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 2019 / WINTER 2020

Last Modified Date: 12/04/2019

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 of 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)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Jones, Janet A</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:jjones@yorku.ca">jjones@yorku.ca</a></td>
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SPECIAL FEATURES

Course Director: Professor Janet Jones
Office: Centre for Fine Arts 2nd floor Office Area. (Name on Door)
Course Consultation Hours: email by appointment: jonesjanet78@gmail.com
Location: All Studio Sections take place in CFA Studio 282

Course Section Times:
Lab #1: Tuesday: 8:30-12:30 - Philip Delisle
Lab #2: Wednesday 2:30-6:30 - Janet Jones
Lab #3: Thursday 9:30- 1:30 Elham Fatapour
Lab #4: Friday 9:30- 1:30 – Philip Delisle

Expanded Course Description

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 by critiques of the students’ works that address the spatial concerns of the specific project.
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 size relationships, overlapping and colour /contrast relationships.
   Process: Object Set-Up & Printed Images 10%
   Product: Final Painting 20%
   Total: 30%

2. Studio Project #2: Creating Space through Value Contrast.
   Process: Five inter-related, 8”x10”, printed photo-images, 10%
   Final Piece: 2 small paintings @ 25%.
   Total: 35%

3. Project #3, Creating Space through Pattern & Colour Interaction
   Final painting
4. 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.

- **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 loosing 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. 15/20. 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

**ADDITIONAL INFORMATION**

As this is a studio painting course students are expected to come to class with the appropriate painting materials / tools.

**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_ete_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_ete_main_pages/ccas.htm

**Detailed Project Descriptions:**
Studio Project #1: Eye Candy: Creating Space through size relationships, overlapping and colour/contrast relationships.

Studies for the Paintings:
Go to a grocery or dollar store and buy at least one bag or type of candy. They can be in wrappers or not. Make sure that the candies are brightly coloured and have an interesting shape. *Suggestion: Licorice All-sorts work extremely well for this project, caramels do not! When you get to class you can share and trade candies if you want more variety.

Arrange a still-life with the candies on a brightly coloured board. (Suggestion: there are large brightly coloured sheets available at Dollorama, many fluorescent colours). Select the colour of the board in relation to your choice of candies. You can paint the coloured board with large shapes- stripes, circles, etc. if you wish.

Play with the composition taking photos as you go from different angles, above, below, etc. Enlarge the candies so that they look like giant surreal landscapes. Think about creating space by overlapping the objects, by their size relationships and colour relationships.

These images are the starting point of your painting. Edit your images and print out the best five - 8”x10”.

Images 5%

Final Painting: Choose one of the photo images. Crop or zero in on the image to find the best composition. Use this as starting points for the painting. Use as a painting support a premade, gessoed canvas approx. 30” x 36”. The painting support must have a centre cross-bar. A selection of these will be hung around the balcony railings of the CFA for Open House on March 4th, this is why you require a cross-bar in your stretcher.

Final Painting 25%
Total: 30%

Studio Project #2: Creating Deep Space through value contrast.
1. Process: Five inter-related, 8”x10”, printed photo-images @ 10%
2. Final Piece: 2 small paintings @ 25%.

Total: 35%

Studies for the Paintings: Deep Space
With your camera/smart phone/IPad 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.

REALLY LOOK at the architecture, the play of lights on the walls/ceilings, the cast shadows, the reflections in the glass. As you see something interesting take an image. Keep walking until you find “something” that you fall in love with! Stop! Take many images of the same thing from different positions, cropped in different ways, from different angles, from above/from below. These are your studies for Project #1. Edit your images and print out the best five - 8”x10”.

Final Paintings:
Gesso two 12” x12” (approx.) artist panels (smooth wood panel).
Remember: the thinner the gesso and the more coats that you sand with fine sandpaper in between each coat, the smoother your surface.

Choose two of the photo images. How do these images relate compositionally? How have you cropped the images?

Using these as starting points for the paintings make one painting using just black/white and greys and a second painting using one colour and black and white mixed with the colour.

The two paintings together form a diptych. How do they relate or connect to each other? In choosing your colour, what emotional ‘feeling’ do you wish to create?

Project #3, Creating Space through Pattern & Colour Interaction
Final painting
Total: 20%

Materials:
Four stretcher bars, patterned cloth, staples and stable gun, acrylic paint.
Completed Stretcher size approx. 24”x 36”
Go to a fabric store and purchase a piece of patterned cloth as your canvas. Remember that you are going to be painting on this cloth. Think about the texture and fabric quality. Will paint readily stick to it? The pattern of the cloth can be abstract i.e. circles, squares; or an image flower, heart, skull. Superimpose another pattern or small repetitive images onto the cloth with paint. Do these patterns or images reinforce the idea or emotional ‘feel’ of the fabric or are they opposed to it. For example: Opposition fabric with Donald Duck images and painted skulls. Reinforced: Pink fabric with tiny roses and painted hearts. Think about what the juxtaposition of the two patterns mean?
Put together your stretcher bars and stretch your cloth as you would canvas. If you have never ‘constructed’ a stretcher or stretched a canvas this process will be explained in class and you may wish to work in pairs.
Using your chosen shapes / images in varying size combinations if you wish or in different colours create an overall patterned composition that in someway relates to or goes against the pattern on your chosen fabric.

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 Bring your candies & coloured board to the next class.

Class 2:
- In Class work-day on the still life set-ups. Photographing and choosing the image to reference in your painting.
-Individual consultations and critiques.
-Completion of these for Class #3.
-8” x 10” images due for Class #3.

Class 3:
-In Progress Crit of Photo Images 3/4 hr.
-In-class workday on final painting.
-Individual consultations and critiques.

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

---------------Class 5:
Project #1 Due in class.
Final Class Critique Painting Project #1. (3 hours)
Introduction to Project #2
Images due for Class #6.

Class #6:
-In Progress Crit of Photo Images 3/4 hr.
-Individual consultations and critiques on choosing, cropping, editing, connecting the two images.
-Gessoing the artist boards.

Please Note: Reading Week: February 20th-24th no classes!!

Class 7:
-In-class workday on final paintings.
-Individual consultations and critiques.

Class 8:
-In-class workday on final painting.
-Individual consultations and critiques.

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Class 9:
Project #2 Due in class.
Final Class Critique Painting Project #2. (3 hours)
Introduction to Project #3:
All materials must be purchased for the next class

Class 10:
-In-class workday on 3rd painting.
-Putting together the stretcher and stretching the cloth
- Individual consultations and critiques.

**Class 11:**

- In-class workday on 3\textsuperscript{rd} painting.
- Individual consultations and critiques.

**Class 12:**

**Project #3 Due in class.**
Final Class Critique Painting Project #3.

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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*