EXPANDED COURSE DESCRIPTION

VISUAL ARTS

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

FA / VISA 2024 3.0 SECTION A
PAINTING: COMPOSITION AND COLOUR
FALL 2020 / WINTER 2021

Last Modified Date: 09/01/2020

COURSE CALENDAR DESCRIPTION

Introduces composition and colour through a number of assigned painting projects on how to structure a painting. Emphasis is on formal elements, particularly colour, and combining them through a diversity of compositional means that cover a range of painting genres. Course credit exclusion: FA/VISA 2022 3.0.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Daigneault, Michel</td>
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SPECIAL FEATURES

This course will be delivered synchronously every week on Zoom
Section 1: Tuesday 9:30-1:30
Section 2: Thursday 1:30-5:30

Painting FA/VISA 2024 3.0 is an introductory painting course that focuses on two key elements of a painting, composition and colour. Although these elements can be examined separately, in this course we will explore how colour and composition interact with one another and how colours are chosen to create a composition. These elements will be examined through both the formal and the scientific lens of primary, secondary and tertiary colour systems; warm and cold tones and simultaneous contrast. As well, colour and compositional strategies will be examined through the cultural lens where they are coded with meanings that vary from culture to culture.

This course covers a diversity of compositional strategies through assigned projects that examines a range of painting genres. Traditionally, genres are associated with the subject of the painting, still-life, portraiture, landscape, but in this course, we will use a wider and contemporary definition of the term. Students will work from a wide range of image sources, WEB sites, magazines, found objects, photos and sketches as well as observation of their surroundings as means to begin their paintings. By exploring a range of contemporary artists’ practices, students will be expected to respond to the different visual strategies they deploy in their paintings. Individual and group critiques after each project will help students to learn to speak about their own practices and to analyse that of their classmates. Four painting projects accompanied by preparatory studies will be evaluated for this course.
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The objectives of this course are to:
Develop the students' perceptual abilities,
Examine formal elements, with an emphasis on the interactions of colour and composition,
Understand how to create spatial effects with colour,
Explore different stylistic strategies,
Master different painting techniques and paint applications,
Acquire the vocabulary needed to analyse their own work and that of other students and artists

GRADED ASSESSMENT

Graded Assessment
Project 1 - Portrait and Background, accompanied by three preparatory studies: 20%
Project 2 - Still-life and Beyond, accompanied by three preparatory photos and sketches: 20%
Project 3 - An Entire Figure, accompanied by three studies: 20%
Project 4 - Construct, Deconstruct, Reconstruct Nature, accompanied by two experimental studies: 20%
Class Participation, attendance & participation on weekly Zoom meeting: 20%

*Last date to drop a Fall (F) course without receiving a final grade: November 6, 2020

Class Attendance and Participation
This is an online course that requires the students to work autonomously as well as with the other students of the course and the instructor. Every week during the course period, the students will be contacted by the instructor on Zoom to present the assignments, to answer the student questions, to give comments and organize critiques of students’ work every three weeks.

On Zoom, the students will be sometimes be addressed as a single group, sometimes as smaller groups and sometimes one on one. As a new challenge, it is important to give attention to the delivery of this online course as if it were a course offered in a studio space. Our experience of this course will be new and different, but we can make a rich learning environment from it.

Numerous videos on YouTube explain the use of photography and video for presenting work on Zoom, but students are also invited to be creative and develop their own strategies for presenting their work.

Although this course will not be given in a studio space it remains a process-oriented course, consequently it is paramount that the instructor be able to trace, on a weekly basis, the visual evidence of the student’s development. Students must upload photos of their studies and documentation of the progress of their paintings in the dossier file of the Moodle on a regular basis because the process is as important as the end result in this painting class.

Before starting each project, I strongly suggest that you follow the PowerPoint presentation I will give on Zoom as I will take questions during and after my presentation. Participating actively during the presentation will help you to get a sense of what you can do for the project.

Working outside of class time is particularly important in this new teaching structure. 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.

Four Projects: Detailed Project Descriptions
Project 1: Portrait and Background
Considerations: The exploration of complementary colours.
For this project the student is invited to develop the background of the portrait as an active element for creating a dynamic and vibrant space for a portrait from the shoulders up.

For the background consider choosing a pattern of fabric or a wall paper (geometrical, floral, scenic.) or you can make your own pattern.

Address the different elements of the pattern with one, two or three pairs of complementary colours.
For instance, you can use blue and orange, red and green, yellow and purple. Complementary colors when placed next to each other, will create a vibrant effect or visual tension especially when used at full saturation.

Work on the painting observing your studies.

Studies:
Take photographs of a friend (or yourself) from the shoulder up,
Experiment different head positions and background
Try different lighting strategies
Upload your three best studies to the Moodle
Choose a colorful piece of clothing for your subject (a T-shirt suggests a different understanding of the subject than a blouse, a shirt or a jacket)
Consider a colorful piece of fabric or wall paper with a pattern for the background
Consider different palettes for your painting.

Materials:
Purchase a pre-stretched canvas of no less then 30” x 24” (You will have to purchase your canvas in an art store such as DeSerres or Curry’s or make your own canvas).
Acrylic paint / gesso / brushes of different sizes / containers and plastic plates for mixing paint / etc. Purchase a set of primary, and secondary colours and white and black. For the quality of their pigment, Golden or Liquitex Basic Acrylic are recommended.

References: Omar Bas, Marlene Dumas, Alex Katz, Aliza Nisenbaum, Elizabeth Peyton.

Project 2: Still-life and Beyond
Considerations: The exploration of tertiary colours.
Imagine an event that took place,
Build your composition with forms that act as signs or traces of a past event, for instance, a table after the dinner has ended, the morning after a party, the result of an accident, a scene of a crime,
Hone the composition to a few essentials, don’t represent the full table, just a section of it. Choosing fewer flowers, fruits or objects will allow you to render more carefully their details,
Think of your still life as an assemblage made of different things or different component,
Keep in mind that a pictorial composition is a space that the viewer is invited to navigate,
If you are representing flowers look carefully at the flower and render its features, the petals, and its geometry, these observations will participate to the composition quality of your painting,
Consider Piet Mondrian’s flowers. Mondrian insisted on the geometry of the flower and their texture. Very often he depicted only one or two flowers, but he worked and reworked each element in order to nuance their appearance.
If you are painting a vase consider the shape of the vase, its repetition within a group and the reflection of one vase on the surface of another as in Giorgio Morandi.
For the background look at Henri Matisse and use a piece of fabric with a simple pattern on it as a model.

Studies:
Studies based on the observation of real objects where the attention is given to one of them with the use of a bright color.

For the other objects and the background, use tertiary colours that would create an atmosphere, a mood, a suspense.

Materials:
Acrylic on canvas, 24” X 30”
Purchase a set of tertiary colours

There are six tertiary colours and they are the result from mixing equal parts of a primary color with a secondary color. Tertiary colours are red-purple, red-orange, blue-green, blue-purple, yellow-green, and yellow-orange.

References: Patrick Caulfield, Henri Matisse, Alice Neel, Giorgio Morandi, Aliza Nisenbaum, Mary Pratt, Wayne Thiebaud,

Project 3: An Entire Figure
Considerations:
This third project invites the student to address a whole figure while using tertiary colours in order to create an atmosphere or a mood. The student can also consider using the shading strategies chiaroscuro. The figure as a subject lends itself particularly well to gestural brushwork.

The meaning of the figure can be expressed through the cultural references of the colours, the shading and painterly expressivity the student uses.

Think carefully about the placement of the figure on the canvas especially the relationship between size and scale,

Choose the sizes of your brushes in terms of the size of the image and the canvas.
Build up your picture plane layer by layer by initially using thin paint (add water in your acrylic),
Explore various techniques of paint handling and colour mixing to develop atmosphere, volume and the transition from light to dark,

Use the dramatic transitions of dark to light for the background in order to render the sources of light that falls on the figure.

Consider the colour of the light and its effect on the colours of the figure. For instance, the colour and intensity of candle light is very different than that of a spotlight

Your consideration of the background for your figures becomes important for providing the context and expressive mood. It could also be used to set up a tension, narration, dialogue with the figure.

Studies:
Share on Zoom with your instructor and class mates three studies of 11” X 8” for this project with a plan for your colour palette.

Take picture of a friend or use a full figure you have found online or in a magazine as your model
Grid the source image and the canvas with squares and establish the same image ratio for the source image and the canvas as a way of maintaining proportions.

Experiment with different lights sources for structuring the environment surrounding the figure

Consider the mood that you would like to give to your figure and the atmosphere you attribute to the background (joy, sadness, anxiety, anger, loss)

Materials:
Acrylic on canvas, 40” X 36”
References: Shelley Adler, Michael Armitage, Peter Doig, Eric Fischl, Alice Neel, Elizabeth Peyton, Janet Werner.

Project 4, Construct, Deconstruct, Reconstruct Nature
Considerations:
The student can choose any subject for this project but the subject should be simple and singular. Objects that have a strong graphic quality are particularly well suited to this project for instance, a car, a tree, a building, a tool or a chair.
Transfer the drawing of your composition onto the canvas,
Remix your canvases in order to create a new composition,
Connect disparate elements of your initial composition to develop new connections and transitions from one canvas to the next,
Articulate an attraction between the fragmented and dispersed elements. In this sense, the paintings of cubism offer an interesting model for the student. In order to connect your canvases consider the use of complementary colours and simultaneous contrast. Use your colours to bring your panels together.
Explore the foreground, middle ground and background.

Studies on paper:
Before starting your project take a picture of your subject or use a found image, cut it up into six pieces the same size and the same proportion in order to explore the collage technique that underlies the compositional challenges of this project. For your second study, proceed in a similar manner with a different image. Choose the strongest of the two as a model for the painting itself.

Materials:
Purchase a minimum of 6 small canvases of 10” X 12” set them up on two rows and start to map your composition.

References: Jennifer Bartlett, Tony Crag, Mary Heilmann, Ellsworth Kelly, Elizabeth Murray, Frank Stella, Ellsworth Kelly.

Course Bibliography
The following texts may be consulted to give you a better understanding of composition, formal elements, including colour and formal analysis.

ADDITIONAL INFORMATION
*Last date to drop a fall term (F) course without receiving a grade: November 06, 2020
Course Information for Students:
https://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust2012-.pdf?x58469
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provide 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://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.

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