

## OBSERVE / RESPOND (repeat)

### **Art 341: FLUID MEDIA (AKA painting), fall 2011**

#### **Meeting Time / Place:**

Monday and Wednesday 9:30-11:20  
Second floor Studios, Dana Fine Arts Building

#### **Instructor:**

Nell Ruby, x 5458  
Office: Dana 115  
Office hours: Monday 2:00-3:00, Thursday 9:30-10:20, and by appointment

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#### **Course Description:**

This semester the traditional painting class will become an experimental lab in fluid media. We will research direct observation and its expression in various liquid media techniques on various substrates. Students will strive for a rigorous practice of the delight and intellectual joy that are the natural outcome of the creative experience.

#### **Course Goals:**

At the end of this course students will:

- Use the language of art (design elements and principles) to create, analyze and critique
- Acquire and hone skills in liquid media
- Fill a painting sketch book with images created from direct observation
- Gain insight into the possible range and variety of artistic approach
- Practice oral presentation through critique, community dialogue and research
- Study her individual approach to visual problem solving and studio practice

*Necessary for a successful studio art experience:*

#### **\* Make your classroom a space where you want to be (creative)**

Use the skill of peer acknowledgement and recognition generously and responsibly. Support one another in discovering where you fit into the classroom community and the wider world. Make connections between what you are learning and what you are seeing. Seek to identify, embrace and sound your own voice. Value different approaches, processes, languages, subjects, contexts and solutions

#### **\* Practice looking**

Be disciplined about developing a practice of daily direct observation.

#### **\* Establish skill sets**

Explore tools, equipment and materials. Be inventive and experimental in your approach for developing conceptual solutions. **PLAY!**

#### **\* Respect verbal language**

Identify the language of visual signs. Write and speak about perception often and in multiple venues. (critique, journal, blog, elevators). Exchange ideas with your colleagues every chance you get

#### **\* Adopt the practice of discernment over judgment**

The value of critical analysis is a healthy and necessary catalyst to creativity. Avoid the isolating and separating qualities of binary judgment, [that something can be only good or bad] which leads to cynicism and makes you run away from risk. Risk is necessary for growth and discovery. Failure doesn't exist. Privilege process. Discovery and growth and connection are pleasurable. Go for pleasure—it's sustainable!

Speak about work and process positively, with substance and skill. Be honest, direct, and kind. Value small tasks; identify and name specific qualities in each other's work and approach. Always consider a way for moving forward with your work, and look for paths and connections in your own work and that of others. Pay attention! Recognizing risk is energizing—practice recognizing each other's risks.

**\* Take time**

Value the time required to complete tasks.

In the studio, recognize the importance of “mull time” – sitting in quiet dialogue with the work. When you spend time in the practice and experience of looking, you will be surprised at what shows up.

Respect the “zone” and the sense of timelessness it presents, especially in relation to the frantically-paced world in which we live.

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**Class Responsibilities:**

Come to class (see grading policy)

Participate in critiques

Engage with peers

**Out-of-Class Responsibilities:**

Daily visual note/sketch book

**Attendance:**

Daily attendance is taken. No penalty for two absences [excused or not excused doesn't matter!]. After two absences, your final grade decreases by 1/3 of a grade for each class you miss (for example from a B+ to a B). Similarly, leaving early and arriving late will be penalized. Three partial absences (arriving late or leaving early) will amount to a complete absence. Also, please keep in mind that it's tacky to come late and leave early. **If you miss more than four classes (twelve in-class hours) you will fail the course.**

**Electronic free zone:**

**TURN YOUR CELL PHONE OFF.** Laptops can be used in class for research ONLY and they stay on the sideboard.

No texting, no emails, no calls.

Imagine there's no cell phone, it's easy if you can, no beeps or screams or techno, or funny sounding man...imagine all the people listening with full brain...you whooooo ooo you may say I'm a dreamer, but I'm not the only one!

**In class studio assignments:**

Direct observation, the discipline of seeing:

1. In class direct observation paintings
2. Group (or individual) focused project (presentation to class - includes research artist)
  - light and fluid media on layers of acetate video
  - puppet show (scenery and figures and story)
  - circus poster or fantastic landscape

**Out of class assignments:**

1. weekly paintings (turn in every Monday)
2. sketch/notebook (turn in 1/4ly)

**Evaluation**

30%	<i>In class assignments</i>
30%	<i>Out of class assignments</i>
15%	<i>Process Log midterm</i>
15%	<i>Process Log final</i>
10%	<i>Citizenry</i>

**Evaluation Criteria:****A: Excellent** work

contains individual and original creative thought  
exceeds project assignment parameters.  
excellent craft.  
Project analysis is engaging, surprising and goes beyond the ordinary or obvious.  
Demonstrated depth and complexity in use of design elements within a broad range of the principals of design.  
Evidence of exploration and growth in skills and knowledge.  
Clear risk-taking involved in project development and research.

**B: Good** work.

illustrates some creative thought over and above the project parameters.  
neat, with few craft problems.  
Project analysis is thorough, and shows that the student has attempted to engage complex use of design elements and principles.  
Some risk-taking evident

**C: Satisfactory** work

Work satisfies the project parameters and shows some individual thought and creativity.  
Work is neat.  
Project analysis is competent but not sophisticated.  
Demonstrated understanding of design elements and/or principles.

**D: Poor** work

Work shows an inadequate understanding of the project parameters, is messy and/or deadlines were not met.

**F: No** work evident

*Work shows no understanding of the project goals, is careless in presentation and /or deadlines were disregarded*

**Art 341:** you may follow this syllabus and do the class projects, or you may pitch an alternative to me. If you want to work on a separate project, submit an artist project statement with your project intentions, your media and subject of choice, your work / production schedule and the number of works you would like to produce. You will also present a media artist who relates specifically to your project in subject, media, content or concept. Please discuss your pitch with me next Wednesday.