

AVT 496/599- Approaching Painting in the Art Room

Tuesday 5-7:40 pm Rm. 2044 3 credits

August 29 –December 12th- Fall 2017

Instructor: Mary Del Popolo

Cell: 202-288-9447-Urgent Only/Text Only

School of Art: Office Rm. 2006

Office Hours: by appointment, scheduled by email.

I. Course Description

Through studio practice, museum experience, research and readings in-service and pre-service art teachers will increase their knowledge of painting by strengthening their traditional painting skills, together with expanding one's definition thru embracing new conceptions of what constitutes a painting and even paint itself. Student will gain a greater understanding through an in-depth investigation of how this media is interpreted and defined in the course of its historical evolution into the art of 20th and 21st contemporary art. These experiences are designed to further enrich their painting practice through an exploration of varied methodologies *and conceptual ideation with the intent of reinforcing one's personal connection to artmaking whilst fortify ones' commitment towards enriching their classroom practices in role as artists/teachers.*

II. Course Goals

This course provides prospective and current art teachers the opportunity to experience the media of paint through an in-depth investigation of what defines its portrayal by pondering the question *what is a painting?* To reinforce our experience of *what is a painting* and its important place in the rich history of art, a greater understanding of the of artists' and art movements contribution in advancing its development will occur through art making and investigative learning activities in both individually and in collaboration with the goal of expanding skills and learning new methods to increase their knowledge base to enrich their teaching repertoire. As a result of participating in this course, the goals are two-fold to investigate how one defines *painting as media* in concert with lesson ideation as inspired by *contemporary art and artists as facilitators.*

III. Course Objectives

Media Experience

As a result of participating in this course, students will expand artistic abilities and bolster confidence through explorations recorded in their Artist Journal in preparation for studio assignments to further develop procedural abilities along conceptual ideation leading to meaningful visual imagery by means of the follow activities:

- produce an DIY Artist Media Journal to record a wide range of media experiments and experiences.
- experiment with ‘painting media through exploration encounters’ to include dry and wet media, collage and encaustics along with other ways to paint through non-traditional means expanding the interpretation of mixed media
- enhance skills of unfamiliar new art media and materials with a focus on method proficiency honing in on areas that need remediation and increased dexterity.
- expand current knowledge and skill through practice, students will approach studio problems that focus on *meaning* and *relevance* through traditional and contemporary art practice.
- carryout by-weekly in-class/journal prompts both pictorially and through written responses.
- employ variety of painting media and methods for both traditional for growth improvement and non-traditional for enhancement and advancement.
- experience paint studio concepts based on the media exploration as a jumping off point toward art problems.
- produce personal art work for a final portfolio based as models for inspiration that provide enrichment to the creative process, balancing one’s individual uniqueness a generating a connection to both past and current trends.
- execute innovative art making through the engagement in meaningful art making practices to smooth the progress of discovering once personal voice.

Contemporary Art and Artists as Facilitators:

Through readings and research an integral component of this course will studio and lesson ideation and development. This will occur by the following means.

- integrate postmodernist principals in the teaching of art as expounded by the renowned art educator Olivia Gude as established in her article, *Postmodern Principals, in Search of 21st Century Art Education* in response to the need of meaning full connection and personal relevance to our student learning.
- investigate the PBS Art 21 series to select an artist based on a ‘enduring idea’ in order to uncover your ‘artist structure’ as a vehicle to uncover one’s personal voice. Create a visual artistic response to ones’ findings.
- incorporate the Getty Museums, ‘Open Studio’ program to constructed an art lesson generated by contemporary artists that is designed to reflects the world in which our students live in. In collaboration with another student, produce a ‘visual solution’ base on these contemporary precepts
- discover the means of encouraging individual creativity expressed by art educator author, George Szekely, *Encouraging Creativity in Art Lessons* and the importance of you as an Artist/Teacher to discover why I teach and make art?

III. Course Overview

This course will consist of studio experiences that will include of weekly in-class media experimentation and exploration of a range of media and methods to will be comprised of paint media traditional and non-traditional. These media explorations be will recorded in a personally constructed handmade artists journal. Painting approaches and processes to be explored are finger painting (for adults), painterly printing mono printing, collage with paint media, *encaustics, painting with wax, non- traditional painting and an introduction to painting and technology*. By weekly prompt will accompany most media. The course will end with a collaborative experience. Presentation and discussions on each art media and methods to include their historical context will accompany will fortify the learning experience.

IV. Course Structure

A. Studio Experience:

- Studio structure consist of journal prompt's, media explorations and studio problems. Demo of varied media and process will occur at the introduction of each art form. Other learning components are to include lecture and discussion of the topic at hand. The class time will mainly be working on media exploration in AMJ (Artist Media Journal) and studio assignments. In preparation of each media/concept, handouts and supplemental materials will be provided where deemed apropos. Assigned studio problems will be started in class and completed at home. Research using the web, literature, and video are included to offer support and enrichment of the prevailing ideas. Class will stop at 7:45 pm for clean-up. At that time student will to clean up and put artwork away in flat files. A 10-minute break is at 6:30 pm.

B. Contemporary Art and Artists as Facilitators:

In order enhance future art teaching practice there will be two endeavors that student will engage to enrich they experience with Contemporary Art.

They are the following.

- Using the *PBS Art 21 Contemporary Artist* Series, preservice and in-service artist/teaches will select an artist based on a personal connection to the works to an '*enduring idea*' to define your '*artist structure*' (both concepts defined by Marilyn Stewart) as the vehicle to uncover one's personal artistic voice. The result will be a visual response to that intersection. Media TBD by student.
- Employing the *Getty Museums, 'Open Studio' program* originated by artist Mark Bradford, to employ contemporary artist in the construct of art lessons designed to reflects the '*world we live in*'. In collaboration with another student, you will produce a '*visual solution*' based on these contemporary precepts.

V. Saturday, November ???- TBD

Off Campus Excursions: TBC Saturday in November TBC Hirshhorn Museum Wash, DC Participate in activities involved in Mark Bradford, the recipient of the *USA 2017 Venice Biennale*, will be at the Cyclorama, creating *Grant's Charge*.

Link: <http://newsdesk.si.edu/releases/hirshhorn-s-new-mark-bradford-commission-inspired-historic-gettysburg-masterpiece>

Description of the Bradford Exhibition

*Internationally renowned artist Mark Bradford will unveil a commissioned "cyclorama" of new **site-specific** paintings at the Smithsonian's Hirshhorn Museum and Sculpture Garden Nov. 8. On view for a full year, Bradford's monumental installation, "Pickett's Charge," will be the artist's first solo exhibition in Washington, D.C. The eight-works comprising the commission, each more than 45 feet long, will encircle the entire third floor, using the museum's distinctive circular architecture to create a 360-degree panoramic experience that extends nearly 400 linear feet.*

V. Course Content with Point Distribution

A. Artist Media Journal (AMJ) (25%): A DIY handmade media journey AMJ (Artist Media Journal) will be constructed AT HOME for the as a record of exploration of media exercises & methods, to include studio assignments. In preparation of each media/concept, handouts and supplemental materials will be provided where deemed apropos. *The AMJ journal is to be present at **each** class.*

B. Studio Assignments: (25%) Studio assignments and activities will accompany selected media. They will be worked on in class and completed at home. The 1st assignment is to construct a visual, *Artist/Teacher Identity Map* (along the same lines as the maps produced in 605) Instructions for each assignment will provided in class. The list of these assignment will be available in the next two weeks.

C. Prompts: (20%) A series of **bi-weekly** engagement activities will **accompany a select media, method or concept**. There intended is to be a 'provocateur' to facilitate a deeper investigating of the topic or concept at hand.

D. Outside Learning Assignments (20%)Contemporary Art and Artists as Facilitators: In order enhance future art teaching practice there will be two endeavors that student will engage to enrich they experience with Contemporary Art. **SEE IV**

E. Class Participation (10%)

Although this is mainly a studio class, participation in the class critiques, discussions on outside assignments such as the readings and research, is an integral part of your learning experience reflection to your commitment as an artist and teacher. By contributing your ideas and opinion, it demonstrates your dedication to pursue further knowledge that will enhance your growth as an artist/teacher, especially evident during the critique process. Your active involvement, to display well thought-out and constructive analysis of a student's work, is a critical component of this course and a substantial part of your evaluation. Development of these skills will make an important contribution to the assessment of your student's work as well as your studio practice. **Each student is required to fully participate.**

VI. Materials Supply List- Per Media & Topic

NOTE: All the main materials* have been ordered and will be at Plaza Arts(PanAm) Friday, 9/1.

-Finger Painting:

*Support: *Strathmore* Finger Painting pads 12x18

*Media: Finger Paint-*Crayola* 10 pc set (\$8.60) PLUS **black** (*Aurora OR Chrome*)

Other: Large green(lawn) plastic bag
Masking Tape

Other: Sketch Book: HB 5.5 x 8.5- or sketching, ideas, writing class notes, lecture, research and reflections. Your choice!

-Artist Journal: Media Exploration

*Support: -11 X 14 pad *Strathmore* Mixed Media paper

*Tools: -AWL –Light Duty

- Bone Folder
- Wax linen thread(bleached)
- Binder Needles (pack of three)

*Glue: YES Paste 16oz **\$15.59(only size)** 2-3 could share

Other: Utility Knife, Blades or
Exacta Knife (fresh) Blades
Scissors

-Painterly Printmaking: DIY Gelli Print

Media: Acrylic Paint: *Plaza Artist Acrylics/OR/Amsterdam Acrylics:* \$4

Colors: Primary Red/ Primary Yellow/ Primary Cyan-\$4 to \$19

-Ultramarine/Black/ White

-Acrylic medium: Liquitex Retarder

Brushes: Bring a personal selection of brushes bristle and synthetic

Palette: Plastic or Reynolds Freezer paper

Tools: Brayer- Rubber Speedball

Other: spray bottle, paper towel

Palette knife (plastic or metal)

Paper towel
Paper (for printing)
Xerox Copy paper
Tissue paper (white and colored)

-Collage and Painting: Supplies TBA

-De Collage and Painting: Supplies TBA

-Encaustic Painting: Supplies TBA

-Non –Traditional- TBD by the individual **each student choices**

-Collaboration TBD by each **group choices**

Room Clean up and Usage:

Please clean up after yourself before you leave the classroom. This space is used by other classes and must be in the shape that you found it in. Clean and wipe down table, (I have drop cloth covers to cover tables) and put back the easel in the corner and sweep the floor; wash areas that may have been marred by art materials including the floor. Cleaning supplies are under the sink. This room is available for usage when there no class scheduled. See schedule outside for times.

VI. Required Text and Readings

Books:

Szekely, George. *Encouraging Creativity in Classroom*

Walker, S. (2001) *Teaching Meaning in Art Making*. Worcester, MA: Davis Publications.

VIII. Bibliography

Recommended Texts:

Books:

Stewart, Marilyn G., and Walker Sidney R., *Rethinking Curriculum in Art*. Worcester, MA: Davis Publications, Inc.

Erlbruch, Wolf., *At Night*. (Illustrations Mix Media)

Articles:

Postmodern Principles- Olivia Gudi: In Search of 21st Century Art Education

NOTE: MORE WILL BE ADDED:

Recommended Links

https://naea.digication.com/omg/Postmodern_Principles Olivia Gude:

Spiral Art Education <http://www.uic.edu/classes/ad/ad382/>

Spiral Work Shop

http://www.uic.edu/classes/ad/ad382/sites/SpiralWorkshop/SW_index.html

Resource Links; TBA (More to COME)

Video: *Art & Artist:* Mark Bradford: NAEA, Open Studio Venice Biennale/ Baltimore

IX. Course Expectations:

General Criteria

- Preparation for class entails being on target with assignments/homework; has fully completed assignments at time of critique; read the material--has thought about it, is present and ready to talk about it. *Missing assignments or not being prepared for the class will lower your grade.*
- Grasp of content and quality of thought is evident in visual and written assignments and class participation, i.e., the capacity to make connections and to exercise critical/analytical skills.
- A sense of craft as evident in all assignments, reflected by organization of material, fullness of information, accuracy, and resourcefulness. Overall quality of work.
- Students are expected to attend each class session and participate fully in all aspects of the class. Serious engagement is expected. *Missed class and lateness will lower your grade.*

Grading Scale for Graduate Courses

- A+, A, A -recognizes consistently high performance and growth
- B+, B, B -recognizes good quality work but room for growth, consistency, and depth
- C -recognizes unsatisfactory process and product -passing
- F - recognizes unsatisfactory process and product-failure

Although a B- is a technically a satisfactory grade, students must maintain a 3.00 GPA average in their degree program, which in turn is needs a to be present on the courses listed on the graduation application. **That said, one should strive for excellence, which means that earning a B indicates that something is off, not putting their best foot forward.**

Academic Warning

A notation of academic warning is entered on the transcript of a graduate student who receives a grade of C or F in a graduate course or while a grade of IN is in effect.

Absenteeism, tardiness, and inability to meet due dates for work will diminish grades.

More than 3 unexcused absences can result in failure.

Attendance Policy

Because this is mainly a studio/lecture format and meets for 15 sessions, it is **most critical** that you attend **ALL classes**. In-class participation is important not only to the individual student, but also to the class as a whole. Class time with lectures and presentation plus daily individual and group critiques and discussions on the readings and research can never be duplicated and is a **great loss** to your potential and growth. It is therefore expected that you **not miss class** except **with illness** which requires a medical excuse, or emergencies. ***One excused absence is allowed without penalty.*** In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) or has provided advanced notice to instructor. ***A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one excused or unexcused absence. It is the student's responsibility to meet with the instructor to discuss extended periods of absence due to medical problems.*** Three (3) incidents of unexcused tardiness and/or leaving class early equal one unexcused absence.

Late Arrivals: NO LATE ARRIVALS!!! We start ON TIME

A policy that you should ascribe to is to NEVER be late. Class always starts on time. That said, you should take to heart the following attitude. **If you're early, you're on time; when you're on time, you're LATE.** More than one tardy = a pattern and will lower your grade.

Late Assignments

Assignment grades are reduced by ½ the points or letter grade for every weekday an assignment has not been handed in after the due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox with email notification to the professor. In the event that you have not completed your homework, come to class. *Should events prevent you from coming to class, follow these directions:*

Emergencies:

If you find that you will not be able to attend **due to dire circumstances** and send an **E-mail** to instructor immediately. **AND TEXT ME** with short message **BEFORE CLASS BEGIN's**; Text cell-202-288-9447

Call ONLY if a URGENT

NOTE: The instructor *will not be able to 're teach'* what is covered in class. Contact "**a partner**" to get the class handouts and notes prior to missed class.;

