

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2015**  
**SART\*4230-01**  
**SPECIAL TOPICS IN PAINTING & DRAWING**  
**TOPIC: WORKS ON PAPER**



**INSTRUCTOR:** Jessica Groome  
**TIME:** Tuesday & Thursday, 7:00 – 9:50pm  
**LOCATION:** Alexander Hall, Rm. 282  
**OFFICE:** Alexander Hall, Rm 285  
**PHONE:** Ext 52990  
**EMAIL:** TBA  
**OFFICE HOURS:** By Appointment or Tuesdays 6:00 – 7:00

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**CALENDAR DESCRIPTION**

***Prerequisite(s):*** SART\*3200 or SART\* 3090

***Restriction(s):*** Registration is limited to students registered in Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

**COURSE DESCRIPTION:**

In this course, paper will be the platform for experimentation, process and concept development for students of drawing and painting. Paper occupies a unique position because of its material qualities; it is highly diverse, spontaneous, delicate and transformative. In the spirit of investigation and curiosity, students will be lead through a series of projects, complemented by presentations, critiques, discussions and readings. We will look closely at modern and contemporary artists, works and practices in order to discover how paper can be used as a tool for generating ideas and works within both painting and drawing.

***NOTE: This is a 0.5 credit course. Each week, students are expected to spend approximately 4-6 hours outside of class on related course work.***

**LEARNING OUTCOMES:**

In this course students will:

- Use paper to be prolific, fearless and adventurous
- Explore a variety of approaches to drawing and painting using paper
- Become familiar with the artists, methods and terminology discussed within the projects, presentations and readings
- Cultivate independent interests and ways of working
- Gain experience speaking and writing about work

## **ASSIGNMENTS:**

### **Provisional Paper**

In the 2009 *Art in America* article entitled “Provisional Painting,” Raphael Rubinstein locates provisional themes among a group of artists including Richard Tuttle, Raoul De Keyser, Mary Heilmann and Michael Krebber. The provisional sensibility is aligned with terms like makeshift, casual, tentative, unfinished, modest, anti-heroic, slapdash, amateur, naive, clumsy, awkward, hasty, sketchy, impatient, nonchalant and crude. Paper, often considered the underdog of artist materials, is inherently tied to provisionality. Therefore, it is a fitting medium for working with this motif.

Based on Rubinstein’s article, students will use paper to further explore the term “provisional” in order to make a minimum of 5 works.

Reading: Rubinstein, Raphael. “Provisional Painting.” *Art in America*. May 4, 2009. Web.

### **Paper and the Written Word**

Text has played a major role within the history of art over the past century from the early collages of Pablo Picasso, to the florescent works of Martin Creed. Paper and the written word have a long-standing and fundamental relationship. Text can be as intimate as the pages of a book or as iconic as the Hollywood sign.

Drawing from a range of sources, (art historical, found objects etc.) students will conduct research individually in order to formulate their own text-based project using paper.

Reading: Selby, Aimee, David Beech. “Turning the Whole Thing Around: Text Art Today.” *Art and Text*. London, UK: Black Dog Publishing Limited, 2009. Print.

### **Paper Installation**

In 1946, Henri Matisse began making large-scale wall works using scissors, pins and painted paper. In the years that followed until his death, Matisse created over 200 floor-to-ceiling paper installations responding to the architectural surroundings of his studio and living space. Matisse’s late paper cut-outs paved the way for the next generation of artists working with installation, site-specificity and wall works.

Students will use paper to create large-scale immersive installations, and may choose to work individually or in small groups.

Reading: Buchberg, Karl, Nicholas Cullinan, Jodi Hauptman, Nicholas Serota. “The Studio as Site and Subject.” *Henri Matisse The Cut-Outs*. New York, NY: The Museum of Modern Art, 2014. Print.

### **Final Project**

The final project will consist of three components:

1. Students will design their own independent project expanding upon themes, practices and ideas from throughout the semester. This project is open for students to work

freely, however, paper must play a central roll. The project could result in one or multiple final works, but either way, there must be supporting studies and research. Students are expected to be ambitious, thoughtful and inventive when planning their projects.

2. Students will write a 300-500 word statement about their project.
3. Students will present their project as a component of the final critique with a short 5-8 minute presentation.

### **METHOD OF EVALUATION:**

Provisional Paper.....	20%
Paper and the Written Word.....	20%
Paper Installation.....	20%
Final Project (including statement + presentation).....	30%
Participation.....	10%

### **Students will be evaluated on their:**

- Commitment to discovery and challenging themselves
- Openness to new ideas and criticism
- Use of class time
- Contribution to critiques and generosity with peers
- Risk taking
- Energy, effort and engagement

### **LAB FEES:**

A compulsory materials fee of \$40.00 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

### **Items Provided by Lab Fee:**

- Eco-House odourless thinner
- Gesso (1 litre per person)
- Paper (a limited amount for studies, research and experimentation; specifics to be determined)

### **Items Provided by The Student:**

Students will be required to purchase different kinds of paper in accordance with each project. Students will also choose their own drawing and painting materials in relation to each assignment at their discretion. Materials and types of paper will be continuously discussed in detail throughout the semester.

There are some important basic materials students should have at all times. Students will purchase an inexpensive box, such as a Rubbermaid container, to create a base-kit of key materials. Students are expected to always bring their base-kit to class.

**The following are suggestions for the base-kit:**

(Please adapt this list to meet your specific needs.)

- Masking tape
- Scotch tape
- Painter's tape
- Glue (glue sticks, gel medium, book-binding glue etc.)
- Thumbtacks/pins
- Scissors
- Utility knife (large blade for heavy-duty cutting)
- Craft knife (small blade for precision cutting)
- Pencils
- Pencil sharpener
- Pens
- Notebook/sketchbook
- Erasers
- Ruler
- Rags
- Paintbrushes (a variety, to be discussed)
- Gloves or liquid gloves
- Mediums (oil or acrylic, to be discussed)
- Palette (glass, waxed paper as needed)
- Palette knives (a variety of widths and sizes both plastic and metal)
- An assortment of recycled containers (for water, ink and paint mixing)
- Glass jars with lids (for solvents, as needed)
- Paint (oil, acrylic, gouache, watercolor as needed)
- Drawing materials (ink, chalk, charcoal, pencil crayons, conté, oil pastels etc. as needed)

**PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student”. All supplies are to be paid for using Lab Fee monies. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall, Rm. 201) immediately.**

**ALEXANDER HALL ACCESS:**

To access the studio after hours, students will need to get their student cards activated as swipe cards (see Robin in Zavitz 204 after the first week of classes). You will require your

student ID card, your course code and section number. **NOTE:** it will take at least 24 hours for your card to become active.

## **GENERAL INFORMATION FOR THE STUDENT**

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### **E-MAIL COMMUNICATION**

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the university and its students. Instructors or their delegates have no obligation to contact students outside of the classroom by any means other than e-mail.

### **WHEN YOU CANNOT MEET A COURSE REQUIREMENT**

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor in writing with your name, ID#, and e-mail contact. Where possible, this should be done in advance of the missed work or event, but otherwise, just as soon as possible after the due date, and certainly no longer than one week later. **NOTE:** if appropriate documentation of your inability to meet that in-course requirement is necessary, the course instructor will request it of you. Such documentation will rarely be required for course components representing less than 10% of the course grade. Such documentation will be required, however, for Academic Consideration for missed end-of-term work and/or missed final examinations. See the Undergraduate Calendar for information on regulations and procedures for Academic Consideration.

### **COPIES OF OUT-OF-CLASS ASSIGNMENTS**

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### **ACADEMIC MISCONDUCT**

The University of Guelph is committed to upholding the highest standards of academic integrity and enjoins all members of the University community - faculty, staff, and students - to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. The University of Guelph takes a serious view of academic misconduct, and it is your responsibility as a student to be aware of and to abide by the University's policy. Included in the definition of academic misconduct are such activities as cheating on examinations, plagiarism, misrepresentation, and submitting the same material in two different courses without written permission from the relevant instructors. To better understand your responsibilities, read the Undergraduate Calendar. For a statement of Students' Academic Responsibilities; also read the full Academic Misconduct Policy. You are also advised to make use of the resources available through the Learning Commons and to discuss any questions you may have with your course instructor, TA, or academic counsellor.

Instructors have the right to use software to aid in the detection of plagiarism or copying and to examine students orally on submitted work. For students found guilty of academic

misconduct, serious penalties, up to and including suspension or expulsion, can be imposed. Hurried or careless submission of work does not exonerate students of responsibility for ensuring the academic integrity of their work. Similarly, students who find themselves unable to meet course requirements by the deadlines or criteria expected because of medical, psychological or compassionate circumstances should review the university's regulations and procedures for Academic Consideration in the Calendar and discuss their situation with the instructor and/or the program counsellor or other academic counsellor as appropriate.

### **SUBMISSION AND RETURN OF TERM ASSIGNMENTS**

Be sure to keep paper copies of all out-of-class work. You may be asked to resubmit it at any time. All course assignments must be submitted directly to the instructor (not to office staff) by the deadline indicated. Assignments will be returned during class time or can be picked up directly from the instructor.

### **REQUESTING DEFERRAL CONSIDERATION**

Students who are unable to meet their final course assignments or write a final examination, and who wish to be considered for deferred privilege, must apply directly through their academic program counsellor (for example, students in the B.A. program should go to Room 130 MacKinnon or call Ext. 52140).

### **ACADEMIC ACCOMMODATION OF RELIGIOUS OBLIGATIONS**

Students who experience a conflict between a religious obligation and scheduled test, midterm examination, requirements to attend class, or the final examination in a course must submit a request for alternative arrangements to the instructor of the course within two weeks of the distribution of the course outline, according to current university guidelines. Students may submit the request directly to the instructor, or they may consult their program counsellor, who will get in touch with the instructor. The type of accommodation granted will vary according to the nature, weight, and timing of the work for which the accommodation is sought. The instructor will accommodate such requests, provided that they are received within the prescribed time frame, so that students will suffer no academic disadvantage because of a conflict with a religious obligation.

### **RECORDING OF MATERIALS**

Presentations in relation to course work – including lectures – cannot be recorded in any electronic media without the permission of the presenter.