

## **DRAFT Flat Art 2006-2007 Program Description**

### Fall quarter

3 credits	Intermediate Drawing
3 credits	Color Printmaking (Relief and Intaglio)
3 credits	Painting
3 credits	Independent 2D Art
4 credits	Aesthetics and Art Appreciation

Flat Art was a full-time, 16-credit, intermediate studio art program focusing on painting, drawing, printmaking and art history and aesthetics. The program was designed as an 'art emphasize's' curriculum – for students who sought careers in the studio artists and/or planned to undertake MFA studies in the future. Students applied for entry into the program by completing an application and submitting original artwork in a portfolio review/interview. Students whose prior experience and future goals were best served by the program curriculum were approved to enroll. Because the program drew from a diverse group of students with a range of skills sets and experience, the fall quarter curriculum was designed to provide students with 2-D studio skills and basic Western art historical competencies they may not have had entering the program. The program involved a rigorous schedule of assignments, with the intention of preparing students for the winter quarter which would focus primarily on creating a large body of independent art work.

To advance drawing skills, students attended two drawing sessions each week. The first was a two-hour life drawing class. These sessions emphasized basic anatomy for artists, composition, line, value, and foreshortening skills in addition to anatomical proportion. Students completed most of the work in class. Five hand studies and five foot studies were assigned for completion outside of class. Students also attended a three-hour Drawing Issues class where the focus was drawing issues other than figure studies. Students drew still life set-ups focusing on drapery, shadow and reflection as well as atmospheric perspective in both charcoal and color pastel. A four-week unit on perspective systems as also included in the Drawing Issues classes, providing an overview of one-, two-, and three-point perspective, perspective system diagrams, foreshortening of gridded planes, cubes and circles, and simple scaling methods. Students were expected to complete perspective exercises during class time.

Printmaking skills included completion of assignments in relief and intaglio printmaking. The emphasis was on developing color using simple techniques in printmaking. Students undertook color printing of jigsaw cut prints, reduction-cut linocuts, black-and-white line etching and aquatint and a la poupee and chine colle approaches to simple color printing. Students were also introduced to printmaking conventions such as editioning and numbering printed editions.

To support students' painting skills, they read Johannes Itten's *Elements of Color* and discussed the text including the seven color contrasts presented by Itten in a seminar/workshop. As an out-of-class assignment, students also undertook the creation of a (1) color chart and a rigorous (2) color mixing exercise from Itten's book. Students were assigned technical and conceptual painting assignments including (1) glaze painting, (2) multiple-support painting, (3) a still-life painting from observation, and (4) a painting involving found images or found objects incorporated into the painting.

In addition to the assignments in drawing, printmaking and painting, students were expected to create about six original works in drawing, collage, printmaking or painting, generated addressing their own independent ideas. These works were to initiate a more significant focus on independent work in the winter quarter.

An “Art History Forum” was established to help students learn Western art historical movements and the work of various artists. Essentially, students were coached through the process of developing an art history lecture series in which each student presented on a single topic; students presented the lectures that ordinarily a faculty member would present. Each student drew a topic, at random, to research and was expected to (1) research the topic using a range of peer-reviewed art historical sources, (2) collect images and create slides for a lecture on the topic, (3) present a formal, 25-minute lecture to the class on the topic. Student-researchers were asked to provide their peers with a handout on their lecture and to write a 5 – 7 page essay as a hard copy ‘text’ for the lecture. Each student was responsible for designing three exam questions for the final art history exam. In support of this work, students were offered a library research workshop, a workshop on collecting images digitally for slide reproduction. Students were also expected to attend two small group meetings with students whose topics were related and the faculty. In the first of these meetings, students provided a general framework for their research and were provided suggestions to advance and focus their research. At the second meeting, the student presented her lecture in the small group as a ‘dry-run’ presentation for critical feedback from peers and faculty. Because the lectures were scheduled in a chronological fashion to be delivered four per week from week 3 to week 7, some students had limited time to complete their research and others had most of the quarter to do the work; these constraints were taken into consideration when evaluating the student’s progress on the art history projects. Following the lecture series, the exam questions were collected, along with the essays which were published on the web and collected in a binder in the college library. Students were provided a study guide to help them prepare for the final art history exam. Completion of all the components and a satisfactory score on the art history exam were required to earn the art history credits.

Finally, students read *A Very Short Introduction to Art History* by Dana Arnold, *The Invention of Art* by Larry Shiner, and *Homemade Esthetics* by Clement Greenberg. These books formed the basis for a series of seminars on aesthetics and art history.

#### Flat Art Winter quarter

8 credits	<a href="#">Independent 2-D Studio Art</a>
4 credits	<a href="#">Intermediate Drawing</a>
2 credits	<a href="#">Contemporary Issues in Art</a>
2 credits	<a href="#">Portfolio Development</a>

The primary foci in the winter quarter of Flat Art included (1) development of a significant body of independent works grounded by a central conceptual or narrative focus; (2) continued advancement in drawing; (3) introduction to various artistic practices through readings and guest artist lectures; and (4) basic portfolio development practices.

#### Independent work

Utilizing the fall quarters’ independent art work as a ‘jumping-off’ point for more focused independent work, students were expected to create a significant body of work in a

medium of their choosing (collage, drawing, painting or printmaking). A central goal of this work was to encourage the development of a conceptual or narrative content, while advancing technical skills in each student's chosen medium/media. Students were supported in their development of the work primarily through critiques in class and three mandatory one-to-one critiques with the faculty.

Optional workshops were provided to students in the following skills/media: gold leaf, monotypes, copper engraving, multiple etching plate printing, and painting stretcher construction. These workshops were established by student vote and students were encouraged to attend at least two workshops over the quarter.

### Drawing

To continue supporting intermediate/advanced drawing skills, students attended two, three-hour drawing sessions per week. The first was a life drawing session in which students focused on developing long drawings of the model. The media employed for these drawings varied over the quarter (weeks 1 – 3 charcoal, weeks 4 – 7 graphite rendering technique, weeks 8 – 10 students' choice of medium). A second mandatory drawing session dubbed the "Drawing Salon" was a student-run still life drawing session. Students took turns setting up still-life objects and determining the length of drawings each week. Students used media of their own choosing and had liberty to develop their drawings in any manner they chose. Both of these drawing sessions were designed to gradually encourage students to assign their own work, address their own interests and find their voice with minimal faculty direction.

### Contemporary Issues in Art

In an effort to address issues in contemporary art, students attended a lecture series of Evergreen faculty and artists who discussed their artistic practices. Students also attended a field trip to the Tacoma Art Museum to view three exhibits, including the Northwest Biennial and to hear lead curator, Rock Hushka discuss the curatorial task of creating the exhibit. Students read *Seeing is Forgetting the Name of the Thing One Sees: The Art of Robert Irwin* by Lawrence Weschler and *Inside the White Cube* by Brian O'Doherty. They also viewed the film, "Dreaming of Spirit Animals: The Glass Art of Cappy Thompson" by Sally Cloninger and Peter Randlette. To demonstrate their understanding of the ideas conveyed by these experiences and to help students link others' artistic practices and strategies to their own, students kept an intellectual journal, making 1 – 2 page reflective entries on the salient points they drew from each presentation. A detailed guide on writing journal entries – including the kinds of questions or ideas to consider – was provided at the beginning of the quarter. Journals were collected and reviewed by the faculty at midterm and at the end of the quarter. The intellectual journal was the primary mode by which students demonstrated their understanding and critical thinking about the presentations.

### Portfolio Development

The general spirit of the quarter was to support students in taking their artistic practice seriously. To that end, a portfolio-development component requiring students to assemble the elements of an artist's packet was included in the quarter's work. Students participated in two photography workshops focused on photographically documenting art work using digital media. Students produced slides from their photographs, wrote draft and final artist statements, and presented a formal lecture about their work to their peers in the final weeks of the quarter. At the end of the

quarter, students submitted a slide sheet of their work from the program including properly labeled slides, a slide listing, and an artist's statement.