

The University of Western Ontario
Department of Visual Arts

Course: Image Explorations Visual Arts Studio 2100A, Fall 2015

Time: Monday 6:00 - 10:00 pm

Professor: Geordie Shepherd

Office Hours: Monday 5:00 – 6:00 pm

Location: VAC 206

Office: VAC 222

email: gshephe@uwo.ca

Course Description

This is an introductory course exploring two-dimensional design and imaging principles such as the study of composition and colour theory, examining critical frameworks for reading and discussions, and expanding image literacy through communal research. Classes will consist of varying combinations of slide lectures, class discussions, technical demonstrations, critiques and studio time.

Students will produce a body of work that demonstrates their understanding of the technical skills and key concepts presented in each of the course sections, which will be informed by course readings, slide lectures, independent research, group discussions and critiques.

Learning Outcomes

Depth and Breadth of Knowledge

- Students will acquire the range of skills required to engage in the material practice being studied, and will have a greater understanding of the genesis of those skills historically.

Knowledge of Methodologies

- Students will gain an understanding of the critical potential of the medium, be able to identify various ways works in that medium operate critically, and will apply their understanding in creative ways to the realization of their projects.

Application of Knowledge

- Students will use their capacities with the medium as a critical, discursive and expressive tool to develop creative works; understand the potential viability of their works, and will utilize their reflections on their works to explore and develop further projects in order to create a body of work.

OWL / Sakai

Readings and documents pertaining to lessons will be posted on Owl/ Sakai in the resources folder. It is your responsibility to ensure you read and understand them before class time.

<https://owl.uwo.ca/portal/site/owldocs>

Cell Phones & Social Media

The use of cell phones & computers during class time for any purpose other than research related to our course is not permitted. Please turn off ringers and refrain from checking & replying to texts & messages.

Sketchbook

A sketchbook is a visual diary of one's influences, emotions, experiences and thoughts, a place to practice techniques, and can serve as resource file, notebook. I expect each student to be actively maintaining a sketchbook throughout the semester.

Course Requirements

- Students are expected to punctually attend *all* class sessions and come prepared to participate in all class activities and critiques. This is a Studio course, and great emphasis is placed upon in-class work, feedback and discussion. Under university regulations, students who miss more than 15% of the course hours (4 classes per semester) without prior consultation or documentation (medical or bereavement vetted through student's faculty academic advisor) can be debarred from final studio critiques and examinations. Note that if a student is consistently absent from a 3-hour class for 1 hour, they will exceed the 15% cut-off and be disbarred.
- Students are responsible for making themselves aware of all assignments, procedures and due dates. It is the student's complete responsibility to keep informed of any such changes.
- Students are expected to complete all assignments on due dates stated in the syllabus unless a previous agreement has been made with the instructor. Failure to complete assignments or present completed work in scheduled critiques without prior consultation with the instructor will result in a failing grade. Penalty for late work is 2% per day (Monday to Friday, weekend considered one day).
- Students are expected to arrive at the beginning of class with all project materials listed in the project description, and thoroughly clean their workspace after each session. It is particularly disrespectful to a model to arrive late, or unprepared, for life-drawing sessions; as well as being a waste of limited resources.
- Students should spend a minimum 4-8-hours per week working outside of class fulfilling course requirements.
- Students must adhere to health and safety guidelines in accordance with departmental regulations, failure to comply could result in removal from the course with a failing grade.
- Cell Phones must be turned off during all classes

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or the department. See course outline for specific arrangements regarding less than 10% of assignments. Accommodation for missed assignments, or attendance, totalling less than 10%, due to medical reasons, may be arranged with the instructor as long as the student contacts the instructor no later than the day after the assignment or attendance is due.

Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western
<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

For UWO Policy on Accommodation for Medical Illness:
<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>
Student Medical Certificate (SMC): <https://studentservices.uwo.ca>

All grades will reflect the student's ability to clearly demonstrate:

- Successful completion and understanding of general course objectives (as above), and specific assignment objectives.
- Technical and conceptual development of all assignments.
- A demonstrated understanding of project concepts and the ability to clearly communicate that understanding.

- A degree of inventiveness and ambition displayed in completed assignments.
- A willingness to participate in, and a level of demonstrable commitment to, *all* class activities.

According to the above criteria, students will be assessed as follows:

Project #1 (drawing)	25%
Project #2 (colour schemes)	5%
Project #2 (collage & translated image)	25%
Project #3 (Image explorations)	25%
Sketchbook	5%
Attendance	5%
Participation	10%

Based on the success in meeting the above criteria, grades will be assessed as follows:

90-100 (Outstanding, A+) The studio work shows significant originality and exhibits a high degree of critical engagement. Sophisticated analysis and synthesis involving complex theoretical and conceptual thinking are demonstrated. Mastery of complex ideas is immediately evident. The studio work has originality, clarity and ambition. The project is treated with sensitivity and subtlety of thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.

80-89 (Excellent, A) The studio work shows originality and exhibits a high degree of critical engagement. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The studio work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.

75-79 (Very Good, B+) The studio work shows above average analysis, critical thinking and independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in a production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.

70-74 (Good, B) The studio work shows a satisfactory attempt at analysis and critical thinking. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates a sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.

60-69 (Competent, C) The studio work demonstrates adequate engagement with the project. It shows an attempt to respond to assignment parameters but does so at a very basic level that lacks creativity. Engagement with studio production demonstrates basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is competent.

50-59 (Marginal, D) The studio work shows less than adequate engagement with the topic and with the material covered by the course. The studio work waives in its attempt to respond to assignment parameters and tends to be simplistic. Engagement with studio production demonstrates less than a basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is less than satisfactory.

Below 50 (Unacceptable, F) The studio work demonstrates a failure to comprehend/engage the topic. The studio work is incomplete and lacks redeeming creative merit. The work clearly does not meet the minimal

requirements of the assignment. Background preparation and research, engagement with process and outcome of the studio production is unacceptable.

The University of Western Ontario: Visual Arts Department

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an anti-requisite course. Lack of prerequisites may not be used as basis of appeal.

If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own,” will not be tolerated. (Citation excerpted from Black’s Law Dictionary, 1999, 7th ed., p. 1170). (Refer to <http://www.westerncalendar.uwo.ca/2015/pg113.html> or the 2015/2016 Western Academic Calendar, with regards to academic penalties for plagiarism.)

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:30 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:30 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-3440; vauge@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty, IGA Building, Room 1N20 (Ms. Amanda Green and Mr. Ben Hakala are the counselors for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students.

Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at

http://www.registrar.uwo.ca/student_finances/financial_counselling.html

TIMETABLE

PROJECT 1: DRAWING

September 14th

Week 1 Introduction to syllabus
 Locker allocation
 Introduction to Project#1
 Topics: Shading, depth, perspective, composition

Homework: Reading #1: Preface Vitamin D2
 2 Representational Drawings (1 figure, 1 line-perspective)

September 21st

Week 2 Discuss Reading#1
 Still life Drawing
 Topics: High-key & low-key, hatching, negative space

Homework: Finish drawings #3-5

September 28th

Week 3 Model
 Image explorations library image #1 due
 Topics: Gesture, contour, directional lines, foreshortening

Homework: Complete Project #1 drawings 1-5 for next class

October 5th

Week 4 *Image explorations library image #2 due*
CRITIQUE: Drawing #5
Introduction to Project #2

Homework: Reading #2: Lay-out in Degas Work

October 12th

Week 5 THANKSGIVING: NO CLASS

PROJECT 2: Colour & Collage: Engaging process & transformation

October 19th

Week 6 Discuss Reading #2
 Colour theory, chalk pastel & oil pastel demo

Homework: Work on colour swatches
 Bring source materials for collage

October 26th

Week 7

Image explorations library image #3 due
Collage demonstration

Homework:

Finish Collages & colour swatches for next class

November 2nd

Week 8

Colour swatches due
Image explorations library Image #4 due
Paint, watercolour & ink demo
Work on drawings

Homework:

Reading #3: Degas: From Backlighting to Evenly Diffused

November 9th

Week 9

Image explorations library image #5 due
Discuss Reading #3
Work on drawings

Homework:

Complete drawings for next class

November 16th

Week 10

CRITIQUE: Project #2
Image explorations library image #6 due
Introduction to Project #3

Homework:

Select 3 images for Project #3 & begin sketching Project #3

PROJECT 3:

November 23rd

Week 11

Review progress on Project #3 individually

Homework:

Sketch project #3

November 30th

Week 12

Sketch Books Due
In-class work period Project #3
Individual review of progress on Project #3

Homework:

Complete Project #3 for next class

December 7th

Week 13

LAST CLASS
CRITIQUE: Project #3

All projects due at the beginning of Last class without exception

PROJECTS

#1 DRAWING

Required materials

Pencil set (2H-8B), pencil sharpener
2 Pads Newsprint or Manila, Canson 18"x22"
Drawing board & clips for paper 18"x 24"
Eraser (hard & soft)
Charcoal- 1 box of Willow & 1 of compressed sticks
Conté crayon sticks (assorted set either coloured or earth tones)
5 sheets Stonehenge, Mayfair or similar quality paper
Small & large ruler (24")
Matt workable Fixative (1 can will be enough for a few students)
Portfolio case
Bulldog Clips
sketchbook (9"x12")

Description:

This project explores image making through still life and nude model drawings. All drawings should demonstrate the student's ability and engagement of each particular exercise or technique.

Week one: Representational Drawings due (1 still life, 1 line perspective)

1. (Canson paper)A still life drawing that includes at least 3 objects using one of the compositional structures discussed in class. Shading and scale should accurately render the depth and proportion of your chosen still life.
2. (Canson paper) A representational drawing of an interior space or exterior building using 1, 2 or 3 point linear perspective. All lines should be accurate & straight (use a ruler). Do not shade, use only line drawing.

Requirements: Both drawings will be done in grey-scale, using a medium of your choice (pencils, conté or charcoal) on white/cream paper 18" x 24" or 22" x 30". Canson or similar paper may be used for these drawings.

Week two:

3. (Canson paper) A still life drawing using either low-key or high-key.
4. (Canson paper) A still life drawing (same or different still life as #3) using an extreme close-up.
5. (Stonehenge paper) A layered drawing utilizing negative space and fragmenting a scene

Requirements: Drawings will be done in grey-scale, using a medium of your choice (pencils, conté or charcoal) on paper no smaller than 18" x 24". Canson or similar paper may be used for drawings 3 & 4. Stonehenge or Mayfair is a better quality paper and it, or a similar quality, must be used for drawing #5.

Week three:

Drawing the model using charcoal and pencil with mix of quick and extended poses

DUE DATES:

Drawings #1-5 October 5th, 2015

PROJECTS

#2 COLOUR & COLLAGE- ENGAGING PROCESS & TRANSFORMATION

Materials:

Drawing materials from Project #1
Oil and/ or chalk pastels
Gel medium, glue stick or Spray adhesive
3 sheets Stonehenge or similar paper 22"x 30"
5 sheets drawing or charcoal/pastel paper at least 12"x16"
Matte knife or scissors
Tracing paper
Rags or disposable clothes
Source material (magazines, newspapers, maps, books, postcards, photographs, brochures, digital/online images (print out for class), product packaging (food, albums, movies, cosmetics) etc.
Paint or Masking tape

Description: This Project begins with an exploration of the Colour Theory schemes and how to employ them. The project then shifts and investigates the process of using established artistic images to research & develop new ideas by combining different emotional cues.

•Step #1) Colour Theory schemes

- 1) harmonious triad (complementary hues)
- 2) analogous colour scheme (neighbours on the colour wheel)
- 3) split complimentary
- 4) contrast of temperature (warm, middle/neutral, cool)
- 5) value: monochromatic (tint (*add white*), pure hue (*add nothing*), shade (*add black*))
- 6) saturation: monochromatic contrast (pure hue, hue + grey, hue + more grey)

◎Step #2) Choose 3 Artworks

Bring in printouts of three artworks (8 ½ x 11 colour prints are preferable), each eliciting a different emotional response in you. You may choose which emotions you want to work with, but listed below is a sample selection;

- i.e.
- 1) Uncanny- a work you dislike or fear but somehow still intrigues you
 - 2) Impossible- a work you love/ admire but feel would be impossible for to achieve
 - 3) Comfortable- a work you find pleasing

○Step #3) Make 3 collages

Using your source materials and drawing supplies, make 3 collages (one from each of your 3 images) using one of the 5 formal qualities of Collage listed below. The new collage will transform each chosen image into a new artwork that evokes feelings similar to the original artwork. Use 1 sheet of 22"x 30" Stonehenge paper for each collage.

5 Formal Qualities of collage:

- 1) composition (usual & unusual)
- 2) line & depth
- 3) scale, size & repetition
- 4) texture
- 5) layers & translucency

□Step #4) Make 3 drawings

Create 3 new, fully realized representational drawings using pencil, charcoal, chalk &/or oil pastel, each one based one of your collages. Each drawing must be at least 12"x16".

DUE DATES:

November 2nd 6 colour swatches
November 16th 3 collages & drawings

PROJECTS

PROJECT #3: IMAGE RECOMBINATION

Due: December 7th, 2015

Choose any 3 artworks (except ones you submitted) from the image explorations library. Choose one image for each of the following reasons:

- 1) style
- 2) narrative or concept
- 3) format, composition or use of materials

Extract elements from the three chosen images, and using drawings, collage & sketching, develop and complete a new artwork in any medium at least 22"x 30". You may also do a triptych (3 related drawings), with each work at least 9"x12". These works may be done in any medium we covered in class, or any one we didn't cover.

IMAGE EXPLORATIONS LIBRARY:

Due:

1) Ancient antiquity	September 28 th (Object, Artwork, building dated before 1 B.C.)
2) Classical	October 5 th (Object or Artwork)
3) Renaissance	October 26 th (Artwork)
4) Social event	November 2 nd (Photo)
5) Modern/Postmodern	November 9 th (Artwork)
6) Futuristic	November 16 th (Art object or Artwork)

The goal of this project is to develop your visual literacy and expand the library of images that we carry with us and as creators, instinctively draw upon in the creation of any new artwork. Images should be drawn from the broadest range of influences (i.e. painting, drawing, fresco, sculpture, fabric, paper, photo, architecture, ritual objects, etc.).

You will be graded based on the quality and consistency of your submissions. All images must be of good photographic quality.

SKETCHBOOK:

Due Nov 30th

Each student will keep and maintain a sketchbook. It is a visual diary of inspirations, insights, daily practice, exercises, doodles, sketches, notes, recollections . . . whatever you feel you need to keep in touch with your artistic energies. You will be graded based on the quantity, quality, creativity & interest of your entries.