mixing grey tones.
(ungraded)

Preliminary Studies: Ten inter-related 8”x10” printed photo-images: 10%
Final Painting: 2 small final paintings @ 20%.
Total: 30%
2. Studio Project #2 Creating Space through size relationships,
overlapping and colour/contrast relationships.

**Material Experiments:** In class experiments with mixing colours.
(ungraded)

**Preliminary Studies:** Maquette & five inter-related 8”x10” printed photo-images from the maquette. 10%

**Product:** Final Painting 20%

**Total:** 30%

3. Project #3, Creating Space through Pattern & Colour Interaction

Final painting

**Total:** 25%

Attendance and Participation: 15%

This mark is partially determined by attendance. If you are not there you can’t participate. A good to very good grade is contingent on how much and the quality of your participation. For example how much you participate during crits, and the quality of your comments. An excellent grade means that you are always there for the full class, you speak frequently during crits and are fully enthusiastic and engaged with the course content.

**ADDITIONAL INFORMATION**

**Class Attendance and Participation**

This is a process-oriented course: attendance is mandatory. Attendance will be taken during each class. One absence is acceptable without losing grades. **More than one absence unless there is a winter blizzard or without a doctor’s note will result in you loosing three grade points for each absence up to the total of the possible class participation grade of 15%**. For example, three missed classes during the term will result in the loss of six grade points.

Students are expected to begin class on time and participate for the full duration of each class. 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.

**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 Procedure**:

Each project will be graded after it is completed and the grades posted in the studio. Grading will be done during and/or right after the project critiques. Grades will be given out of the possible number assigned for each project i.e. 15/21. The final grade will be determined by the addition of all of the assigned grades and the conversion of these to the York grading scheme noted below.

**Grading Scheme**. 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 a 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 instructors.

Lateness Penalty: Painting projects received later than the due date will be penalized three marks per week, for example a project with a grade of 18/21 one week late will be lowered to 15/22. 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)

Please Note:
The last day to drop this course without receiving a grade is March 8, 2019.
Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Additional Information
As this is a studio painting course students are expected to come to class with the appropriate painting materials / tools.
Cell phones must be turned off before class.

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
Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents):
http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

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