

Abstract Painting Art 326

Online

Fall 2020 M/W 11-1:45pm

Instructor: **Tim Forcum** E-mail: tim.forcum@csun.edu

Office hours: M/W 7am-8am, 4:45pm-5:45pm via Zoom. Email instructor to set a day and time for a meeting.

Catalog Description: **326**-Emphasis on an individuality of response to contemporary problems in painting incorporating a variety of media, techniques, and concepts related to abstract painting.

427-Emphasis on individuality and invention through independent research and experimentation. Guidelines and objectives to be established with individuals.

Objectives 326: Through lectures, visual presentations, and videos, students will be introduced to the historical lineage of abstract art from its beginnings into the present. Assignments will cover the range of artistic expression in abstract art, while comparing the historical and contemporary practitioners of those particular styles and techniques. The students will be encouraged to explore methods, materials and approaches, and to experiment with a range of techniques and ideas to reach a contemporary solution to the problems of abstract painting today.

Student Learning Outcomes 326/427:

1. Students will acquire competent knowledge and skills in various art media, concepts and methodologies.
2. Students will produce a competent body of individual and collaborative work suitable for a liberal arts degree, for the local, national and global marketplace.
3. Students will solve visual problems at a competent level including understanding/application of the elements of art and principles of design.
4. Students will utilize and apply critical thinking skills to communicate ideas for their intended audience at a competent level in visual, oral, and written formats.
5. Students will acquire historical and contemporary knowledge of diverse cultural and aesthetic contexts including political, visual and material culture.

Assignments 326/427: 427 Projects will be determined on an individual basis or the student can follow 326.

Sketchbook. 100 Points. Can be physical or digital.

-Notes on lectures and slides.

-Research and images of 2 artists mentioned in each lecture. Use at least two pages in your sketch book to paste a few images and to write down some detailed information about each artist. 10 total artists.

-Minimum of 2 pages of preliminary drawings/paintings for each painting assignment.

Weekly Updates (10) 10 points each. **100 Points.** Each week students will upload images of current progress.

Report on one online gallery show. 100 Points. Student will be given several options of online exhibits to look at and experience. The student will then write a report on one of the exhibits.

Project 1: Abstraction of a Still Life. 100 Points. Students will do paintings based on a still life of several objects. Students will be challenged to interpret the objects in an abstract manner by means of multiple viewpoints, fracturing, and simplification.

Project 2: Organic Abstraction. 100 Points. Students will bring in photos, drawings from nature, or direct examples. Working from these sources, students will interpret basic forms, while investigating color, intensity, and value arrangements.

Project 3: Collage/Texture Abstraction. 100 Points. Students will bring in a range of material to be utilized along with the use of paint. Materials can consist of paper, pieces of canvas, screen, burlap, etc. Collage materials will be used to physically build up compositional elements of the painting, informing and informing elements of abstraction.

Project 4: Gestural Abstraction. 100 Points. Students will explore the more personal expression of gestural painting. Students will build compositions based on the physical range of movement, and the emotional potential of the brushstroke to create a painting. Abstractions can have reference to figurative and/or landscape elements.

Project 5: Hard Edge Abstraction. 100 Points. Students will create abstractions exploring elements of hard-edge, minimalism, post-painterly abstraction, process painting, and neo-abstraction. Reference imagery, content will be established before the painting begins, possibly referencing previous assignments in the class. Preliminary sketches will be created in the students sketchbook and will be part of the grade for the assignment.

Art 326

Grading

Painting Projects (5) 100 pts each. Weekly Updates (10) 10 pts each. Sketch Book 100 pts. Gallery Report 100 pts.

Final grades are on a +/- system. All assignments are graded on a 100% scale and averaged at the end of the semester. Total points possible: **800 Points.**

Grades are based on:

- following the guidelines of the assignments
- physical and creative effort in your artwork
- final presentation of your artwork
- participation in Zoom and Canvas critiques (Being prepared to speak about your work and that of others)
- attendance on specific days that Zoom Meetings are scheduled
- your Sketch Book (Notes, Artist Research, Preliminary work for projects)
- upload images for Weekly Updates
- report on one online gallery show

Critiques are mandatory. If you miss the Zoom critique, your Painting Project will go down 10%

Late Projects. A project uploaded after the due date will go down 10%

Attendance

A lot of the class will be you working on your own asynchronously. There will be some synchronous meeting in which we will all meet as a class via Zoom, these will be lectures, and critiques. Attendance to these meetings are critical and are mandatory. Course information is not repeated, so if you miss a lecture it is your responsibility to receive the information from another student. You can email one another student through Canvas.

Communication

All communication for the class will be through Canvas. So please stay tuned to all Announcements through Canvas and Canvas emails.

Technical Trouble

If you are experiencing any trouble with Canvas please call the Faculty Technology Center (818) 677-3443.

1	1/25 1/27	Introduction: Lecture Project 1	Syllabus, Course Requirements, Supplies. Weekly Update Due: About You, Canvas Profile, Record Name
2	2/1 2/3	Workday Project 1 Workday Project 1	Weekly Update Due. Progress to date. Images of objects, first pieces
3	2/8 2/10	Workday Project 1 Critique Project 1	
4	2/15 2/17	Lecture Project 2 Workday Project 2	Weekly Update Due. Research Photos
5	2/22 2/24	Workday Project 2 Workday Project 2	Weekly Update Due. Progress to date.
6	3/1 3/3	Workday Project 2 Critique Project 2	
7	3/8 3/10	Lecture Project 3 Workday Project 3	Weekly Update Due. Materials being used.
8	3/15 3/17	Spring Break Spring Break	
9	3/22 3/24	Workday Project 3 Workday Project 3	Weekly Update Due. Images of Progress to date Gallery Report Due
10	3/29 3/31	Critique Project 3 No Class: Cesar Chavez Day	
11	4/5 4/7	Lecture Project 4 Workday Project 4	Weekly Update Due. Preliminary works on paper.
12	4/12 4/14	Workday Project 4 Workday Project 4	Weekly Update Due. Images of Progress to date
13	4/19 4/21	Workday Project 4 Critique Project 4	
14	4/26 4/28	Lecture Project 5 Workday Project 5	Weekly Update Due. Images of your research
15	5/3 5/5	Workday Project 5 Workday Project 5	Weekly Update Due. Images of Progress to date
16	5/10 5/12	Workday Project 5 Critique Project 5.	Final Critique
17	5/19	Scheduled Final.	No Class. Sketch Books Due

***For first project**

*Strathmore 400 Series Sketch Pad 9"x12" Wire Bound, 100 sheets	Amazon \$12.96
*Strathmore 300 Series Bristol Vellum Pad 11"x14" 20 Sheet Pad	Amazon \$19.95
*Winsor & Newton Drawing Ink Bottle, 14ml, Black Indian Ink	Amazon \$5.99
*Speedball Sketching Pen Set	Amazon \$9.13

Canvases Recommended sizes. **20x14, 22x28, and (2) 24x30**. Sizes can vary, you can go larger if you choose. You can also use panels, wood, etc. Instructor will go over canvases on first day.

This List below is recommendations only, not mandatory. Use what you have.**Brushes**

2" cheap hog-bristle flat brush (for priming canvas with gesso)
 Utrecht, Blick, Escoda or Silver long handle brushes
 Flat and Filbert hog-bristle: #10-#18, 3 brush range of 3/8" - 1 1/2"
 Flat and Round Natural, Sable: #10-#16, 2 brush range 3/8" - 3/4"
 Sumi brushes 1 large and 1 small

Acrylic Paint

Utrecht, Daler Rowney System 3, Liquitex, Golden, or Graham. (No Basics)
 225 ml Titanium White
 Small tubes of: Ivory Black, Cadmium Red Medium, Cadmium Orange
 Cadmium Yellow Medium, Ultramarine Blue, Phthalocyanine Blue,
 Phthalocyanine Green, Alizarin Crimson, Dioxazine Purple,
 Yellow Ochre, Burnt Sienna, Raw Umber, Sap Green

Oil Paint

Utrecht, Daler Rowney Georgian, Gamblin 1980, or Graham. (No Winton)
 225 ml Titanium White
 Small tubes of: Ivory Black, Cadmium Red Medium, Cadmium Orange,
 Cadmium Yellow Medium, Ultramarine Blue, Phthalocyanine Blue,
 Phthalocyanine Green, Alizarin Crimson, Dioxazine Purple,
 Yellow Ochre, Burnt Sienna, Raw Umber, Sap Green

Miscellaneous

12 or 24 Set of Prismacolors
Gamsol Mineral Spirits 16 oz (cleaning oil paint)
 Wood or Plexiglass palette approx. 12x16
 Masterson Palette Seal 12x16
 Masterson Sta-Wet Premier Palette refill sheet 12x16
 Masterson Sta-Wet Premier Sponge 12x16
 Disposable paper palette 12x16
 Palette Knife
 Rags
 Drawing pencils, 6H, 4H, 2B, 6B
 "Silicoil" brush cleaning tank for oil
 Small bottle Windsor-Newton Liquin or Daler-Rowney Alkyd Flow Medium for oil
 1 qt. Liquitex Acrylic Gesso
 1 sheet medium sand paper
 1", 3" masking tape
 237 ml Liquitex, "Gloss Medium & Varnish" and "Matte Medium" for acrylics
 Tackle box

You will be given several links to online exhibitions. You will look through these and then write one report about one of the exhibitions that you found the most interesting.

Gallery Report must be 2 pages , 12 pt. font, double-spaced

Along with the 2 pages of text, reports must also include at least one image of the artwork you are talking about and the Press Release.

Explain the exhibition. Name the Gallery and the Artist being shown. Dates of the exhibition. Name of painting or paintings your reference. Is there any content or meaning? Mention the Size/Scale, medium/media/materials that are used. What kinds of techniques were used? How do you feel about the work? Talk about your personal response. Give me Details!!!! Be sure to read the Press Release for the exhibit and reference it in your report.

You can respond to what is being said in the Press Release but do not simply restate the press release.

Please check for grammar and spelling!

The exhibitions that you will be asked to look through will be from Los Angeles Art Galleries or Museums within the areas shown below. Some of the exhibits will be current or some may be past exhibits. If the galleries happen to be open and the exhibit is running, you can physically visit them if you want, but it is not mandatory.

For your own information, Galleries can be found through these venues.

Apps:

Artguide by ArtForum

See Saw – Gallery Guide

Websites:

<https://www.artforum.com/artguide>

http://www.art-collecting.com/galleries_ca_losangeles.htm

<http://curate.la/>

<https://culvercityartsdistrict.com/galleries/>

<https://www.artslant.com/>

<http://artscenecal.com>

Los Angeles Gallery Areas:

Santa Monica & Venice

Santa Monica is home to **Bergamot Station**, a large complex of galleries all in one spot.

<http://www.bergamotstation.com>

Culver City

Galleries are all pretty close together.

<https://culvercityartsdistrict.com/galleries/>

Hollywood

Several galleries have moved here and some new ones as well. They are spread out.

West Hollywood & Mid-City

These two areas are very close together. Galleries are spread out.

Downtown

Spread out but some are worth the effort.

<http://www.hauserwirthschimmel.com/>

Studio Safety

• Always read the product labels. The labeling standard for Chronic Health Hazards in Art materials (ASTM D-4236) has been codified into US law as part of the Federal Hazardous Substances Act 15 USC S 1277. In cooperation with the Art & Creative Materials Institute (ACMI), all art and creative products marketed in the USA include labeling that details any currently identified precautions that should be taken. So, if there's a concern, you'll see it on the label.

In addition, the American Society for Testing and Materials (ASTM) has prepared standards for the safe use of artist's materials. These have been published as a booklet entitled, "ASTM Standards for the Performance, Quality, and Health Labeling of Artists' Paints and Related Materials" ISBN 0-8031-1838-4.

When working:

- Always make sure that there's plenty of fresh air and ventilation, particularly when working with solvents.
- If spray applying any products, wear an approved mask. A spray booth, or, even better, an extraction system, vented to the outside is recommended.
- If working with powdered pigment, the above provisions for ventilation are equally important.
- Always keep all materials, especially solvents, tightly sealed. This means keeping the threads on lids and jars wiped clean, to Health Safety & ensure a better seal when closed.
- Art materials should never be exposed to heat sources or to naked flame.
- Do not eat, drink or smoke when working. You never know what may end up on your fingers, your food, or your cigarette, and then get swallowed inadvertently.
- Avoid skin contact, particularly with solvents. Don't paint directly with your fingers.
- Wherever and whenever possible, use a low-aromatic solvent, such as Gamsol.
- Avoid Turpentine, wherever possible. Turpentine is a proven health hazard for many, and it can be absorbed directly through the skin. This means that any pigment on your hands, if combined with turpentine, will be carried through your skin and into your system, as well.
- Don't wash or rinse brushes in the palm of your hand. Doing so, particularly if laden with solvent, is a particularly efficient method for driving pigment into and through your skin.
- When washing brushes or palettes or other tools...
- First, wipe them free of color with a paper towel. If using stiff brushes with thick color, like oils or acrylics, an old toothbrush works well for scraping free excess color. Allow the product on the towel to dry completely before disposal.
- Rinse the brush or tool free of color with a minimum amount of low-aromatic solvent. If working in watercolor or acrylic, rinse with water.
- Wash the brush with a conditioning soap.
- Never store brushes resting in a container, head, or tuft, down.
- Do not point your brushes in your mouth. Swirl the brush in a cup of water, or solvent, to check the point.
- If using solvent, pour out only as much as needed for your current painting session. Too much open solvent means too much vapor in your immediate environment.
- SMALL AMOUNTS of LOW-AROMATIC solvent can be allowed to evaporate in a well-ventilated area rather than being disposed of down the sink. NOTE: "low aromatic" means solvents with a high TLV (such as Gamsol) (TLV at 300 ppm). This does NOT include more heavily aromatic solvents like Turpentine.

Studio Safety Continued

- Excess solvents can be disposed of at your local recycling center.
- As a safeguard for groundwater, do not dispose of excess oil or acrylic color or solvent down the sink. Instead, use the following guidelines:
- When finished painting with acrylic colors, allow waste paint and paper towels to fully dry before disposal. Why? Because the dried polymer vehicle will provide some containment for the included pigment, minimizing the risk of solubility in landfills and wastewater.
- When finished painting with oil colors, gather up all solvent and paint-laden rags, as well as any discarded palettes. Allow the rags and waste material to dry in a well-ventilated area. (Outdoors is a good place, if protected from excessive wind, or from children and pets). Dispose of them in an airtight, solventproof container.
- Lead-based colors, or any solvents used with lead-based colors, should never be disposed of in household trash or down the drain.
- For disposal recommendations and regulations pertaining to all art materials, as well as more toxic solvents, aerosol cans, and highly toxic pigments (like lead-based colors), write the Center for Safety in the Arts at NYFA, at: 155 Avenue of the Americas, 14th Floor, New York, NY, 10013.
- If paint or solvent is somehow splashed in your eyes, flush immediately and thoroughly with cold water.
- Clean up all spills immediately.
- Unless specifically labeled as safe for children's use, keep artists' materials away from children. Because of lesser size and body weight, youngsters are subject to greater risk with these products than adults. Better to limit their exposure altogether.
- Give things away. If left with products or paints that won't you be using any more, give them to a friend. Throw away as little as possible.
- Spray cans should never be thrown away unless fully emptied. Before disposing in the trash, spray adhesives, spray fixatives, spray paints, or spray varnishes should be emptied by spraying (outside or in a spray booth) until no residue remains.
- Wash your hands when you're done! Again, don't use solvent. Wipe any color or excess materials from your hands with a paper towel. A good soap or hand cleaner should be perfectly adequate for a thorough cleansing.
- A word about gloves. There are times when impermeable gloves are clearly worth using. But, because of potential allergic reactions and other serious toxicity considerations, it's wise to eschew the use of gloves made from latex. In particular, latex gloves powdered for easy donning and removal should be avoided. Why? Because snapping those gloves off and on, as almost always happens, means that the latex-laden powder ends up in the air and is breathable. A better choice is a more inert nitrile glove, called "Ambri-dex."

Notice that there are no special precautions listed for colors containing cadmium or chromium. That's because, if you follow the above procedures, you'll be insulating yourself and others from exposure to all potentially hazardous materials, not just the few that have been presently identified as being of concern. And, to be safe, all materials should be treated with the same degree of care. Prescribing different levels of precaution, for different colors, is a sure route to confusion and eventual exposure. It's better to establish safe practices with all materials!