

The University of British Columbia
Course Syllabus
VISA 330
Art History, Visual Art and Theory

Department/Program: *A.H.V.A.T, VISA.*

Year: 2024

Course Title: *Visa 330*

Course Schedule: *Thur. 2 - 5 pm*

Location: *AAC 3007B*

Instructor: *Phillip McCrum*

Office Location: *O.F.H.*

Office Phone: *604 882 4395*

Office Hours: *By appointment, Mondays/Fridays*

Email: pmccrum@mail.ubc.ca

Course Description (from Calendar)

VISA 330 (3) Intermediate Painting I

Development of techniques and personal style in relation to ideas. History and contemporary issues in painting will be introduced to assist students in conceptualizing their painting practice.

Prerequisite: One of VISA 230, VISA 282, FINA 282.

Course Description:

Painting outline - 330

Painting is Dead(undead)(unundead?)

This was considered a truism in the late seventies and early eighties. The clichéd response to everyone who took up the brush. The 'death' was hailed as a wonderful achievement, the end of the old and the 'possibility' of something new. To painters like myself, the death of painting or rather the death of the impossibility of painting was a great liberator. Everything and anything was once again the subject of painting. Painting today, despite its death and in spite of its lack of credibility and critical cache, is more popular than ever. More 'artists' paint than any other disciplines combined. Simply put

painting satisfies some aspect of the creative impulse. People who paint love to paint. As third year students you have already been exposed to and made aware of many significant ideas and arguments surrounding the idea of painting. We will be looking at some of these ideas again specifically the idea of what painting is in the context of the twenty-first century and secondly how do we make a painting within that context. We will strive to extend our analysis and vocabulary concerning painting not just as a form for critical discussion but also physically in the paint itself.

General Objectives:

The course will present a series of assignments that will combine your developed skills and also require you to explore areas with which you may be unfamiliar

Requirements: Research and assignments with specific goals will be done outside of the studio time. The time it takes will depend upon each assignment but usually four to six hours of homework time a week is required. Materials should be brought to each class. Missing classes will affect your final grade. A sketchbook is required and will be part of your portfolio. Deadlines for assignments are etched in stone. If you miss an assignment it is your responsibility to find out what the assignment is.

Marking will be based on attendance, completion of assignments, demonstrating an understanding of the issues we are discussing and ability to analyze them and incorporate them into projects. Ability to talk about choices made in your work, demonstrating critical awareness of work presented in class and progress in terms of technical and conceptual skill development. Effective research skills and ability to be self-motivated and work constructively with critical feedback

Outline 330

Take themes from painting today and explore concepts and subject matter as a way of exploring and understanding the relationship of painting to contemporary art. The list below is primarily a list of suggested themes. Other themes/issues and subsets of these general categories will be discussed and developed by the group. We will break this down into a series of six themes for assignments with one final self directed assignment for the end of term.

- 1) Western traditions*
- 2) Photography*
- 3) Pure abstraction*
- 4) Ambiguous abstraction*
- 5) The figure*
- 6) Painting Space*
- 7) Landscape*

- 8) Death and life
- 9) History Painting
- 10) Still life
- 11) Installation painting
- 12) Painting Tomorrow

Required and Recommended Reading/course Material

Required: There is no assigned textbook. Readings will be assigned from time to time based on assignments and class discussion direction. And students will be asked to maintain a physical journal/Sketchbook..

Assignments:

Exercises and observations are an aspect of participation and research.

Evidence of research presented in a physical journal/sketchbook.

5 paintings related to predetermined themes and One final painting based on Student proposal.

Grading Breakdown:

Participation/Sketchbook	20%
Painting assignments	50%
Final Crit and final project	30%

Each project must be submitted by its deadline for evaluation.

The studio work projects will be assessed based on the conceptual, aesthetic and technical qualities they demonstrate. Individual development, inquisitiveness and enthusiasm to explore the projects are important.

Late assignments. *Projects that are up to ONE week late are subject to a penalty of up to one grade unless an extension has been granted by the instructor. Projects more than ONE week late may be subject to a penalty of one grade or more and may be refused.*

Students should retain a digital copy of all submitted assignments (in case of loss) and should also retain all their marked assignments in case they wish to apply for a Review of Assigned Standing.

Attendance: The calendar states that regular attendance is expected of students in all their lectures, laboratories, tutorials, and seminars. In-class demonstrations are an important part of this class and cannot be repeated. Because of the discussion that accompanies the assignment of each project, they cannot be adequately explained to those who miss them. Students who are unavoidably absent from scheduled classes because of illness or disability should report to their instructors immediately on their return. Students whose attendance or academic performance is severely affected by medical, emotional, or other problems should apply for special consideration through Academic Advising Services.

PLEASE NOTE: Unauthorized absences from 4 or more classes may result in failure of the course

PLEASE NOTE: Texting and other cell phone use is not permitted in class. The use of laptops is only permitted under particular circumstances such as for the display of images and occasional note taking. Otherwise laptops should not be on during class. Those who wish to use their cell phone may step outside the class.

Participation, Time Commitment:

Attendance of all classes is expected. Additional time, outside of class time will be required to work on the studio projects and the written projects. Gallery tours will take place during class time. (In room cases Gallery tours may be asynchronous and students will be able to go on a tour at their own pace, however, students will need to complete these tours before the next class.)

Academic Dishonesty: Please review the UBC Calendar “Academic regulations” for the university policy on cheating, plagiarism, and other forms of academic dishonesty. Also visit www.arts.ubc.ca and go to the students’ section for useful information on avoiding plagiarism and on correct documentation.

ACADEMIC FREEDOM

Art making is a complex and often controversial practice that covers a range of topics from various perspectives. The classroom is a place for open discussion of ideas and issues. All reasonable opinions should be treated with respect and consideration. The points of view expressed by the instructor represent a professional perspective on art history and contemporary issues. If at any time you wish to discuss an issue out of class please feel free to contact me.

PLEASE NOTE: While looking at and discussing works significant to the history of art some images may be presented that could be considered “mature subject matter” (eg. sexually explicit or disturbing in some way). Please contact me if you think this may be a problem for you.

Academic Concessions

If you miss marked coursework for the first time (assignment, exam, presentation, participation in class) and the course is still in-progress, speak with me immediately to find a solution for your missed coursework. If this is not the first time you have requested concession or classes are over,

fill out Arts Academic Advising's online academic concession form immediately, so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult your Faculty's webpage on academic concession, and then contact me if appropriate.

SUPPLIES and EQUIPMENT Requirements:

Some art supplies may be provided for the studio projects but each student is required to provide basic art materials and tools, as well as the variety of materials and objects particular to their own projects. There may be some access to workshop facilities during the semester.