ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Prof. Berube & Mohundro

Art LA 201 Sec 001 & 02

T/TH 11:40AM-3:50PM

Prof. Berube:

This class is an introductory art foundation course that will focus on idea development using traditional and non-traditional materials and mediums. This is a team-taught class where you will be exposed to the ideas and concepts of two artists/educators bringing different perspectives to you about art production. It will provide a forum for thoughtful discussion and exploration of art practices. Throughout the semester both individually, and as a class, through the work produced, writings and the discussion generated from it, the meaning of such terms as: Metaphor, content, form, structure, color theory, scale, context, materials, methods, aesthetics of the object, object/subject relations, intent, plasticity, semiotics, readymade, composition, abstraction, representation, and image.

The course will be focused on producing art work based upon conceptual, historical and theoretical reasoning relating to contemporary art practices. We will be examining these issues through a series of readings, writings, slides, lectures, videos, workshops, and exhibitions. Students are required to keep a sketchbook, and keep a series of drawings, ideas, and other material related to the course. Students will produce work in class, and will also be required to work outside of class every week.

Prof. Mohundro:

Art Foundations ARTLA 20100 is a team-taught course that prepares students for all courses in all concentrations in the Studio Art major. ARTLA 20100 is a prerequisite for all 200 level courses. For the 24-credit Studio Art major, it is a required class. For the 42-credit Studio Art major, both ARTLA 20100 and ARTLA 20200 are required. The course provides students with a foundational, cross-disciplinary knowledge base and introduces them to a variety of different media, concepts, and methodologies in preparation for 200-level and advanced studio courses. In addition to studio assignments, reading and writing on art will be an integral component of the course in both semesters.

The following list of fundamental concepts will serve as a foundation for all class projects and as terms they will be important to our class discussions; Process, Form, Composition, Color/Light, Matter/Material, Space/Scale, Time, Content, Context, Site-specificity, and Audience.
All assignments will be project-based and include a writing component.

DRAwing
Art CR 221 Sec 01
Prof. Ong
M/W 11:40AM-3:50PM

This class aims to help students think, make, and see by way of drawing with an emphasis on the figure.

Drawing is often associated with spirit, fleeting ideas, and a captured imagination. The Surrealists exercised their subconscious through the use of automatic drawing, and due to Sigmund Freud’s influence, often expressed the erotic/conflicts of the psyche. Flemish Renaissance painter Pieter Bruegel, painted and drew the everyday lives of peasants with allegorical intrigue. The Fleischer Brothers used the figure to animate caricatures of anthropomorphic animals to darkly humorous effect. Artist Seiichi Hayashi was able to make three-dimensional manga characters that convey an inability to express themselves. Kara Walker’s figurative works on paper aren’t just the preliminary drawings for monumental works but can stand alone as complex renderings of African American identity and American history. Like these artists, cartoonists, illustrators and more, we’ll utilize the technical practice of drawing to represent the perceptual: from understanding light and mark-making to depicting space and proportion as well as composition. Together we’ll explore how these fundamental skills are transferable to almost any drawing medium and subject. Through image-making, light reading, generative writing prompts and critique we’ll hone in on our own specificity and attempt to communicate ideas. This course will involve ample in-class time drawing and creating with raw materials.

SPECIAL TOPICS: FIGURE DRAWING
Art CR 360.35 Sec 01
Prof. Chen
T/TH 11:40AM-2:50PM

This class focuses on drawing the figure both from observation and reference. Students of all drawing levels are welcome as we will begin with foundational drawing concepts of line, value, tone, composition, gesture, light logic, proportion, various techniques, and apply these to both quick gesture drawing as well as longer poses. Students will focus on both figure drawing and head drawing, and should at the conclusion of the class be able to sketch a figure and portrait from observation, and conceptualize and compose more complex drawings of figures in environments.

PRINTMAKING (COMBINED)
Art CR 225/Art CR 326 Sec 01/02
Prof. King
T/TH 11:40AM-3:50PM

In this combined level printmaking course students will learn four etching techniques: drypoint, soft-ground, hard-ground, and aquatint. Students will learn how to use an etching press, how to print in black & white and color, and how to create small editions of prints. Students will gain insight into the history of printmaking through visits to galleries and museums.
PAINTING (COMBINED)  
Prof. Roberts  
Art CR 235/Art CR 336 Sec 02  
M/W 11:40AM-3:50PM

This course will explore a full range of painting topics. We will address subjects such as surface, value, composition, light and color. Through the utilization of these fundamental painting techniques we will explore the conceptual effects of such techniques when applied into painting practice. Students will be expected to consider these lessons as we move through a range of topics in both contemporary and historical painting. The subjects of which will pertain to class assignments. Self portraiture, observational painting, memory, and monochromes are just some of the subjects we will be working with, experimenting with both figurative and abstract languages. Through discussion and class critique we will explore how to communicate ideas in painting. For the final project in this course students will determine their own subject matter followed by a final critique.

SCULPTURE (COMBINED)  
Prof. Wilson  
Art CR 251/Art CR 352 Sec 01/02  
T/TH 11:40AM-3:50PM

[Description Forthcoming]

PRINCIPLES OF PHOTOGRAPHY  
Prof. Vergara  
Art CR 271 Sec 01/372 Sec 01  
M/W 11:40AM-3:50PM

Now more than ever, photography lies at the center of communication, while also maintaining its hard-won status as a serious art form. This analogue/digital class is designed to introduce you to the principles of photography as well as such basic mechanics as manual use of the camera (smartphone cameras can and will be used); various types of dark-room exploration; and print development. You will also acquire the means to analyze, interpret, and critique photographs. An introduction to the history of photography up to current trends is intended to deepen your understanding of the medium.

We will be taking at least two class trips to museums during this course in order to see and discuss firsthand how photos are displayed and how this influences our interpretation of them. For example, we will visit the Gordon Parks exhibition at MoMA and compare the images on display with corresponding text in Life Magazine and with the framed prints on the wall.

Weekly assignments will culminate in completion of individual portfolios of images by the end of the course.