

ALTERNATE 1ST TERM PROJECT

Part I: Realism versus “the Real”

The first course projects confront one of the fundamental dichotomies of painting: the longstanding mimetic tradition of Western painting & its rejection by 20th century Modernists who promoted abstraction. While students will initially see the obvious rupture in aesthetic thinking here, the connections between these two seemingly disparate approaches will also be stressed (e.g. the material basis and concrete nature of painting, the idea of presence or “isness” within a work of art). In this context it is interesting to note that a groundbreaking show of Minimalism at the MOMA in 1968 was entitled *The Art of the Real (1948-1968)*.

Trompe l’oeil (3 week homework project)

(small canvases needed approx 10”x12” & same size shallow cardboard box)

Students construct a theatrical arrangements of objects within a shallow box, light the box with a single strong light source and then proceed to work from observation as carefully as possible to do a painted replica on canvas of their small constructed still life in trompe l’oeil fashion.

Art Historical References: Greco/Roman tradition, Baroque still-life & trompe l’oeil, William Harnett, John Peto, Metaphysical still life (De Chirico/Carra/Morandi), Rene Magritte, Joseph Cornell, Audrey Flack, John Hall, Manny Farber

Technical Areas of Consideration: Preparatory drawing on toned ground, Planar versus Linear approach to the paint, chisel brushes versus round brushes, hatching and modeling, light and shadows, blending, chromatic greys in shadow & how they relate to the light source, local colour/reflected colour, highlights, painting from back to front or fat over lean

Mini-Minimalism (3 week studio sessions)

(6-12 works of various shapes and sizes on wood or cardboard)

Beginning with basic colour theory and Bauhaus ideas about pure form, students will create a series of small shaped panels (squares, rectangles, tondos, ellipses, etc.) that hang on the wall.

Art Historical References: Byzantine Icons, Russian Constructivism (El Lisitsky), Mondrian, Barnett Newman, Ken Noland, les plasticiens (Gaucher/Molinari/Tousignant), Ellsworth Kelly, Frank Stella, Blinky Palermo, Richard Tuttle, Ree Morton, Francine Savard,

Technical Areas of Consideration: Introduction to the woodshop including hand tools & stationary tools especially the bandsaw, introduction of 12-part colour wheel and its logic, hue, saturation, contrast, simultaneous contrast, retinal burns/after image, hard edge technique w masking tape, soft focus effects, all-over, rollers versus brushes, gouging, sanding, stenc