COURSE CALENDAR DESCRIPTION

Investigates the representation of the naked and clothed human figure in painting. Working from close observation of a life model, appropriated images and from their imagination, students explore questions of identity and social references while developing technical and compositional skills. Prerequisites: Three credits from the FA/VISA 202x series of courses.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Carver, Matthew</td>
<td>Sec. M / STDO / W</td>
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SPECIAL FEATURES

We will explore a variety of ways in which contemporary painting constructs the figure through questions that deal with perceptual approaches, social coding, psychological states and imaginary representation of the human condition. The construction of meaning through the use of narrative in painting, as the exploration of personal experience, thought, event, idea, story and history, mass media and popular culture. The objective for this course is to broaden and refine technical and intellectual aspects of painting, with an eye towards contemporary and historical approaches. Students in this course will be treated as artists and are expected to be self-directed.

The three projects of this course are designed to offer a path for the exploration of the human figure, its expressions and meaning.

Students are expected to research and investigate each project beforehand. Consequently, an emphasis is placed on the production of studies and sketches. Students are expected to experiment with their studies by collaging, cropping, altering them before transcribing them on the canvas. This methodology will allow a student to conceptualize each project while refining their formal elements such as proportions, features, space and color as well as their handling of paint. Investing in these considerations, as a working methodology, is as important as the final work. Hence, every project requires studies that the student is expected to do at home and discuss in class with the instructor and fellow students.

This course allows for related, but progressive, investigations of figuration. The course will address the rendering of proportions by working from observation with a life model, imaginative approaches that situate the human figure in space, the relationship of painting to reproduction and technology and how a play of light and shadow can create an environment.

In addition to the three projects, we will also work from group discussions and critiques of the studies, the readings, PowerPoint...
and video presentations to build on our understanding of the different positions contemporary figure painting might assume.

The final project of the course aims to broaden our understanding of the art world as a dialogue. It is a dialogue we are both allowed and encouraged to participate in.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Gain familiarity with the issues of contemporary painting
   Explore through painting how images (specifically the human figure) are produced, shaped and transformed by the media (including social media)
   Develop a greater understanding on how painting can both replicate and translate the different visual qualities of the mediated image
   Develop observational and paint-handling skills to render visual information
   Gain a broader understanding of both historical and contemporary contexts in painting and how this can further develop the student’s individual practice
   Further develop a vocabulary for critical analysis and discourse involved in conceptual/ intellectual thinking
   Improved development of research skills that are in tandem with the working process
   Develop an original approach to painting

GRADED ASSESSMENT

The instructor will usually introduce topics with a presentation and students will use the balance of class time to complete studio assignments with guidance from the instructor. It is important that students manage their time in class wisely.

Note: As stated, you will need to use your class time wisely, but time outside of class will be required to finish the required assignments for this course! Working outside of class time will be necessary and students are encouraged to work a minimum of eight hours a week in addition to the class time.

Students will be evaluated on studio project assignments. There are no graded term papers, quizzes or examinations associated with this course.

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.

Attendance at every meeting is therefore mandatory and will be recorded regularly. Students are responsible for any information they may miss due to absence. Each class not attended without valid reason, could result in an academic penalty of up to 7.7% per class as it pertains to the final grade.

Late assignments will be penalized 10% per class. Late penalties are not recoverable. In some cases, absence may be justifiable. Students are urged to consult the instructor when a medical or personal crisis has interrupted their studies. Students are expected to work together with their instructors in order to maintain high academic standards.

Note the Final Date of the Course and ALL Assignment Due Dates. Submission of assignments does not go past the Final Class!!

See Course Schedule!

Course Requirements and Assessment

A: Life Model
   25%
   Due January 31

B: Subject and Peer: A Personal Narrative of Partner from Class
30%
mid stage evaluation on February 13
Group 1 Due on February 28
Group 2 Due on March 7
C: Dialogue: Astronauts and Apes
30%
mid stage evaluation on March 20
Group 2 Due on March 28
Group 1 Due on April 4
Mid-stage Studies
5%
Due February 13 and March 13
Participation
10%
Participation in class discussions, group crits and regular attendance

For Studio Assignments, Grading will be evaluated using the following criteria:
1. Content: all that is contained and expressed.........................20%
2. Technical skill: handling of the medium..............................20%
3. Innovations/Creativity.........................................................20%
4. Communication: the visual message that is conveyed...........20%
5. Composition: purposeful arrangement of art elements and principles.................................................................20%

We will make every effort to adhere to this assignment schedule. Students should be prepared for slight and unforeseen derivations characteristic of studio courses.

Topics and themes relevant to assignments will be presented and discussed at each class.

WINTER 2018: Wednesdays 14:30 – 18:30
Week 1: (Wednesday) January 9: Introduction to the course. Attention should be paid to Assignment C!
Week 2: (Wednesday) January 16: A: Life Model Session Studies: Drawings and Paintings on Paper
Week 3: (Wednesday) January 23:
B: Portrait Session with Partner (Draw and Interview)
Week 4: (Wednesday) January 30
A: Life Model Session
Start work on Prepared Canvas!
Week 5: (Wednesday) February 6: A: Life Model Session Final Class with Life Model!
Week 6: (Wednesday) February 13.
Assignment A Due!
1st half: Group Viewing of Finished Paintings
2nd half: Individual Presentation of Subject & Peer (B)
READING WEEK
Week 7: (Wednesday) February 27:
Class Crits Assignment B – Group 1
Week 8: (Wednesday) March 6:
Class Crits Assignment B – Group 2
Week 9:  (Wednesday) March 13:
Individual Presentations of Mid-Stage for Assignment C Work Class

Week 10:  (Wednesday) March 20:  Work Class

Week 11:  (Wednesday) March 27:  
Class Crits Assignment C – Group 2

Week 12:  (Wednesday) April 3:  
Class Crits Assignment C – Group 1

FINAL CLASS

ADDITIONAL INFORMATION

FA/VISA 3022C Painting: Constructing the Human Figure

Materials list (recommended only)

Either acrylic or oil based paint can be used in this course.

A note on acrylic paint. Acrylic paint often gets given short shrift within the art world, usually by people who underestimate its properties and who don’t know how to use it and maximize its potential. A short demo will be given on the use of acrylic paint with fluid mediums and gels.

A note on oil paint: Feel free to work in oil but do try to keep your use of the more noxious mediums to a minimum. For example, use non-toxic turpentine or even better, a substitute for turpentine such as a citrus-based solvent.

It is crucial that all paints, but especially oils, are cleaned up properly and not left lying around. Do not pour painting materials down the sink. Dispose of oil painting rags in the oil specific bins and keep your used oil based mediums in a jar to be disposed of safely.

Suggested Colours:
Yellow: Cadmium and Hansa
Blue: Ultramarine, Phthalo, and Cobalt
Red: Cadmium and Naphthol or Quinacridone Red
(you may want a Magenta Red too)
White: Titanium AND Tint, Zinc or Mixing White
Green: Phthalo or Jenkins Green and Permanent Green Light or Chromium Oxide
Green
Orange
Earthly tones: Burnt Sienna, Burnt Umber, Yellow Ochre, and Titan Buff
Also: Paynes Gray is quite nice.

Acrylic mediums: Gloss or Matte Gel Medium, and Fluid Acrylic Medium Retarder (optional)
Oil mediums: Linseed oil (refined)
Turpentine or Citrus based solvent
Brush cleaner (water soluble)
Dryer (super toxic and best to avoid)
Tools:

Brushes (lots of them!) Rags

Bottles

Spray bottle (for acrylic) Palette knives
Palette of wax paper or masonite
Masking tape
Little tins or lids (for oil) Perhaps a sponge
Patience and an open mind
Last date to drop a winter term (W) course without receiving a grade: March 8, 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.

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

[Moodle @ York University](https://moodle.yorku.ca)