COURSE CALENDAR DESCRIPTION

Examines the recent shift of the boundaries of abstraction and figuration in pictorial experience. In a series of painting, students create new relationships between abstraction and figuration by using the visual strategies of convergence, interference and mutation. Prerequisite: FA/VISA 1000 3.0; six credits from the FA/VISA 202x series of courses.

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INSTRUCTOR(S)

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

Course: FA/VISA 3024C 3.0 Painting: Shifting Abstraction
Term: Fall 2020 Course Director: Michel Daigneault, daigneau@yorku.ca
Course time and Location: Monday 1:30pm - 5:30pm
This course will be delivered synchronously every Monday on Zoom
Consultation with the professor by email

Expanded Course Description:
This course has been designed to allow students to explore a wide range of abstract approaches in painting. We will explore abstract painting modes and techniques such as expressionism, colour field, hard edge, the coding of colour, and shaped canvas to investigate their potential for creating new meaning. The students will be expected to reflect on the historical impulses of these different approaches as well as analyze how they can be reinvigorated in today’s context.

Periodic presentation of images on Zoom will be given to examine these different modes and techniques in the larger global context. Students will work on four projects in response to these pictorial strategies and will receive individual and group critiques as well as readings to help them situate their work in relation to contemporary practices.
Finally, these four projects have been designed to help students acquire a better understanding of the history of painting and how this visual vocabulary can be used by contemporary painters poetically, expressively and politically.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF
Understand historical and contemporary abstraction,
Examine formal elements, with an emphasis on the interactions of colour and composition,
Understand how to create spatial effects with colour and brush marks,
Explore different painting techniques and paint applications,
Explore different stylistic strategies,
Acquire a visual vocabulary needed to develop your own work.

GRADED ASSESSMENT

Four painting projects with their preparatory studies will be each evaluated for 20% of the final mark.
1- The Painterly Technique and the Expressive Subject: 20%
2- Hard Edge and its Multiple Uses: 20%
3- Beyond the White Canvas: 20%
4- The Interweaving of Formal and Narrative Threads; The Connotation and Denotation of Social Content: 20%
5- Attendance & Participation on weekly Zoom meeting: Participation 10%, personal development, 10%

This is a process-oriented course: participation on Zoom meeting is mandatory.
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.
Last date to drop this course without receiving a grade is Nov 6, 2020.

Week One - September 14 Introduction to the syllabus. Discussion of the projects, materials and the importance of preparatory studies, Evaluation and Grading, Explanation of course expectations in terms of attendance, work ethic and activities in and outside of the class.
1- The Painterly Technique and the Expressive Subject.
We will target a few examples of painterly painters in order to investigate how the loose and yet controlled manners of manipulating paint can translate speed, dynamism, conflict, vulnerability or emotion on the canvas. The thickness or thinness of the paint, the way of holding a brush, the brush stroke and the traces of addition and subtraction are the main aspects of paint application we associate with expressionism in the broad sense, of the term.
Choose a mid-sized canvas format (30” X 40”, DeSerres or Curry’s art store),
Choose either acrylic or oil paint,
Experiment the expressive vocabulary of abstraction: washes, types of brush strokes, splashing, gestural line, patterning or accumulation of painting accidents and choose one of these techniques as the base of your painting,
Start to put a few marks on your canvas then observe how chance accidents, accumulation and failure in an abstract field allow you to evoke events such as explosions and tornados or the forces of wind, gravity and water.

Week Two - September 21 First project in progress
Sharing your studies on Zoom
Questions and Answers about the project

Week Three - September 28 Zoom Crit of the first project including a period for comments from each student regarding the different challenges encountered during the exercise.

Introduction to the Second Project.
2- Hard Edge and its Multiple Uses
The hard edge technique is most often used to accentuate colour relationships, (for example close values) the equivalence of different planes and the fragmentation of the surface of a painting into smaller component areas. Recently, the hard edge technique has been reintroduced to explore the visual vocabulary of design specifically that of diagrams, linear perspective, floor and city plans. We will take this new direction as a model for this project.

Presentation of different examples of painters using hard edge.
References: Yves Gaucher, Peter Halley, Ellsworth Kelly, Rita Letendre, Guido Molinari, Shirley Kaneda, Julie Mehretu, Sarah Morris, Briget Reiley.
Choose a mid-size canvas format (36” X 40”)
Use acrylic paint
Masking tape at least 3/4 inch wide
Acrylic matte medium
Consider carefully the formal elements of composition, the width of the lines, the weight of each block of colour, etc.,
Consider superimposing the plans, attached them to create a complex network of lines,
Think of electrical wiring hydro grids, diagrams, architectural plans, and highway junctions as a model for this project, while considering colour as an expressive tool.

Week Four - October 5
Second project in progress
Students’ presentation on Zoom of their studies

Thanks Giving: October 12, no class

Week Five - October 19 Second Project in progress
Students’ presentation on Zoom of an artist of their choice

Week Six - October 26 Critique of the project on Zoom

Week Seven - November 2
Critique of the second project
Introduction to the third project supported by a presentation of images.
3- Beyond the White Canvas: Choose a printed surface such as a piece of fabric, a map, a diagram or a collage as a support for the painting that will stimulate you to interact with it by painting on it thereby transforming the original image.
During the 20th century, painters started to use existing images as a support for their painting. With the advent of the mass production of images and the subsequent understanding that the use or alteration of an existing image could be appropriated by the artist in the form of the readymade, some painters started to work on surfaces that were already invested with visual structures and significations. Instead of starting from scratch, painters have found that it is possible to keep some of references on the found surface while
reinvesting its signification.

References: Sigmar Polke, Gerard Richter, Richard, Elizabeth Murray, Jessica Stockholder, KOS(Tim Roland), Albert Oehlen, Lidia Dona, Jasper John, Fabiano Marcaccio, Bertrand Lavier, Ben Reeves, Jim Lambie and René Levi.

Consider a surface that has a strong and interesting pattern on it. The pattern could be abstract or figurative. For instance, two yards of heavy fabric that you can buy in a fabric store or find at home would work well. The other option is to glue on your canvas a large collage, a map or a poster that have enough visual qualities.

The goal of this project is to transform an existing support while you paint over and between the patterns, shapes and forms,

Consider how you can use and transform the element of the surface that you have chosen,

Consider how you can accentuate or alter the pattern of your surface with paint; how you can use the formal elements: contour, texture, shape, and volume,

Consider bridging and connecting with paint the existing elements, emphasizing or erasing some of them,

Choose either acrylic or oil paint for this project.

Week Eight - November 9 Third project in progress
Students’ presentation of their studies

Week Nine - November 16
First half of the session: Critique of Third Project
Introduction to the fourth project

4-The Interweaving of Formal and Narrative Threads; The Connotation and Denotation of Social Content
We will focus on one particular contemporary painting strategy for producing meaning that of using coded colours. Consider for instance, the social and industrial coding of the colours of flags, sports teams, and traffic signs as opposed to the poetic and traditional connotations of colours. We will also explore how colour marks the function of public spaces such as hospitals, discount food stores or high-end cosmetic counters.

The student will be expected to orchestrate the formal and narrative potential of these colours within an abstract space while considering the power relationship they suggest. The final project is also an opportunity for students to resume their understanding of the key issues discussed in this course.

References: Lydia Dona, Jack Goldstein, Peter Halley, Albert Oehlen, Beatriz Milhazes, Daniel Richter, Dana Schutz, Pat Steir, Jessica Stockholder, Richard Tuttle.

Choose a large canvas format,
Research coded colours and the spaces, patterns, lines and shapes associated with them,
Choose either acrylic or oil paint for this project,
Start to question the hierarchy of colour.

Week Ten - November 23 Work in Progress
Students’ presentation of their studies

Week Eleven - November 30
Fourth Project in progress
Students’ presentation of their studies

Week Twelve - December 7
Zoom Crit of the final project
A+ 9 Exceptional
A 8 Excellent
B+ 7 Very Good
B 6 Good
C+ 5 Competent
C 4 Fairly Competent
D+ 3 Passing
D 2 Barely Passing
E 1 Marginally Failing
F 0 Failing

Bibliography:
The following books and essays will be used as references during the course.
Laing Carol, “How Can We Speak to Painting,” C Magazine, Spring, #25 1990

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