Fall 2014

ART-102-01  ADVANCED PAINTING

Wednesdays 2:45pm – 6:00pm  Location: Cornelius Art Ctr, Room 001
Professor Andrew Mount  Email: alm16@stmarys-ca.edu
Phone: 315 440 5052 (mobile)  Office Hours: Weds 10am-12pm

MOODLE, EMAIL & COMMUNICATION:
I will post this syllabus, along with all announcements and assignments on Moodle (GaelLearn). I will also use Moodle to moderate discussions that are relevant to readings that are given out in class, or posted on Moodle. You are expected to check Moodle as well as your SMC email account routinely. If you have questions that can’t be answered during class time or if you cannot make my regular office hours, please email me and/or make an appointment to speak with me in conference. I am also giving you my personal telephone#, in the event of particularly urgent messages (no calls after 7PM). Please note that aspects of this syllabus are subject to change, and students will be alerted to such changes in due course.
OVERVIEW:

Painting has been with us for tens of thousands of years. The Lascaux Caves, in southern France - the most well known example of cave paintings - contain thousands of examples of the human drive to communicate through imagery. Whether the attempt was made to record the activities and landscape around the painters, or to convey a narrative is up for conjecture. But one irreducible fact remains: for at least 20,000 years, man has been painting for the purpose of communicating with other human beings.

This curious activity has held enormous power in the society we have developed since the Lascaux paintings were made, and today represents a significant portion of the trade and tourism income of most major cities.

What is painting for? What is painting within Art History? How has painting been described over the years? What are the connections between painting and other forms of image making? What happened to painting during the tech revolution? Why do people paint today? There are thousands of painters all busily working on making paintings of all types: representative, abstract, monumental and petit, with traditional and expanded materials and for a vast plethora of reasons. What is painting to you? Each person’s reading of any painting is quite subjective, but it can be so only up to a point - at which moment, the intention of the artist surfaces and directs the gaze of the viewer. Students in this course of study will pursue these and many other difficult questions that are aimed at raising your level of ability to constructively talk about painting and its history. Students in this class will come to terms with their own will to paint, and will answer questions that they will set for themselves, related to imagery, representation and justification in the light of history and theory.

LEARNING OUTCOMES:

• Augment existing Painting skills and knowledge of materials and applications of paint and surfaces.
• Further understand the subjects and objects of Painting, and their permutations through the wider arena of society that this form of art engages with.
• Acquire an in depth knowledge of the literature in the field of Painting and understand how this literature has been absorbed or rejected by artists.
• Promote, provoke and engage discussion, dialogue and debate about Painting and its theoretical background, in order to extend the efficacy of critical thinking within the course.
• Present a process of active, creative research related to Painting within the remit of the syllabus.
COURSE OBJECTIVES:

- Gain confidence of expression.
- Developing critiquing skills that they may/may not already have.
- Explore group dynamics.
- Develop visual diaries.
- Developing your own philosophy of making and a method of doing.
- Set high expectations and standards
- Become immersed and learn to appreciate the creative process
- Enact CREATIVE research

COURSE OUTLINE:

This course is aimed at developing students existing abilities and interest in painting. We will examine painting from a personal perspective and as an academic-historical subject. To this end, students will take on board issues brought to light through the readings distributed during the semester, and explore them via in-class critiques, along with Moodle-based discussions.

This course will combine seminar with studio time. We will discuss ideas brought up in readings and use processes of critique to evaluate the positions of the author and each other. Similarly, Students works will be critiqued in process and all students will have the opportunity to benefit from both sides of this process.

The course will include required readings and subsequent forum discussions using Moodle forums. The Moodle platform will be available for all students to share ideas, references and points of inspiration.

FORMAT:

Process:

This class is largely practical, and will involve students in studio work and homework (assigned at each class). There will also be introductions to contemporary painting concepts and processes given through mini lectures, illustrated with projections. Points of discussion will be introduced to the class through these presentations, and these will be continued within the readings you are assigned weekly – they will be made available to you via Moodle at the end of every class. The course is split into two sections: skills and concept. We will run through skills first, and keep developing these as we confront the arena of concept.
An important aspect of the course is continual practice. This is the reason why students will use a sketchbook/journal throughout the course.

**Sketchbook:**
The journal is useful in this course of study as it blends the diary and the sketchbook, allowing the student a free space to jot notes, write or quickly paste in an item that caught one's eye – and then (importantly) the ability to reflect on those things later on. Your journal will include your writing (responses to questions handed out, or to issues raised in class) drawing (doodles, visual note-taking, plans, sketches: research) and various ephemera that provokes reaction in you. Please note that your journal contributes to your grade, and is therefore an important part of this course.

** Homework:**
There will be weekly homework, which will be set every week. It will be related to the work we do in class, and from the outset will develop organically throughout the semester. Homework will include both creative work and readings and associated Moodle discussions.

**Academics:**
Students will be given readings throughout this course, and they are all required. I am observant of the contrast most students perceive between the creative arts and academic subjects, but the reality is that certainly today, artists read and discuss and argue art theory and history. It is an important part of your education as art students to accept and accommodate art’s history and theory. It is important to note that I do not expect you to all be fully conversant with such theory or history; gaining some comprehension of these areas is one of the outcomes of this course. Making a concerted effort in the aspect of the class is important, and will be supported through the routines of the classes. We will discuss readings via Moodle and in class.

**COURSE MATERIALS:**
As this is an advanced class, it is expected that students already have a good amount of familiarity with painting materials, and the practical need of painting as a research activity. Therefore, student will not be given a list of specific materials and tools to buy, (apart from the Sketchbooks) but will instead be expected to buy any and all materials they forecast they will use in this class. **REMEMBER:** being prepared is considered within your grade, so please view this as a responsibility. I offer this latitude to students in this class only because it is Advanced level and because in Painting, no two people are the same. I will buy
some materials for the class’ use in the studio, and we will discuss this in the coming weeks.

**SCHEDULE**

**SECTION 1: SKILLS- PHYSICAL AND TEMPORAL TOOLS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Sept 3rd</td>
<td>Starting positions: What have you done? What kind of art have you made? What art &amp; artists do you like? Where do you go for reference/inspiration/background/advice? Students will exhibit and discuss prior and current works. (See Moodle) Students begin this semester’s work with painting exercises.</td>
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<tr>
<td>Sept 10th</td>
<td>Compositions – We will investigate the practical methodology of compositing within a frame, and some of the ways artists have coped with the problems of composition, and reacted against it. (Critique and Studio class)</td>
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<td>Sept 17th</td>
<td>Space(s) (Critique and Studio class)</td>
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<td>Sept 24th</td>
<td>Light (Critique and Studio class)</td>
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<td>Oct 1st</td>
<td>Color (Critique and Studio class)</td>
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<tr>
<td>Oct 8th</td>
<td>Mid-Term Assignment handed out &amp; discussed. Materials (Critique and Studio class)</td>
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<td>Oct 15th</td>
<td>Studio time for Mid-Semester Project</td>
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**SECTION 2: CONCEPT - PERSONAL WORK**

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<tr>
<td>Oct 22nd</td>
<td>Restating positions: Looking back at the beginning of the semester, what have you gained in terms of your knowledge of painting? What is your subject now? How comfortable are you with your work now? What is your painting for? In this part of the semester, students will spend more time on their own work than exercises, and we will spend time discussing each others’ work in an open forum of exchange that will extend to Moodle. The following weeks will be described in more details closer to the actual date, and in appropriate time – this will be done at the end of each class and via Moodle.</td>
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<tr>
<td>Oct 29th</td>
<td>(Critique and Studio class)</td>
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<td>Nov 5th</td>
<td>(Critique and Studio class)</td>
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<tr>
<td>Nov 12th</td>
<td>(Critique and Studio class)</td>
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<td>Nov 19th</td>
<td>(Critique and Studio class)</td>
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**THANKSGIVINGS HOLIDAY NOVEMBER 26TH – 30th**

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<th>Date</th>
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<tr>
<td>Nov 26th</td>
<td>(Critique and Studio class)</td>
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<tr>
<td>Dec 3rd</td>
<td>Final projects handed in, exhibited and discussed.</td>
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GRADING

Every element of the class requirements will be discussed with the class to ensure everyone is aware of the needs of the work, along with the dates and deadlines.

<table>
<thead>
<tr>
<th>In Class drawings</th>
<th>15%</th>
<th>Exercises based, developing specific skills</th>
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<tbody>
<tr>
<td>Homework (10 Drawings)</td>
<td>20%</td>
<td>Given weekly, aimed at using elements from class that week, and/or in combination with prior weeks, as appropriate.</td>
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<tr>
<td>Mid Semester Assignment</td>
<td>20%</td>
<td>Hand-outs will explain this assignment in detail, and will be given with plenty of time for completion.</td>
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<tr>
<td>End of Semester Assignment</td>
<td>20%</td>
<td>Hand-outs will explain this assignment in detail, and will be given with plenty of time for completion.</td>
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<tr>
<td>Journal</td>
<td>15%</td>
<td>Journal use should be continual, at least once a day. They are handed in when requested.</td>
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<tr>
<td>Critique &amp; Participation</td>
<td>10%</td>
<td>An important feature of this class, and your development as an artist is the ability to talk about your or someone else’s artwork cogently and confidently. There will be class time for this element every time we meet.</td>
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GRADING RUBRIC

This grading rubric is based on the following five criteria:

1. **Aim**: Clarity of subject matter and concept.
2. **Organization and Development**: Effective use of the formal constraints and strengths of the medium/media employed (whether 2D, 3D, time-based, or interactive) with meaningful variation and complexity in space &/or time.
3. **Method**: Clear and coherent aesthetic approach (method) to working with chosen materials, with effective integration of form and content conceptually.
4. **Communication**: Concept conveyed with an effective sense of audience appropriate to the concept.
5. **Technique**: Effective use of artistic (and software) techniques in the service of the concept.

**< The A Assignment >**
The A assignment is outstanding and excels in meeting all criteria. The piece demonstrates exceptional initiative in working well beyond the basic requirements of the assignment.

| Aim | The A assignment shows a fully-developed engagement with the focal subject matter and expresses a clear and compelling concept in an aesthetic language. The concept is explored in significant depth, and the work takes on a high degree of intellectual and artistic challenge. |
| Organization and Development | The A assignment explores a concept with outstanding aesthetic organization, based in the formal constraints of the |
chosen medium. The A assignment’s aesthetic structure demonstrates a strong and meaningful variation and complexity in space &/or time.

**Method:**
The A assignment clearly adopts an aesthetic approach to working with the chosen materials with outstanding conceptual integration of form and content.

**Communication:**
The A assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

**Technique:**
The A assignment demonstrates notably good technique with the chosen medium in the service of the concept.

**< The B Assignment >**
The B assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates some initiative in working beyond the basic requirements of the assignment.

**Aim:**
The B assignment establishes and shows engagement with the focal subject matter and expresses a discernible concept in an aesthetic language. The concept is explored in some depth, and the work takes on some intellectual and artistic challenge.

**Organization and Development:**
The B assignment expresses and explores a concept with good aesthetic organization, based in the formal constraints of the chosen medium. The B assignment presents clear and coherent aesthetic structure with meaningful variation and complexity in space &/or time.

**Method:**
The B assignment clearly adopts an aesthetic approach to working with the chosen materials with effective conceptual integration of form and content.

**Communication:**
The B assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

**Technique:**
The B assignment demonstrates notably good technique with the chosen medium in the service of the concept.

**< The C Assignment >**
The C assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates little or no initiative in working beyond the basic requirements of the assignment.

**Aim:**
The C assignment establishes a focal subject matter and expresses a discernible concept in an aesthetic language. The concept, however, may not go beyond an apparent or summary presentation of the subject and may not take on a significant intellectual and artistic challenge.

**Organization and Development:**
The C assignment expresses a concept; however, this expression may not develop the concept with a strong aesthetic organization, based in the formal constraints of the chosen medium. The C assignment presents aesthetic structure; however, it may do so formulaically or mechanically and without meaningful variation and complexity in space &/or time.

**Method:**
The C assignment clearly adopts an aesthetic approach to working with the chosen materials but with minimally effective integration of form and content conceptually.

**Communication:**
The C assignment expresses its concept clearly; however the expression may not develop a fully effective sense of audience appropriate to the concept.
| Technique: | The C assignment demonstrates satisfactory technique with the chosen medium in the service of the concept. |
|< The D Assignment > | The D assignment is deficient in one of the five criteria. |
| Aim: | The D assignment lacks a clear subject matter and/or does not express a discernible concept in an aesthetic language. |
| Organization and Development: | The D assignment does not develop a concept with adequate aesthetic organization, based in the formal constraints of the chosen medium, lacking meaningful variation and complexity in space &/or time. |
| Method: | The D assignment does not adopt a clear aesthetic approach to working with the chosen materials and shows no integration of form and content conceptually. |
| Communication: | The D assignment does not express its concept with clarity or with adequate sense of audience appropriate to the concept. |
| Technique: | The D assignment demonstrates overall ineffective technique with the chosen medium. |
|< The F Assignment > | The F assignment is deficient in two or more of the five criteria noted above. |

**ACADEMIC HONOR CODE**

Students are expected to abide by the Student Honor Code, found in the SMC Student Handbook and Student Code of Conduct. Saint Mary’s College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information, please consult the Student Handbook at [http://www.stmarys-ca.edu/your-safety-resources/student-handbook](http://www.stmarys-ca.edu/your-safety-resources/student-handbook) [for traditional undergraduate students] or [http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook](http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook) [for graduate and professional students].

**LIBRARY RESOURCES**

Reference/Information assistance is available at the Reference Desk, by phone (925) 631-4624, text message at (925) 235-4762 or Chat( IM). Check the Library’s “Ask Us” link for details: [http://www.stmarys-ca.edu/library/ask-us](http://www.stmarys-ca.edu/library/ask-us).

Extended assistance by appointment is also available with your librarian subject specialist. The subject specialist for [Art / Modern Languages] is Elise Wong, yw3@stmarys-ca.edu. Phone: (925) 631-4661.
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SERVICES FOR STUDENTS WITH DISABILITIES
Services and reasonable accommodations are available to students with physical or mental impairments or conditions that qualify as a disability and which impede the equal opportunity to participate with other students at Saint Mary's College of California. Verification of a disability, its nature and the appropriateness of the requested accommodation in relation to the disability either through a personal physician, a licensed learning specialist, or a licensed and credentialed mental health professional must be submitted to Saint Mary's 504 Coordinator, located at Academic Advising and Achievement Services Office in De La Salle Hall.

FREE WRITING ADVISING AT CWAC: CENTER FOR WRITING ACROSS THE CURRICULUM

Writers of all disciplines and levels, undergraduate and graduate, are invited to drop in or make appointments for one-on-one sessions with Writing Advisers – in Dante 202 or via Skype screen-sharing.

5-8 p.m. Sunday; 12-7 p.m. Monday; and 12-8 p.m. Tuesday through Thursday. (925) 631-4684.
http://www.stmarys-ca.edu/center-for-writing-across-the-curriculum

Writers should bring their assignments, texts, and notes. Through collaborative discussion, Advisers guide their peers toward expressing ideas clearly and revising their own papers, always weighing audience and purpose. Writers visit CWAC to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. Writers may discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.