

## INTRODUCTION TO SYLLABUS

ASPT 1300: Introduction to Painting, SMU MAYTERM, CREATIVITY AND AESTHETICS LEVEL I,  
MAY 18 through JUNE 2, 2017

Professor Philip Van Keuren email: [pvankeur@smu.edu](mailto:pvankeur@smu.edu)

The following UC Pillars: Student Learning outcomes will be met:

- Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work.
- Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation.

### **Students will benefit from this course of study:**

- Students will be able to identify and use the physical nature of marks and surfaces associated with the medium of painting,
- Students will be able to identify and use a significant number of painting materials,
- Students will be able recognize and employ value and color in its relation to light,
- Students will be able to build illusions of, space, form and shape in paint,
- Students will be able to identify, employ and discuss strategies of composition, tone, context, intentions, and historical antecedents in their works,
- Students will be able to see and act upon visual precedents as well as observation,
- Student will develop habits of reading about painting,
- Students will understand role and value of the studio critique.

This course seeks to introduce students to painting with gouache through hands-on study and experimentation with the centuries-old medium and through discussion of the practical, aesthetic and philosophical elements of the medium. Studio-based work will be enhanced by outdoor class meetings and field trips that will allow students to use the environment as a laboratory space for observation, reflection, and on-site painting. Areas such as White Rock Lake provide an ideal setting to explore concepts such as color (and how it changes and shifts), atmospheric perspective, and on-site vs. memory-based landscape painting. Course encourages an investigation into alternative mark-making, tools, and materials. The classroom will therefore serve as a kind of “home-base,” while the students immerse themselves in the site-specific possibilities that the landscape offers. Class visits to local galleries, and museums as found relevant.

The teaching emphasis for this course will be on discovering and examining the methods and approaches of gouache painting. In the beginning, students will assemble a tool-kit of techniques and considerations, with emphasis on the unique visual, tangible, and chemical elements and interactions of various materials. These investigations will allow students to pick and choose relevant and useful ideas for independent artistic inquiry by the end of the course. An important element of this development will be class discussions, where we will discuss and think through the reasoning and philosophy behind particular artistic decisions; in addition, we will analyze how different tools, materials, and mark-making gestures can be used to meet different artistic needs or express different ideas.

## Instructor Bio

Philip Van Keuren was born in Dallas, Texas. He received his B.F.A. (1974) and M.F.A. (1977) degrees in studio art from the Meadows School of the Arts at Southern Methodist University. He currently serves as Professor of Art. Van Keuren was the director of the Pollock Gallery for the Division of Art at the Meadows School from 1991 through 2012 where he curated a number of notable exhibitions.

Van Keuren attended the Whitney Museum of American Art Independent Study Program in New York in 1975 and is a 1978 and 2009 Fellow of The MacDowell Colony in Peterborough, New Hampshire. At MacDowell he received the 2009-2010 Patricia and Jerre Mangione Fellowship awarded to distinguished artists and writers that have worked for at least 30 years. Additionally, he was a Nominee for The Louis Comfort Tiffany Foundation Award in 2009. During the early 1980s he also constructed architectural models for the renowned American Architects I. M. Pei, Henry Cobb and Philip Johnson, among others. He was a visiting artist at Brown University in 1989.

Van Keuren completed a poetry residency at the Vermont Studio Center in March 2007. His book *Monody: Selected Poems 1978–2009* was published in conjunction with the exhibition *Philip Van Keuren: Forty Years of Works on Paper 1969–2009* at The McKinney Avenue Contemporary (The MAC) in Dallas, Texas. As an artist he has participated in numerous solo and group exhibitions since 1971 including one person shows at the IPA Gallery/Íslenski grafík, Reykjavík, Iceland in 2011, and The Gallery at UTA, The University of Texas at Arlington, Arlington, Texas in 2014. His work in copperplate photogravure was selected for a spring 2016 group exhibition curated for *1251 Avenue of the Americas*, New York, New York. Additionally, his recent collaboration with the Lithuanian composer Žibuoklė Martinaitytė, *Serenity/Diptychs: For Violin, Tape and Video*, was performed by the violinist, Karen Bentley Pollick at The Estonian Academy for Music and Theater, Tallinn, Estonia in 2015. The video version of the collaboration was screened in early 2016 at Spectrum in New York City as well as multiple venues throughout Europe. His work will be featured in a group exhibition at the International Print Center in New York City in 2017.

### **ASPT: 1300: Introduction to Painting SMU MayTerm (May 18th – June 2nd)**

Instructor: Professor Philip Van Keuren, Division of Art, Meadows School of the Arts, SMU

Class will be conducted in Owen Fine Arts Center (OFAC), Meadows School of the Arts, SMU with fieldtrips scheduled for painting studies in the field (primarily nearby White Rock Lake Park). Specific times to be determined.

Classes will be held May 18<sup>th</sup> – 19<sup>th</sup> (Thursday, Friday), May 22<sup>nd</sup> - 26<sup>th</sup> (Monday - Friday), and May 30<sup>th</sup> - June 2<sup>nd</sup> (Tuesday - Friday) in OFAC. Class meets for 4 hours each of the eleven (11) class days.

### **Class is approved for UC Creativity and Aesthetics Level I**

#### **Level One (SLOs)**

1. Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work

2. Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation. This course seeks to introduce students to basic painting principles of painting through hands-on study and experimentation with the painting medium (primarily gouache) and through discussion of the practical, aesthetic and philosophical elements of the medium. Studio-based work will be enhanced by outdoor class meetings and field trips that will allow students to use the environment as a laboratory space for observation, reflection, and on-site painting. The nearby White Rock Lake Park campus provides an ideal outdoor setting to explore concepts such as color (and how it changes and shifts with the weather), atmospheric perspective, and on-site vs. memory-based landscape painting. Additionally, the OFAC classroom provides the necessary studio environment for deeper investigation with observational studies, and instruction in the tools and materials of painting with gouache. The classroom will therefore serve as a kind of “home-base,” while the students immerse themselves in the visual phenomena, and site-specific possibilities that the landscape offers. Class visits to local galleries and museums as found relevant will serve as an introduction to the artistic and cultural traditions of painting. The teaching emphasis for this course will be on discovering and examining the methods and approaches of painting. In the beginning, students will assemble a tool-kit of techniques and considerations, with emphasis on the unique visual, tangible, and chemical elements and interactions of various materials. These investigations will allow students to pick and choose relevant and useful ideas for independent artistic inquiry by the end of the course. An important element of this development will be class discussions, where we will discuss and think through the reasoning and philosophy behind particular artistic decisions; in addition, we will analyze how different tools, materials, and mark-making gestures can be used to meet different artistic needs or express different ideas.

## Course Outline

Class hours are determined by SMU MayTerm (as outlined above) but as in any art studio course students should expect to spend extensive time working on their projects outside of class time. Painting is a subject in which both questions and answers only arise out of the process of creation and analysis. I will be available during class hours to offer constructive criticism, as well as other times by appointment. Students are required an appointment to meet with me to discuss their work sometime in the 2<sup>nd</sup> week of class. A final exam (group critique) will take place on the last day of class.

## **Introduction to Gouache Painting**

### Class period 1

Introduction of course; studio set-up; gathering of materials. Students will work totally in black and white as they learn the qualities of gouache paint (including mixing blacks and grays from colors such as red, blue, and yellow). They will be asked to experiment with mixing and applying the paint, and to take note in their journals of the particular qualities of different paint pigments. They will have the option to work from still life, landscape, or both. Gouache is uniquely suited to working in the studio and in the field. Non-toxic, non-staining, and fast drying. Richly pigmented and opaque it is a superb medium for an introduction to painting class.

### Class period 2

On-Site Painting:

Color:

Students will continue working from observation, this time introducing a full range of color into their paintings. They will have the opportunity to practice mixing accurate colors and will take the time to again note the distinct behaviors of different pigments. Students will be asked to begin a complete a set of 4 paintings, each painted at different times of day, demonstrating how changing light affects perceptions of color, weight, and shape.

### Class period 3

On-Site Painting:

Continuation of on-site painting. In this class, students will be introduced to ideas about how experience within a place can help determine gestures, mark-making methods, tools, materials, etc. Students will be encouraged to think about what non-visual observations could factor into the composition of the painting.

Limited Palettes and Relative Color:

Class discussion regarding class's observations about paint and color so far; idea of relative color introduced. Students will work on a variety of fast paintings with limited palettes available to them; they will investigate and experiment with how to choose a color when the obvious color is not available. Next, students will each begin a painting. After 10 minutes with the painting, they will rotate to the painting and palette of the person next to them, and be asked to continue that painting with the colors and composition provided for them. This exercise is intended to further challenge the students' problem solving and decision making while painting.

#### Class period 4

Field Trip to White Rock Lake Park; wear appropriate outdoor gear, bring a hat, sunscreen, and lots of water. Students will be asked to keep sketch book in order to make quick studies/drawings and write notes; they will also be encouraged to gather objects of interest.

#### Class period 5

Landscape from Memory:

Class discussion regarding different methods of landscape painting: to what does the term 'landscape' pertain, is it necessary to paint on site or can it be done from memory? In this class, students will be asked to look back to their sketches, notes, any objects they might have gathered, and memories from fieldtrips trip in order to compose a landscape painting.

#### Class period 6

On-Site Painting

#### Class period 7

#### Class period 8

Independent studio work period

#### Class period 9

Independent studio work period

#### Class period 10

Independent studio work period

#### Class period 11

Final Critique (exam) & cleanup

Grading: Grades are based on quality of work and depth of thought; the amount of effort, engagement, initiative, and curiosity invested into class time and all assignments; thoughtful contribution to class discussion; preparation for class assignments, discussion, and critique; oral presentation of work during critique; fulfillment and completion of all homework assignments; attendance.

Primary reading (other readings as found relevant as class progresses)

Albers, Josef. *Interaction of Color*. New Haven: Yale University Press, 2013. Bois, Yve-Alain. *Painting as Model*. Cambridge: MIT Press. 1960. Goethe, Johann Wolfgang von. *Theory of Colors*. Mineola: Dover Publications, 2006.

## Materials

All students should have:

1. Drawing materials: sketchbooks (8 1/2 x 11 or bigger, small, spiral bound sketchbooks, This book should be unlined and will double as your journal.
2. Gouache paint—mandatory colors: Titanium White, Ivory Black, Burnt Sienna, Burnt Umber, Raw Umber, Ultramarine Blue, Phthalo Blue, Cadmium Red Light, Cadmium Yellow Medium, Yellow Ochre, Green Earth, Mars Violet, Alizarin Crimson. Gouache tray for mixing colors.
3. Brushes—make sure the brushes you buy are for gouache painting—round rather stiff brushes in various sizes are best NOTE: more discussion will be given concerning materials)
4. Primary surface will be paper both sheets (provided) and journals (not provided)

Disability Accommodations: Students needing academic accommodations for a disability must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or [www.smu.edu/alec/dass.asp](http://www.smu.edu/alec/dass.asp) <<http://www.smu.edu/alec/dass.asp>> to verify the disability and to establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4; an attachment describes the DASS procedures and relocated office.)

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

1. Methods of evaluation (tests, papers, etc.): Works of art (please see syllabus)
2. Methods of assessment: Students create works of art and present those works in critiques (group and individual) to the professor and classmates. The purpose of the critique is for the student to explain his/her ideas, understandings, motives, and desires for his work, while also giving an honest assessment of the success or failure

of the art work to meet those needs. A sample rubric to assess the evidence is attached.

Accomplishment level	Or Earned Score	SLO 1: Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work		
ABSENT 1	< 60	Student does not correctly identify methods, techniques, or languages of a creative endeavor or craft(s)	Explanation is not relevant	TH in to
BEGINNING 2	60-69	Student correctly identifies only a few methods, techniques, or languages of a creative endeavor or craft(s)	Student provides weak explanation describing how relevant and supported methods, techniques, or languages inform the creation, performance or analysis of work.	TH pr un co
DEVELOPING 3	70-79	Student correctly identifies some methods, techniques, or languages of a creative endeavor or craft(s)	Student provides a less than sufficient explanation describing how relevant and supported methods, techniques, or languages inform the creation, performance or analysis of work.	TH st fu
ACCOMPLISHED 4	80-89	Student correctly identifies methods, techniques, or languages of a creative endeavor or craft(s)	Student successfully explains how relevant and supported methods, techniques, or languages inform the creation, performance, or analysis of work.	TH cr fu
EXEMPLARY 5	90-100	Student correctly identifies all methods, techniques, or languages of a creative endeavor or craft(s)	Student insightfully explains, in detail, how methods, techniques, or languages inform the creation, performance or analysis of creative work	TH st co