

Course: **Advanced Visual Art Foundations**
Visual Arts Studio 1025 Section 001

Term: Fall 2015/Winter 2016

Time: Monday and Wednesdays 2:30 5:30

Location: JLVAC rm. 302

Professor: **David Merritt**

Office: VAC rm. 233

e-mail: dmerritt@uwo.ca

Office Hours: Mon. 1:30-2:30 or by appt.

Teaching Assistant: Jason Stovall

e-mail: jstovall@uwo.ca

Course Anti-requisite: VAS 1020

Course Description

VAS 1025 is an advanced level introduction to core studio practices in the visual arts. The course embraces an immersive, exploratory approach to art making, one informed by the creative tactics, critical concerns and historical precedents underpinning recent art. Organized around formal, material and thematic frameworks, class, lectures, field trips and workshops are offered in support of hands-on studio exercises and assignments. Working with 2D, 3D and time-based media and including drawing, painting, sculpture, photography and multi-media practices, VAS 1025 facilitates the technical, creative and critical understandings of these approaches and provides students a formative groundwork for continued practice and study.

Course Objectives and Learning Outcomes

1. *Depth and Breadth of Knowledge:* Students will acquire a range of fundamental skills required to engage both technically and conceptually with the material art practices being studied. Students will also be familiar with relevant historical precedents relating to these practices as well as contemporary reconsiderations and adaptations.
2. *Knowledge of Methodologies:* Students will gain an understanding of conceptual/material methodologies through application of both traditional and non-traditional processes, developing and presenting ideas via drawing and other modes as well as through resources such as lectures and demonstrations and consultations with the instructor.
3. *Communication Skills:* Students will be able to communicate in writing and orally regarding their projects and with respect to an informed foundational understanding of contemporary art and its precedents, and will be skilled with a variety of formats of critique at the university level.

Important Course Resources:

Owl. To facilitate aspects of VAS 1025, students can access the VAS 1025 Owl site through <https://owl.uwo.ca/portal/site/owldocs>. Course outline, readings, slide lectures and class assignments will be posted to Owl in a timely manner.

Facebook. This site offers the opportunity to grow a social connection among the students, while also providing a playful discussion space that can continue to exist beyond the timeline of the course.

Student blogs. Primarily used personally, but are also another venue for fostering discussions, interest and community among students.

Course Requirements

Studio Assignments and Critique Discussions

Critiques and shorter artwork discussion sessions are regularly scheduled in VAS 1025 and represent important assessment situations for the course. Student preparation and active participation in these sessions are a requirement of the course. In addition to affecting participation grades, students late or otherwise not prepared for scheduled critiques or discussions will forfeit the opportunity for class feedback on their work.

Evaluation

ongoing basis and numerical grades will be posted on the course OWL site at mid and end points of each semester. All student work will be awarded grades according to the following criteria (for more detail on terms of reference for studio grading see [Department Grading Criteria](#) below)

A+ 90 - 100%	Outstanding work, well exceeding the basic requirements of the project and demonstrating profound insight.
A 80 - 89%	Excellent work, well exceeding the basic requirements of the project and demonstrating creative insight.
B 70 - 79%	Very good work, showing thorough understanding of the course material and exceeding the basic requirements.
C 60 - 69%	Satisfactory work, meeting the basic project requirements and showing good understanding of the material.
D 50 - 59%	Satisfactory work that meets basic requirements and demonstrated some understanding of the course material, but not a thorough understanding.
F below 50%	Unsatisfactory work which shows insufficient effort or comprehension.

Grading Breakdown

Studio Assignments	80 %
Research (gallery reports, readings, blog, presentation)	10%
Attendance, participation, and professionalism	10%

Studio Assignments (80% of each semester)

demonstrate

understanding and engagement of project concepts and parameters
 effort and ambition
 technical resourcefulness, proficiency, follow through
 inventiveness and initiative
 presentation, organization, communication of intent

Work will be handed in for regular grading and will be given a number grade based on the following grading scorecard:
Idea/Concept, Preparation, Material Execution, Presentation. be provided verbal comments

Materials

Materials Storage

Shared lockers will be assigned to students. It is your responsibility to maintain the use of this locker in a cooperative spirit and to ensure that it is locked and that the supplies of others are respected.

1025 Basic Supplies

All students are required to pay a materials fee of \$30.00 to cover a student Safety Kit (10\$) and a class purchasing budget (20\$ for provided materials). This fee can be paid by cash or cheque (payable to Western University - Dept. Visual Arts). Payment must be made within the first two weeks of the course.

Specific materials pertaining to individual assignments and media will always be discussed in class early enough so you will be able to purchase what you need in advance for your projects. There will be times when you can share materials- this will also be discussed in class. However, it is a very good idea to have a basic assortment of supplies that will be brought to class regularly. The Drawing Supplies list will provide a basic toolkit for the class and should be available from the start of the course.

Drawing and Collage Supplies

- 2 large (24x 36) newsprint pads
- corresponding sized drawing board/ clips
- 4 sheets mayfair cover paper
- 3 sheets manila or cream coloured dwg paper
- 20 sheets cartridge or bond paper 20 x 30"
- sketchbook/journal (your choice)
- 8 yds brown craft paper (cut from roll)
- wide range of graphite pencils, 2H to 6B
- pencil sharpener w/ shaving container
- 6B graphite stick
- 2 sticks of brown conté
- 1 stick black conté
- 1 stick white conté
- 2 sticks of soft compressed charcoal
- willow charcoal
- blending stump
way)

- white vinyl eraser
- kneadable eraser
- black and one other colour ink
- reed brush
-
- containers for water
- cloth rag
- ballpoint pen or sharpie marker
-
- x-acto knife and scissors
- acid free glue stick
- masking and/or painters (removable) tapes
- cardboard or portfolio for storage of completed drawings (tape or string binding fine)
- fixative, workable variety (*use ONLY in department spray boot*)

Painting Supplies (Second Semester)

- Gesso 250ml
- acrylic gel
- containers for water
- painters tape or masking tape
- canvas stretchers (to be discussed)-
- canvas
- staples to fit JT-20 or JT-21
- stapler (optional)
- metal palette knife (for mixing/scaping paint)
- mixing palette (any flat 0.19 Tm 0 Tc[dra]-12(w(w(w(w(w(w(n53r)-8(the)5()TJET EMC /P ÅCID 31»19 TETBT1 0 0 (-)5c

Art Supply Stores (Please call ahead to confirm store hours):

Bijan's Art Studio on Mill Street, north side, just off of Richmond Street, 2 blocks south of Oxford right across from Barney's free parking on Mill Street 519-439-1340 on Richmond 6, Wellington 13 or University bus routes

Curry's corner of Wharnccliffe and Southdale (accessible by Wharnccliffe bus, but quite out of the

VISUAL ARTS DEPARTMENT POLICIES

Safety and Maintenance Responsibilities in Drawing and Foundations

Faculty Responsibilities:

Inform students about safe use of toxic materials and ensure that students are following safe procedures. In case of an emergency, call 911.

Instruct students in the proper use of the spray booth in room 230 if they wish to use aerosol fixatives. (The door of the booth must be closed when in use.)

At the end of each class, return props and drapes to the model closet.

At the end of each class, return space heaters and skeleton to room 206A, and opaque projectors, slide projectors, etc. to room 244. In the case of evening classes, equipment may be stored in your office and returned the next day.

Notify Marlene Jones of any burnt-out bulbs, broken or missing furniture, broken window blinds, etc.

Inform students about general cleanup (including removal of paint, etc., from table surfaces), about storage of work in progress, and removal of completed marked work.

Student Responsibilities:

When using paint, remember that some pigments are more hazardous than others. Take special care with cadmium colours, cobalt colours, manganese colours, zinc white, flake white, cerulean blue, vermilion red, burnt and raw umber.

Do not eat, drink or smoke while painting since these activities may lead to accidental ingestion of paint.

Use aerosol fixative only in the spray booth in Room 230 or outdoors. Fine mists from these sprays can penetrate deep into the lungs. 1 Tm[)]TJET EMC /P eBT1 0 0 1 400ETBT1 0 0 ngs.

University and Department Student Resources

Please remember:

Students in Distress:

Students who are in emotional/mental distress should refer to Mental Health@Western

University Policies

Student Conduct:

Visual Arts Department Grading Criteria

90-100 (Outstanding, A+)

The **studio work** shows significant originality and exhibits a high degree of critical engagement. Sophisticated analysis and synthesis involving complex theoretical and conceptual thinking are demonstrated. Mastery of complex ideas is immediately evident. The studio work has originality, clarity and ambition. The project is treated with sensitivity and subtlety of thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.

80-89 (Excellent, A)

The **studio work** shows originality and exhibits a high degree of critical engagement. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The studio work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.

75-79 (Very Good, B+)

The **studio work** shows above average analysis, critical thinking and independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in a production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.

70-74 (Good, B)

The **studio work** shows a satisfactory attempt at analysis and critical thinking. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates satisfactory mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.