

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2015
SART*4240-01
PAINTING IV



INSTRUCTOR: Monica Tap
TIME: Mondays and Wednesdays 2:30-5:20pm
LOCATION: Axelrod Building, Rm. 282
OFFICE: Zavitz Hall, Rm. 405
PHONE: ext. 56854
EMAIL: mtap@uoguelph.ca
OFFICE TIME: Mondays and Wednesdays 10:15am-11:15am or by appointment.

CALENDAR DESCRIPTION:

This course offers advanced investigations into the theory and practice of painting, with strong emphasis on the development of a critically informed and engaged individual practice.

Prerequisite(s): SART*4200 or SART *4230

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

COURSE DESCRIPTION:

Painting IV is a senior level course that aims to prepare you for independent practice. The objectives of this course are:

- to assist you to develop an independent body of work based on your interests and your knowledge of contemporary painting practices
- to foster an understanding of both the historical and contemporary critical contexts for the work
- to create a studio-class community of informed, critical, interested and supportive peers.
- to further develop your ability to critically 'read' not only your own work, but also that of your colleagues in the class. To develop rigour in critiques and, through class interaction, to foster conversation, support and enthusiasm for art making.
- To develop written texts in support of your work.
- To train you to document your work in a manner suitable to grant or gallery submissions.

Presentations, readings, gallery visits, and in-class critiques of projects, (completed and in progress), will provide a forum to challenge and develop critical and conceptual skills. Individual discussion and group critiques will be a regular feature of this class. Students are expected to attend visiting artist talks on campus and are strongly encouraged to travel to Toronto to see relevant exhibitions. One class trip will be organized during the semester.

NOTE: This is a 1.0 credit course. Each week, students are expected to spend approximately 10-12 hours outside of class on related course work, in addition to the six hours in class.

Painting IV Learning Outcomes (aligned to University Learning Outcomes)

· Critical and Creative Thinking

- Students will demonstrate the ability to critically discuss and position their work relative to historic and contemporary examples.
- Creative and critical thinking is fundamental to the development of their independent research and art practices.

· Literacy

- Written work will assist the student to articulate their research and to critically examine publications in the field (exhibitions) as well as to position their research in field-specific forms (artist statement, grant application)
- Students will prepare for IRL discussion of critical and theoretical texts through engagement with each other and the professor in an online discussion board.
- Students will develop an understanding of critical and theoretical texts central to contemporary art.

· Global Understanding

- Students will encounter critical texts and examples of contemporary art practices that are diverse, international and speaking from a wide range of positions and viewpoints.

· Communicating

- Students will be required to speak with intelligence and insight about their own practices as well as to respond to the work of their peers.

· Professional and Ethical Behaviour

- Shared studios depend upon the professional, respectful and ethical behavior of all its participants.
- Students must demonstrate professionalism and diligence in maintaining an active studio research program outside of class hours.
- Students are responsible for the order and maintenance of their allocated studio space and to return it to pristine condition at the end of the semester.

Additional Course-specific Learning Outcomes:

- Students will complete an independent research project/ body of work in alignment with their own interests.
- By organizing an end of semester exhibition at the Boarding House Gallery, students will gain experience in collaborative project organization and all aspects of exhibition design, preparing works for exhibition, shipping, installation, publicity, opening receptions and exhibition management.

COURSE REQUIREMENTS:

- 1) One initial, quick assignment: Review/Reuse/Recycle
- 2) Written proposal for independent body of work, in the form of a grant application.
- 3) An independent body of work will be developed in consultation with the instructor.
- 4) Graded written work:
 - a. artist's statement (in conjunction with final critique) Alternative: exhibition review
 - b. exhibition review based on work encountered on the mandatory field trip to Toronto galleries.
- 5) The classroom is a research community of which each student is expected to be an active and constructively responsible member. Students will have their research materials (text and images)

available for group and individual discussion. You will be asked to do a brief (5-10 minute) presentation about your work and ideas to the class at the beginning of the semester.

- 6) Painting projects and assignments must be completed in time for scheduled deadlines including class group critiques. Weekly progress is expected. Cramming for midterm or final critiques is strongly discouraged.
- 7) Time commitment: You can expect to spend a minimum 10-12 hours per week working outside of class time on this course. (A .5 credit studio/ lab course = 6 hours in class and 6 hours out of class time for a total of 12 hours per week. A 1.0 credit class could therefore legitimately expect students to devote up to 24 hours per week to it.)
- 8) Prompt, regular attendance. You should be prepared to work in class. It is best to arrive early, given the limited time of studio classes. Your participation mark will be determined by your evident commitment to the class and your colleagues, which is, naturally, dependent upon your presence.

METHOD OF EVALUATION:

Evaluation occurs on an ongoing basis and is ultimately based on cumulative achievement. You can expect regular feedback on your work through weekly studio visits.

Your engagement with critical issues and your commitment to the experimentation and development of your work will factor into the evaluation process.

Painting projects will be reviewed as they progress through regular individual meetings and through two major critiques when works should be completed for consideration.

Painting Assignments..... 75%

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| 5% | Review/Reuse/Recycle | DUE: January 14, 2015 |
| 30% | Midterm Critique | DUE: February 23 and 25, 2015 |
| 40% | Final Critique | DUE: March 30 and April 1, 2015 |

Written component:..... 10%

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| 5% | Artist Statement | draft due: February 23 | DUE: March 9, 2015 |
| 5% | Exhibition Review | | DUE: March 25, 2015 |

Constructive participation in class, including critiques and discussion: 15%

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| 5% | Discussion board participation in response to assigned readings (5) |
| 10% | Participation in critiques, studio visits with peers, in-class discussions |

Note: Midterm and final critiques are the equivalent of written examinations. Attendance is mandatory (unless very ill, in which case a doctor's note is advised).

Late submissions (written or artwork) will be docked 5% per day.

LAB FEES:

A compulsory materials fee of \$35.00 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.**

Lab fees will be used for

- Eco House Neutral Thinner
- at least one field trip in aid of the Exhibition review assignment.
The date of the field trip will be determined once gallery exhibition schedules are announced. The trip will be on a Saturday (10am-7pm).

REQUIRED MATERIALS:

Materials will vary for each student in accordance with their work plans. Eco House Neutral Thinner is the only solvent allowed in the studio.

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SAFETY:

Safety in the studio is a priority at all times. In order to ensure the safety of all participants, the safety procedures/guidelines provided by the instructor must be followed. It is your responsibility to attend any safety orientation that is provided. It is imperative that students follow all health and safety procedures and always use the appropriate safety equipment. If you are unsure of the proper use or maintenance of equipment, or if you note any faults in the functioning of the equipment, check with the studio technician or an instructor.

Students must clean up after themselves at the end of each class. Group clean-ups are integral aspects of the course expectations.

ALEXANDER BUILDING 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.

Notes on the double-weighted capstone course

As a capstone studio course, the focus in Painting IV is upon the development of an informed and intelligent body of independent work.

An independent studio practice is commonly nourished by a number of factors, including regular time in the studio, a community of supportive peers, intelligent feedback, critical reflection, and a connection to the larger discourse.

In his introduction to Vitamin P, critic Barry Schwabsky clearly establishes the importance of the latter point to a contemporary practice:

Contemporary painting retains from its Modernist and Conceptualist background the belief that every artist's work should stake out a position—that a painting is not only a painting but also the representation of an idea about painting.

In an age when painting is as often as not a hybrid or ironic medium, understanding the critical and theoretical environment in which we work is essential. I hope that you will find the readings selected for this course helpful in this regard, and that you will find yourself excited to explore further.

In this course, we will endeavor together to realize an optimum studio environment, one that simultaneously nurtures and challenges the developing practices of each of its members.

My job will be to facilitate your work as best as I can through offering regular and clear feedback, and in assisting you to create an environment in which you and your work will thrive. To that end I offer the readings and lectures, professional workshops, a field trip and regular studio visits.

As independent practitioners this semester, your job is to set your own projects, commit considerable and regular time to your practice, to be open to challenges and voracious in your appetite for that which will best feed your work. You will, in many ways, be teaching yourselves while assisting each other, and as such, preparing yourselves to continue to flourish after you graduate.