Overview

This introductory course investigates the integral relationship between form and content. We will explore these ideas through studio work that introduces students to a variety of simple materials, methods and dialogues surrounding disparate art practices, with an emphasis on visual relationships. Visual vocabulary as it pertains to the reading of composition, color, and space will be the basis of critiques and discussions. Emphasis will be on a generative artistic process and on collaboration. Repetition, accumulation, and permutation will be key approaches throughout the semester. Process will be more important than finished products. Projects address all four major concentrations in the school of art (graphic design, painting / printmaking, photography, and sculpture).

Assessment

Each student is assessed in terms of effort, progress and attitude. An openness to giving and receiving criticism and feedback is essential. There will be a mixture of individual and group assignments. An openness to cooperating and collaborating on group projects is necessary. Individual projects will be given with a varying degree of specific guidance (i.e. there will be independent / open studio projects with the expectation that students will bring their own direction, ideas and enthusiasms to the work.) Please communicate with your classmates, the teaching assistant and myself about any course related questions, concerns, and ideas.

• Finish all projects on time and to the best of your ability
• Come to class on time and prepared to work
• Participate in all critiques, discussions and field trips
• Be active and constructively helpful peers to one another
• Strive to build a creative and productive environment while cleaning as you work
• Maintain a sketch and/or notebook throughout the semester and keep track of all information, exercises, and research – this means you will take notes during all demos and lectures.
• Read and be prepared to discuss all readings located on our canvas page
• Expect to spend a minimum of 3 hours to 5 hours a week outside of class on the assignments.

Student Attendance

You may only miss class with reasonable cause. If you need to miss class with reasonable cause, it is the student’s responsibility to contact the instructor to receive instruction for how to make up for the missed class. Missing class for other than a reasonable cause may
jeopardize your academic standing in the class. If you miss or are late to MORE than ONE class or TWO tardies, whether or not for a reasonable cause, then your grade will drop for the class. Your grade will continue to drop for EACH additional absence or for every additional TWO tardies. This starts from the first class.

Schedule

WEEK 1: INVIGORATED SIGHT / COMPOSITION
July 4
Introductions, first iteration of in-class smart phone “exquisite corpse,” instructor presentation, second and third iteration of in-class smart phone “exquisite corpse” Framing, composition, and masking. Work in class on greyscale compositions
Read: “Invigorated Sight” by Mark McMorris in class, “The 4 hour art week” by Carol Bove, “How Color Works chapters 1&2” by Pamela Fraser.
July 6
in class: Discuss reading, critique greyscale compositions. Visit YUAG Prints and Drawing Study Room, “Drawing Time” project
Read: excerpts from “How Color Works chapters 3&4” by Pamela Fraser. “Buttered Greens” by James Schuyler
Assignment: Cropping

WEEK 2: COLOR !: Painting
July 11: Discuss reading. The interaction of color app. Color aid paper collage
Visit to HAAS Special collections
Read: excerpts from “The Interaction of Color” by Josef Albers,
July 13: Paint mixing. Acrylic painting basics
Watch: Jennifer Roberts’ Mellon Lecture “Pressure”, Assignment: Painting I: Color as Subject (refer to Canvas Assignment folder for full details)

WEEK 3: COLOR II: Graphic Arts, Printmaking & Photography
July 18: Open screen mono printing
Assignment: Mono print
July 20: Chine Collé
Read: “Zany, Cute, Interesting: Our Aesthetic Categories” by Siane Ngai
Assignment: Preliminary final project proposals (refer to Canvas Assignment folder for full details)

WEEK 4: Objects: Bricollage
July 25: visit Yale University Art Gallery
Read: “Apropos of ‘Readymades’” by Marcel Duchamp, “Plastic” by Roland Barthes, Selections from S*PeRM**K*T by Harryette Mullen
Assignment: The Gleaners and You: Artist as Collector (refer to Canvas Assignment folder for full details)
July 27: Instructor presentation: Theatricality, narrative, performance, and interaction.
In class group sculpture project. Individual meetings to discuss final project.
Assignment: Sculpture / video project: A touching display: adaptives (refer to Canvas
Assignment folder for full details) “Unboxing” video. Begin working on final project

WEEK 5: Exhibition / Critique
August 1: Instructor presentation: Exhibition histories and platforms. Work day for final projects
August 3: CRITIQUE (might go later than 4:15)