

PAINTING 4
PUFA 3002
Course Syllabus

Prof. Simonetta Moro

Office hours: Tuesdays 2-4pm. Other days by appointment.

65 West 11th St., Room 063

Tel: 212-229-5100 ext. 2257

moros@newschool.edu

Painting is that poetry which makes you not just believe, but see the skies adorned with the sun, moon and stars, rain and snow, mist caused by wind, water and earth.

Paolo Pino, Dialogo della Pittura

OBJECTIVES

In Painting 4 you will develop and further refine the direction you have taken in your individual work, by focusing on a specific problem, project or area of research.

You will explore personal concepts in the painting medium, improve craftsmanship, and situate your work within a critical context. You will also learn how to take responsibility for the choices to be made in your work, by creating and following your own working outline. Emphasis will be placed on the synergy between the practice and the theory of painting; your art-making will be informed by writing, reading, and regular class discussions and critiques, in which you will develop an articulate vocabulary to express your ideas effectively.

The study of other artists, writers and philosophers' work and ideas will be encouraged and supported by appropriate reading materials provided in the course.

COURSE STRUCTURE

Class time will be mostly devoted to develop your own work; during this time, the instructor will be available for individual critiques, discussions, and technical demonstrations. There will be group discussions approximately every other week (please refer to the **course schedule** for a more detailed breakdown of the semester), and at least two critiques over the semester.

Discussions will typically originate from a text you read as an assignment, an exhibition we saw, or a particular topic. They will take place in the first hour of class.

For class critiques, together with the instructor you will select a number of paintings (that may include drawings, preparatory studies, photographs, etc.), which illustrate a particular concept, theme or concern in your work that you would like to develop throughout the semester. The final project will be the culmination of this group of works, and it may be constituted by a series of paintings, or by one singular work of considerable scope and content.

A few museum and gallery visits are included in the required assignments.

There will be two breaks (the first one 15', the second one 40') during each session in which you can eat or relax. It is best if you bring your food with you, to avoid lines at the elevator and at the store. Please keep the classroom tidy and do not eat while working.

SUBJECTS AND MEDIA

Your work in this phase may either develop towards the pursuit of excellence in a particular painting technique, or the exploration of a variety of media and materials. In both cases, emphasis will be placed on experimentation and self-examination. Essential is that the choice of media will be accompanied by a consistent conceptual basis.

The readings are mostly aimed to help you think about the process of art-making, even when they refer to practices that are not directly related to painting or to the visual arts, such as Italo Calvino's *Six Memos for the Next Millennium*. In this case, broad ideas like "lightness", "multiplicity" or "visibility" will provide material for reflection and perhaps practical application in your work.

Other concepts to be explored within your own themes:

- form and structure
- subject matter, its relation to content and meaning
- imagination and representation
- expression vs. observation
- the concrete and the abstract
- process, craft, technique
- time and narrative
- space and context (site-specificity)
- particular (local) vs. universal

REQUIREMENTS

Attendance to each class is mandatory. Two absences are tolerated; three absences will result in failing you. Avoid being late to class: ten minutes is considered lateness. Three instances of being late equal one absence. Leaving early is considered as arriving late.

Class participation is crucial to the successful completion of the course: you are required to actively participate in class discussions and critiques, interacting with your peers in a constructive fashion. When working, you are required to not disturb and interfere with your peer's process; chatting and distracting others will negatively affect your final grade.

Reading and writing assignments marked in the schedule are due the following week unless otherwise specified. Papers have to be word processed, clearly written, double-spaced, and of the specified length. Sketches and graphic notations may be added separately. Please refer to the following chart for assessment criteria of papers:

Paper Grading Standards

Papers are due at the beginning of class on the date specified (usually on Mondays). Papers will be marked down one grade if they are late, if they are shorter than the specified length, or if they do not include a list of sources. Do not add a blank line between paragraphs. Please do not staple the pages together. You may fasten them with a paper clip.

4 = compelling and insightful thesis developed clearly throughout the paper; excellent close reading of texts and/or use of outside sources to support thesis; very good writing style and clear structure; no grammatical problems, punctuation errors, or misspellings; reading is used to formulate original ideas that can be applied on a practical level;

3 = clear thesis, consistent throughout the paper; good close reading of texts and/or use of outside sources to support thesis; good writing style and adequate structure;

2 = basic or rudimentary thesis, but inconsistently developed; vague or general supports for the thesis; poor writing style and/or awkward structure, including unclear sentences, weakly unified paragraphs, grammatical and punctuation errors, or misspellings;

1 = fails to articulate a thesis or develop ideas logically, listing or summarizing points rather than shaping an argument; significant stylistic or structural problems, grammatical and punctuation errors, or misspellings.

You should keep a **journal** throughout the semester, as a personal record of experiences and observations. Think of it as a personal archive in which to store thoughts, ideas, projects and relevant pieces of information about other artworks or things you find useful in and for your work. You should also draw and sketch on a regular basis.

Gallery and Museum visits as specified by the instructor are required; other exhibitions will be listed as suggested events.

EXPECTATIONS

You are expected to be seriously involved with the course and with your work, and to be aware of its position in a critical context. You should be fluent with established notions in art history and art theory, and willing to engage in contemporary art discourses.

You are expected to come to class on time, and to have all the necessary materials you need for the day. You should work on more than one piece at a time.

It is also expected of you to undertake research and groundwork relevant to your work and to the issues discussed in class, and to participate, whenever possible, to the cultural life of the City.

Make an effort to be up to date and informed about openings, articles and art reviews.

Do not be overtly preoccupied with yourself: give your energies to the work at hand. Dress simply and in a manner that you won't be concerned about it when painting.

GRADING PROCEDURE

Your final grade will be determined by several factors: your overall efforts on each project, the consistency demonstrated throughout the semester, your steady participation and the commitment to your art. You will be assessed on the semester contract that you defined at the start; in other words, your work will be measured against the standards you set for yourself, besides external criteria as well. I will consider your entering skill level, and your demonstrated discipline and attitude towards painting. I will consider the quality and quantity of your work, the background research (journal, sketchbooks and the like), your assignments and final presentation.

READINGS

Required Readings:

Italo Calvino, *Six Memos for the Next Millennium: The Charles Eliot Norton Lectures, 1985-86* (Random House, New York). ISBN 0-679-74237-9. This is the only book you are required to buy.

Required Readings - Photocopies:

David Bayles & Ted Orland, *Art & Fear: Observations on the Perils (and Rewards) of Artmaking* (The Image Continuum, Santa Cruz, CA, 1993), 1-21; 93-118.

Derek Matravers, "Ought painting be allowed to die?", from *Dealing With the Visual*, Caroline van Eck & Edward Winters, ed. (Ashgate, 2005), 69-82.

Starr Figura, *Lucian Freud: The Painter's Etchings* (MoMA, New York, 2008), 13-33.

Max Ernst, "Beyond Painting", from *Modern Artists on Art*, Robert L. Herbert, ed. (Dover, New York, 1964-2000), 125-140.

Suggested readings:

Anton Ehrenzweig, *The Hidden Order of Art*, University of California Press, 1967

Art in theory, 1900-2000 : An Anthology of Changing Ideas. Edited by Charles Harrison and Paul Wood (2nd ed. Malden, MA : Blackwell Pub., 2003).

Theories and Documents of Contemporary Art : A Sourcebook of Artists' Writings. Edited by Kristine Stiles and Peter Selz (University of California Press, 1996).

Gerhard Richter, *The daily practice of painting : writings and interviews, 1962-1993*. Edited by Hans-Ulrich Obrist (Cambridge, Mass. : MIT Press ; London : Anthony d'Offay Gallery, 1995).

John Sloan, *On Drawing and Painting*, Dover, New York, 1977.

Paul Valéry, *Eupalinos; or, The architect*; translated with a preface by William McCausland Stewart (London, Oxford University Press, H. Milford, 1932).

Paul Valéry, *Collected works*, edited by Jackson Matthews (Pantheon Books, New York 1956).

Rainer-Maria Rilke, *Letters to a young poet*, translated and with a foreword by Stephen Mitchell (Vintage Books, New York, 1987).

Honoré de Balzac, *The unknown masterpiece*, translated and illustrated by Michael Neff (Berkeley : Creative Arts Book Co., 1984).

Painting 4 – Spring 2008
Class schedule

Week 1	Thu 1/24 introduction, presentation of student work	Assignment: read <i>Art & Fear</i> , Bayles & Orland, excerpts. Define your “semester contract” (one page) about your current work and the direction you would like to take this semester (see guidelines)
Week 2	1/31	Assignment: read “Ought painting be allowed to die?”, Derek Matravers. Write down three questions/commentaries for discussion
Week 3 Met: Jasper Johns: Gray Opens Feb 5 Visiting Artist Presentation: Martha Rosler - Thu Feb 7, 6pm + Skybridge Exhibition* *mandatory	2/7 class discussion	Assignment: Visit <i>Jasper Johns: Gray</i> at the Metropolitan Museum of Art, and write a 2-page report, together with thumbnail sketches.
Week 4 PS1: Wack! Opens Feb 17	2/14	Assignment: read Lucian Freud text.
Week 5 Whitney: Charles Demuth Opens Feb 23	2/21 Visit Lucian Freud exhibit; Visit gallery openings (6-8pm)	Assignment: write a report on Freud’s exhibit (2 pages), together with thumbnail sketches.
Week 6 Met: Courbet Opens Feb 27 MoMA: Color Chart, Reinventing Color 1950+ Opens Mar 2	2/28 class discussion	Assignment: read “Beyond Painting,” Max Ernst. Write an autobiographical essay (two pages) that includes your experience of painting.
Make up class: visit Courbet’s retrospective at the Met– date/time?		
Week 7 Whitney: Biennial 08 Opens Mar 6	3/6 class critique	Assignment: Visit the Whitney Biennial, and take notes of the artists and artworks that interest you most.
Week 8	3/13	Assignment: read “Lightness”, from Calvino’s

Week 8 Freud Closes Mar 10	3/13	Assignment: read “Lightness”, from Calvino’s <i>Six Memos</i> .
Spring Break ----		
Week 9	3/27 class discussion	Assignment: read “Rapidity”, from Calvino’s <i>Six Memos</i> .
Week 10	4/3	Assignment: read “Exactness”, from Calvino’s <i>Six Memos</i> .
Week 11 Met: Photography – Apr 8	4/10 class discussion	Assignment: read “Visibility”, from Calvino’s <i>Six Memos</i> .
Week 12	4/17 Exhibition opens (5th floor)	Assignment: read “Multiplicity”, from Calvino’s <i>Six Memos</i> .
Week 13	4/24 class critique	Assignment: prepare your statement for final review. In no less than three pages, describe your final project/body of work of the semester, in light of your process, your previous work and external references. Due 5/8.
Week 14 ICP: Archive Fever Closes May 4	4/31 class discussion	