

VM813 Advanced Painting Studio
Thursday, 6-9p
Summer 2015
June – August 2015, 10 wks

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COURSE DESCRIPTION

Painting has been with us for tens of thousands of years — from the Lascaux Caves in Southern France to countless examples of visual communication throughout recorded and forgotten histories. Why do we continue to paint? What value does a painting have outside of the Art Market? Is painting dead? In addition to unraveling age-old discussions about why and how we paint, this course will focus on building upon practice, helping to not only develop visual language, build a portfolio and strengthen practice, but to better prepare painters for life outside the academy. Form and context will be at the forefront as we develop our skills and build on our subject matter. Continuance is always success in the studio.

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 throughout history
- Increase knowledge of the literature in Painting, Art and Social movements affecting the world of painting and the world around us.
- Promote, provoke and engage discussion, dialogue and debate about Painting and its theoretical background.
- Present a process of exhaustive research related to Painting and the studio practice.

OBJECTIVES

- Gain confidence in mark-making, subject matter, research and studio practice
- Develop a more sophisticated visual language in paint
- Develop a more critical eye and written/verbal vocabulary
- Develop your understanding of your own philosophy/pedagogy and build an artist statement within the context of your work
- Always set high expectations and standards
- Be exhaustive

COURSE CULTURE

This studio course allows for maximum artistic freedom and responsibility. You will be encouraged to setup your own artistic problems and to explore your own creative ideas. Briefs are specific enough to get to the heart of each problem solving question, but broad enough to start to explore your own voice within your unique visual vocabulary. This course relies heavily on individual learner's self- motivation and ability to explore the sculptural realm with guidance from fellow course mates and the professor. Course sessions will be coupled with lectures, readings and studio time. You are required to work an additional 4-6 hours outside of scheduled class time each week.

MATERIALS

As an advanced class, it is expected that learners already have a good amount of familiarity with painting materials. Outside of some supplies that are provided, learners are expected to buy any and all materials they suspect they will need throughout the term.

sketchbook (A5, A4 or A3): for ideas and note-taking. write thoughts on projects, what you see, list exhibitions you would like to see, paste cut-outs from magazines, newspapers, etc., add photos, poems, materials lists, etc. A sketchbook is strongly recommended to carry with you as a companion to any art course.

camera: (on mobile device is fine) for references and for taking in-progress photos of your work.

SAFETY

Safety is a primary concern. Always be sure to turn on the air filtration system when you are in the studio. When working in tight/small spaces, be sure to use water-soluble materials with low/no fumes. The studio is a shared space so please be sure to tidy up before and after each class session.

NOTES

Each class will start promptly at 6p. There is much to cover in each class. To be sure you receive all preliminary information for each lesson and to optimize studio-time, please be sure to be on-time each session. Designate and exchange contact information of someone in class who can fill you in on missed material should you be late to class, have to leave class early, or miss a full class due to absence.

If you know you will miss part or all of class, please email me to let me know. In the case of absence, I will send you the day's lesson so you do not fall behind.

Please turn off your cell phones during class as they are a distraction to you and your classmates. If they must be on for emergency purposes, please have them on silent. If you must use the phone during class please excuse yourself from the room and return promptly to work.

Homework will be assigned regularly and will relate to the previous or upcoming lessons. Sometimes you will be asked to collect materials to bring into the next class, sometimes you will be asked to complete an assignment at home, sometimes you will be asked to work in your sketchbook. Though this work will not always be reviewed, the assignments are developed with the trajectory of the whole course in mind and are created for the benefit of your overall advancement in the course.

We will schedule a 15 minute tea break halfway through each class. During this time you will be asked to leave the classroom. The classroom will be locked and secured.

It is City Lit College policy that we take 15 minutes before the end of class to tidy up and prepare the classroom for the next course. Please be sure you return all materials, supplies and furniture back where you found it. Sweeping your area and wiping down desks or easels may be required.

Every class will consist of one-on-one tuition. Group tuition, as in group critiques, is also important and will be held regularly. If you ever feel you need extra work on a lesson, or are struggling with something, please let me know in class or via email and we will address it accordingly.

SCHEDULE (subject to change)

week 01 INTRODUCTIONS / SYLLABUS / PAPERWORK
LECTURE Painting: Then and Now — A History
STUDIO Form and Content Lists / One-on-one sessions w/ tutor
HOMEWORK Create a brief Artist Presentation of your work for next class
Assigned Reading/Viewing

week 02
STUDIO Painting Session / Presentations
HOMEWORK Sketching/Drawing Paintings
Assigned Reading/Viewing

week 03
STUDIO Painting Session / Presentations
GROUP CRITS
HOMEWORK Paint // Spacial Interventions
Assigned Reading/Viewing

week 04
STUDIO Painting Session
ONE-ON-ONE CRITS
HOMEWORK Paint // Form and Content Lists / Artist Statements
Assigned Reading/Viewing

week 05
LECTURE Action and Inaction // Space, Movement and Activism
STUDIO MID TERM GROUP CRITS
HOMEWORK Paint // Artist Statements
Assigned Reading/Viewing

week 06

PRESENTATION VIDEOS/FILMS
STUDIO Painting Session
HOMEWORK Paint // Narrative / Storyboard
Assigned Reading/Viewing

week 07

LECTURE Painting, Performance and Other Ways of Seeing Paint
STUDIO Painting Session
HOMEWORK Paint // Sculptural Forms of/in Paint
Assigned Reading/Viewing

week 08

STUDIO Writing Workshop
Painting Session
HOMEWORK Paint // Finalize Writing / Ready Portfolio
Assigned Reading/Viewing

week 09

STUDIO Painting Session
ONE-ON-ONE CRITS
HOMEWORK Paint // Personal Project (Medium of Choice)

week 10

STUDIO FINAL PRESENTATIONS
FINAL GROUP CRITS

REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

- Acconci, Vito. Public Space in a Private Time. *Critical Inquiry*, Vol. 16, No. 4 (Summer, 1990), pp. 900-918. The University of Chicago Press
- Albers, Josef. *Josef Albers - Interaction of Color*. 1983.
- Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.
- Baer, Jo, and Roel Arkesteijn. *Jo Baer: Broadsides & Belles Lettres: Selected Writings and Interviews 1965-2010*. Roma Publications, 2010.
- Baldwin, James; Kenan Randall. *The cross of redemption: uncollected writings*. Vintage, 2011.
- Berger, John. *Ways of Seeing*. Penguin, London, UK, 1972.
- Davis, Ben. *9.5 Theses on Art and Class*. Haymarket, 2013.
- Edwards, Adrienne (Author); Pendleton, Adam (Artist). *Adam Pendleton: Black Dada Reader*. Koenig Books; Reprint edition 2019.
- Hesse, Eva. *Circles and Grids. The Drawing Ceters: Drawing Papers 61*. Drawing Center Publications. 2006.
- Hooks, Bell. *Art on My Mind: Visual Politics*. New Press, 1998.
- Liese, Jennifer. *Social Medium Artists Writing, 2000-2015*. Paper Monument, 2017.
- Littman, Brett, and Eduardo Cadava. *Leon Golub: Live & Die like a Lion?* Drawing Center, 2010.
- Lord, James, and Alberto Giacometti. *A Giacometti Portrait*. Farrar Straus Giroux, 1980.
- Martin, Agnes, and Dieter Schwarz. *Agnes Martin: Writings*. Cantz, 1991.
- Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.
- Morrison, Toni, and Ta-Nehisi Coates. *The Origin of Others*. Harvard University Press, 2017.
- McLuhan, Marshall, et al. *The Medium Is the Massage*. Penguin, 2008.
- Murray, Derek Conrad. *Queering Post-Black Art Artists Transforming African-American Identity after Civil Rights*. I.B. Tauris, 2016.
- Natoli, Joseph P., and Linda Hutcheon. *A Postmodern Reader*. State Univ. of New York Press, 1993.
- Piper, Adrian: *Reflections 1967-1987*. *Alternative Museum 1987*. Curator, Jane Farver.
- Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.
- Richter, Gerhard, and Hans-Ulrich Obrist. *The Daily Practice of Painting: Writings and Interviews, 1962-1993*. MIT Press, 2002.
- Rose, Barbara. *Autocritique: Essays on Art and Anti-Art, 1963-1987*. Weidenfeld & Nicolson, 1988.
- Rose, Barbara. *Monochromes: from Malevich to the Present*. University of California Press, 2006.
- Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.
- Trummer, Thomas (Editor). *Theaster Gates: Black Archive*. Kunsthaus Bregenz. 2018.
- Von Draven, Doris. *Vortex Of Silence*. Milan: Charta, 2004.