ART 4531C:

RI ADVANCED PAINTING| **STUDIO**

SECTION 001, CRN #38315

SPRING 2019

**INSTRUCTOR**| PROF. COREY LAMB

**CONTACT**| [LAMBC@FAU.EDU](mailto:LAMBC@FAU.EDU) or VAAH Phone: 561-297-3870

**OFFICE**| VA 53, 106A, Monday & Wednesday 3-5pm by Appointment

**CLASS**| TUES & THURS (4p – 6:50p)

**COURSE CATOLOG INFORMATION|**

This research intensive course is designed for students who have significant painting experience, established critical thinking and writing skills, and a strong interest in visual arts research. Historical and contemporary theory and practice in the discipline are focal. Objectives include technical, conceptual, and creative development in the context of original studio work.

**PREREQUISITES**| ART 1201C; ART 1300C; ART 2500C; ART 3522C

**COURSE DESCRIPTION|**

ART 4531C is oriented towards the development of the student from matriculated practitioner to independent artist. In this endeavor, the class will be focused on honing the requisite research skills to investigate, propagate, and execute original work. The course will be divided into three studio foci that will provide a context for the work being researched and created. Each focus will have a specific set of initial prompts, readings, and discussions, which will then lead to an independent series of works that serve as a culminating project. Critiques and presentations, both formal and informal, will be employed throughout the semester.

This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level.  If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review.  Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/ouri>.

**R. I. COURSE LEARNING OUTCOMES|**

*SLOs, as they pertain to Advanced Painting, are interpreted as such…*

**KNOWLEDGE**| Students will demonstrate an advanced capacity to integrate their core technical skillsets in the pursuit of composing highly conceptualized paintings/art.

**FORMATION OF QUESTIONS**| Students will use the experiences provided through initial assignments, readings, and discussions to generate original research questions which will guide them in producing unique work centered on our specific studio topics. This line of questioning and investigation will be guided by faculty supervision, providing the student with ample feedback throughout the process.

**PLAN OF ACTION**| Students will demonstrate the ability to take their individual research inquiries and break them down into actionable items moving from broad goals to specific daily targets. This mapping will take into account readings, written materials, resource management, and specific medium-based requirements. Faculty guidance and supervision will be provided throughout this process, helping to habituate the student to the research process.

**CRITICAL THINKING**| Students will engage with and respond to their content from a critical standpoint. Evolving from surface level knowledge to a deep contextual understanding of how their research and execution must be married to create engaging work that is both contemporary and thought provoking. Critiques and guidance from faculty will be a keystone for the distillation and refinement of the student’s work.

**ETHICAL CONDUCT**| Students will use their research as a basis to better understand the ethics concerning their relationship with society as an artist. This encompasses topics such as exploitation, appropriation, and culpability. These issues must be understood and dealt with to create work that functions as intended and progresses the student’s goals and aspirations without unintentionally harming others.

It is strongly recommended that students complete the Responsible conduct of research (RCR) certificate through the CITI training of academic research on-line at <http://www.fau.edu/graduate/events/citi-training.php>. Students are also encouraged to attend FAU OURI workshops on topics related responsible conduct of research. Information on OURI workshops can be found here <http://www.fau.edu/ouri/student_workshops.php>

**COMMUNICATION**| Students will continue the long-held studio tradition of sharing finished works through open forum and peer critique. Students will compose and present several public slide talks throughout the semester. Preliminary versions of these talks will be presented within the class, while final versions will be presented during planned events open to the public, following critiques. Students will also be encouraged to publish their outcomes via on-campus exhibition, such as the Juried Student Exhibition and Livingroom Theatre Lab Gallery. All final works will be contextualized in an artist talk and shared publicly with an audience in VA 105.

**OURI (Office of Undergraduate Research and Inquiry|**

The Office of Undergraduate Research and Inquiry (OURI) serves as a centralized support office for students and faculty who are engaged in undergraduate research and inquiry.  It offers university-wide programs such as undergraduate research grants, the annual undergraduate research symposium, and the undergraduate research journal. It also supports departments and all colleges in their undergraduate research and inquiry initiatives. Information pertaining to OURI can be found at <http://www.fau.edu/ouri/>.

**FLORIDA ATLANTIC UNIVERSITY’S UNDERGRADUATE RESEARCH SYMPOSIUM|**

Students are encouraged to submit their research projects to the Undergraduate Research Symposium held at Florida Atlantic University (Boca Raton campus) each Spring Semester. Use the following link for information: <http://www.fau.edu/ouri/undergrad_symposium.php>

CLASS CALENDAR **| STUDIO FOCI**

SPRING 2019

**STUDIO FOCUS DESCRIPTION:**

**STUDIO FOCUS 1| Raw Power**

(January 9 to February 1)

BRIEF| This section of the course will be dedicated to tapping into intuitive processes and breaking conventional means of painting. The focus is to break down preconceived notions of what painting is and what it can be, which will lead the student to investigate the surface as a ground from which they will project their unconscious mind. Heavy emphasis will be placed on material, mark exploration, and alternative supports. A series of initial prompts will target specific actions that require producing without planning, working without reference, and using found materials. During these investigations, the student will research a topic relating to this focus and produce several written documents to broaden their understanding of the subject and support their final research projects.

PROMPTS & ASSIGNMENTS|

Scavenger

300 Marks

Everyday

Exquisite Corpse +

**5 Independent Works**

READINGS/RESEARCH|

TOPICS: The Unconscious Mind, Collective Unconscious, Visual Semiotics, Primitivism, Automatism, Surrealism, Intuition

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

CRITIQUE DATE| February 6

PUBLIC PRESENTATION| February 7, Students will exhibit their projects in an open forum event that will provide the public an opportunity to view and engage the student artists concerning their research projects. Students must, out of necessity, come together for a curatorial consensus for the work to be exhibited. However, all students must be represented. Also, a short lecture will be conducted by the students represented followed by a Q & A from the viewers.

**STUDIO FOCUS 2| Post-Analog**

(February 8 to March 20)

BRIEF| In this section, which is the largest of the three, students will explore how the post-analog world, influenced by the dominance of digital culture, affects painting space and contemporary philosophy. In preparation for this focus, students will acquaint themselves with pixel and vector based environments from which they will create reference materials and resources to be later used in the digital lab. Early prompts will focus on painting strategies that allow the student to incorporate digital marks and layering, similar to pixel-based references, on the canvas. This will culminate in larger research project which will allow them to use their initial strategies for their own purposes. The second half of this focus will allow students to examine vector-based solutions for creating unique art objects via the CNC router and laser cutter. This will introduce the student to methods and practices that incorporate machine aides and other intermediary

PROMPTS & ASSIGNMENTS|

Raster Space

Vector Space

Paint + Print

**3 Independent Works**

READINGS|

TOPICS: History of Digital Technology, Analog vs. Digital, Virtual Space, Internet Culture, Optics, Informatics, Simulation

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

CRITIQUE DATE| March 22

PUBLIC PRESENTATION| March 23, Students will exhibit their projects in an open forum event that will provide the public an opportunity to view and engage the student artists concerning their research projects. Students must, out of necessity, come together for a curatorial consensus for the work to be exhibited. However, all students must be represented. Also, a short lecture will be conducted by the students represented followed by a Q & A from the viewers.

**STUDIO FOCUS 3| The Body of Work**

(March 22 to April 23)

BRIEF| Students will conceive and create an independent body of work with an emphasis placed on cohesive concepts and aesthetics. This body of work should be indicative of the artist’s interest and will be an opportunity to showcase their individual vision of their personal practice. In preparation for the final works, the student must present a written proposal and detailed plan of action prior to painting.

PROMPTS & ASSIGNMENTS|

Written Proposal

Research Brief

**5-10 Independent Works (Contracted with Professor)**

READINGS|

TOPICS: Self defined.

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

CRITIQUE DATE| April 23

PUBLIC PRESENTATION| April 24, Students will exhibit their projects in an open forum event that will provide the public an opportunity to view and engage the student artists concerning their research projects. Students must, out of necessity, come together for a curatorial consensus for the work to be exhibited. However, all students must be represented. Also, a short lecture will be conducted by the students represented followed by a Q & A from the viewers.

CLASSROOM **| CULTURE**

**ATTENDANCE POLICY STATEMENT|**

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.  Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University- approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student’s responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student’s final course grade as a direct result of such absence.

Consistent attendance is an absolute necessity for succeeding in this class. Because this is a studio course, learning is based on a series of guided experiences that build upon each other. Missing class weakens this development and ultimately effects the overall quality of the final portfolio. A total of **THREE** absences are allotted to the student for the semester. Any absence after that will incur a deduction of a full letter grade.

**PUNCTUALITY**: Class starts promptly at 4:00p. This means the student must have their surface, brushes, and palettes ready at the start! Setup can take up to fifteen minutes. So, it is suggest arriving to class at 3:45p. Arriving late will result in receiving the equivalent of one third of an absence. Thus, three tardy marks is equivalent to one absence. Consistently being unprepared at the start of class will also result in receiving a tardy. Being on time is important because the bulk of lecturing and demonstration will be done at the beginning of the class.

If the student should miss demonstrations or lectures due to being tardy or absent the onus is on them to retrieve the information on their own time, not during scheduled class time.

**GRADING POLICY|**

**COURSE OVERVIEW**:

30 % Studio Focus 1

40 % Studio Focus 2

+30 % Studio Focus 3

100 % Total Grade

**STUDIO FOCUS 1**:

PROMPTS &ASSIGNMENTS (30%)

Scavenger

300 Marks

Everyday

Exquisite Corpse +

RESEARCH PROJECT (70%)

**5 Independent Works**

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

Critique and Public Presentation

**STUDIO FOCUS 2**:

PROMPTS & ASSIGNMENTS (30%)

Raster Space

Vector Space

Paint + Print

RESEARCH PROJECT (70%)

**3 Independent Works**

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

Critique and Public Presentation

**STUDIO FOCUS 3:**

BODY OF WORK (70%)

5-10 Independent Works (Contracted with Professor)

DOCUMENTATION & PRESENTATION (30%)

1 Book (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts (300 to 500 Word Response)

Critique and Public Presentation

**LATE WORK POLICY**: Late assignments will be accepted up to no more than three days after the deadline, each day will incur a one letter grade penalty. Anything after that will not be accepted and a zero will be given. Also, assignments that are turned in incomplete or done in haste will not be accepted.

**Be sure to keep track of all your work! The professor is not responsible for your missing assignments.**

GRADE DEFINITIONS:

A- (90 -100) Excellent. Original in its problem solving and exemplary craftsmanship. Indicative of intense study and interest in the subject.

B- (80 – 89) Above Average. Well thought out in concept and execution. Demonstrates a developed understanding of materials and craftsmanship.

C- (70 – 79) Average. Achieves the requirements of the assignment in concept and execution. Demonstrates a basic understanding of material and craftsmanship.

D- (60 – 69) Below Average. Unsuccessfully meets the requirements of the assignment. Student displays a lack of interest and does not demonstrate adequate craftsmanship.

F- (0 - 59) Failure. Student does not meet minimum requirements of the project.

Rubrics are used throughout the grading process.

**CLASSROOM ENVIRONMENT|**

CLEANLINESS: At the conclusion of each class, students are required to clean their respective areas and return all studio equipment to its appropriate location. Failure to do so will result in a deduction to the student’s grade.

HAZARDOUS MATERIAL NOTICE: Students should take proper care of their selves in this class. Students should wear the appropriate safety equipment to class, such as gloves and an apron. Students should avoid getting paint on their skin, especially oil, as some pigments, such as cadmiums, are toxic in nature.

**Solvents that give off an odor are strictly prohibited.**

All types of waste must make it to their respective bins and containers. Inappropriate disposal of paint materials will require punitive action.

**ACCEPTABLE STUDENT BEHAVIOR|**

Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/ inappropriate in the classroom.

**CODE OF ACADEMIC INTEGRITY|**

Code of Academic Integrity policy statement Suggested statement: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy.

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to:

1.) Using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class.

2.) The falsification or invention of any information, including citations, on an assigned exercise.

3.) Helping or attempting to help another in an act of cheating or plagiarism.

4.) Using work created for another class as an original for this one.

Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are:

1.) Submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another

2.) Submitting a work that has been purchased or otherwise obtained from an internet source or another source.

3.) Incorporating the words or ideas of an author into one’s work without giving the author due credit.

**DISABILITY POLICY STATEMENT|**

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie, and Jupiter – however disability services are available for students on all campuses.

**COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS) CENTER**

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU’s Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

**RECOMMENDED READING LIST**

Alexander Alberro, Conceptual Art and the Politics of Publicity

Kwame Anthony Appiah, Cosmopolitanism: Ethics in a World of Strangers

Gregory Battcock, ed., Minimal Art: A Critical Anthology

Michael Baxandall, Patterns of Intention: On the Historical Explanation of Pictures

Yve-Alain Bois, Painting as Model

Pierre Bourdieu, The Field of Cultural Production

Nicolas Bourriaud, Postproduction

Nicolas Bourriaud, Relational Aesthetics

Peter Burger, Theory of the Avant-Garde

T.J. Clark, The Sight of Death: An Experiment in Art Writing

Jonathan Crary, Techniques of the Observer: On Vision and Modernity in the Nineteenth Century

Hal Foster, Recodings: Art, Spectacle, Cultural Politics

Hal Foster, ed., Vision and Visuality

Hal Foster, ed., The Anti-Aesthetic: Essays on Postmodern Culture

Dave Hickey, Air Guitar: Essay on Art & Democracy

Dave Hickey, The Invisible Dragon: Four Essays on Beauty

Dave Hickey, Pirates and Farmers: Essays on Taste

Andreas Huyssen, After the Great Divide: Modernism, Mass Culture, Postmodernism

Fredric Jameson, Postmodernism, or, The Cultural Logic of Late Capitalism

John Kelsey, Rich Texts: Selected Writing for Art

Rosalind Krauss, The Optical Unconscious

Rosalind Krauss, The Originality of the Avant-Garde & Other Modernist Myths

Miwon Kwon, One Place after Another: Site-Specific Art and Locational Identity

Michael Leja, Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s

Steven Madoff, ed., Pop Art: A Critical Introduction

Ursula Meyer, ed., Conceptual Art

W.J.T. Mitchell, Picture Theory: Essays on Verbal and Visual Representation

W.J.T. Mitchell, Iconology: Image, Text, Ideology

Craig Owens, Beyond Recognition: Representation, Power, and Culture

Hans Richter, Dada: Art & Anti-Art (World of Art)

Burkhard Riemschneider, ed., Art at the Turn of the Millennium

Jerry Saltz, Seeing Out Loud: The Voice Art Columns Fall 1998 - Winter 2003

Jerry Saltz, Seeing Out Louder

Brian Wallis, ed., Art After Modernism: Rethinking Representation

Lawrence Weschler, Seeing is Forgetting the Name of the Thing One Sees

Heinrich Wolfflin, Principles of Art History