

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Fall 2013

Discipline: Studio Art

ARTS 1710: Painting at Sea: Collage

Division: Lower

Faculty Name: Judy McLeod

Pre-requisites: Successful completion of a college-level Drawing, Painting, Art Foundation, or Design Course

REQUIRED MATERIALS AND SUPPLIES are listed at the end of this syllabus

REQUIRED MATERIALS FEE: All students in ARTS 1710 will be assessed approximately US\$20 materials fee. This fee is IN ADDITION TO the required materials and supplies that are listed at the end of the syllabus. This charge will be added to students' shipboard accounts after drop/add.

COURSE DESCRIPTION: This course explores mixed-media collage as an art form. The activity of creating collage includes appropriation, assemblage, drawing, painting, and craftsmanship. Students will develop critical artistic vision in assembling collages. In producing collage the artist must include/exclude, mute/amplify, balance/imbalance, configure/reconfigure, and imaginatively enhance the various visual components of the work. Drawing and painting are equally important in the construction of a visual collage statement, and that visual statement must be firmly based on a concise conceptual idea or underpinning.

Students will collect in their Sketchbook Journal a myriad of visual data including sketches, photos, and cultural evidence from the ports-of-call. These fragments of visual information will be crafted together with drawing and painting to produce collages descriptive of and sensitive to the various cultures visited on the voyage.

COURSE OBJECTIVES

To introduce students to the fundamentals of mixed-media collage as an art form.

To introduce students to the regular and intensive use of a visual drawing journal. Students will be required to use their sketchbook journal regularly aboard ship and in every port.

To employ students' skills in drawing, painting, and assemblage in conceptualizing their world view and cultural observations.

To develop and improve students' skills and techniques of building mixed-media collage. Class and individual critiques will fine-tune the creative process.

To guide and stimulate students' development of a conceptual basis for collage as an art form.

As the semester progresses students will create a series of Final Collages based on the initial collage exercises and the extensive visual information gathered in their sketchbook journals.

To develop skills and sensitivities in students to re-visit, revise, and bring collages to completion.

Class and individual critiques will be structured toward refining artworks and/or "taking it one step further."

REQUIRED TEXTBOOKS

None: SEE REQUIRED MATERIALS AT END OF SYLLABUS

TOPICAL OUTLINE OF COURSE

Class A1 Introduction & Overview: Collage as an art form
Appropriation
Assembly
Drawing/Painting
Exercise 1:*The conceptual basis of collage:* One object (or material) in collage. Everyday object or materials are transformed to be and mean something else in the “collage world.”

Class A2: Class critique and discussion of Exercise I

St. Petersburg, RUSSIA FIELD LAB *Gathering Cultural Information* (10 points)
and *Russia collage* (10 points)
What is culture?
Introduction to Field Journal: use and requirements

Class A3 **Exercise 2:** *Design approach: Cultural observation of Russia.* Using data collected on Field Lab and in Russia, design, deconstruct, assemble and construct, and unify with drawing or painting.

Hamburg, GERMANY Field Work

Class A4 Critique: Exercise 2 and Field Journal, Germany

Class A5 Photography in collage: introduction to incorporating photographic images into collage. Introduction to the color printer for processing cultural photos.

Antwerp, BELGIUM Field Work
Le Havre, FRANCE

Class A6 CLASS CRITIQUE and submission of Exercise 1 and Exercise 2
Introduction: **Cultural Collage I: Ireland**

Transformation: objects, papers, patterns, memorabilia transformed in the collage “world” to visually express a cultural observation.

Dublin, IRELAND

Field Work

Class A7 Introduction: **Cultural Collage II: Portugal/Spain** *Selectivity:* select a piece of visual evidence and create a collage describing that object and its cultural impact.

Class A8 Introduction: **Cultural Collage III: Morocco** *Gender Observations:* Comment visually on gender roles and behaviors that you observe in the Moroccan culture that are different from your home culture.

Lisbon, PORTUGAL Cadiz, SPAIN

Casablanca, MOROCCO

Class A9 Critique: Field Journals from Portugal/Spain and Morocco
Collage I Ireland due.
Review assignment and discussion of Collage II and Collage III.

Class A10 Critique and submit: Collage II: Portugal/Spain

Class A11 Critique and submit: Collage III: Morocco

Tema, GHANA

Class A12 **Cultural Collage IV: Ghana**
Narrative: As an observer, report a specific personal experience of the culture that exemplifies your sense of Ghana and Ghanaians.
Employ observation, collection, and selection.

Class A13 Studio Production and critique
Sharing Field Journals

Class A14 Critique and submit Collage IV: Ghana

Cape Town, SOUTH AFRICA

Class A15 **Cultural Collage V: South Africa**
Metaphor: Objects or images exhibiting in their own right and

simultaneously representing or standing for an observed cultural notion.

- Class A16 Presentation (sharing): Field Journals
- Class A17 Studio Production and informal critique
- Class A18 Critique and submit Collage V South Africa
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Buenos Aires, ARGENTINA

- Class A19 **Cultural Collage VI: Argentina**
Selectivity: select a piece of visual evidence and create a collage describing that object and it's cultural impact.
- Class A20 Studio Production and critique.

Rio de Janeiro, BRAZIL Field Work

- Class A21 **Cultural Collage VII: Brazil**
Composite: many voices, cultural complexity, layers of information, ideas, and sensations.
- Class A22 Studio production and critique
- Class A23 Critique and submission: Brazil

Manaus, BRAZIL Journal entry collage (5 points)

- Class A24 FINAL SUBMISSION: Sketchbook Journal, Exercises I-II and Cultural Collages I-VI

FIELD LAB ARTS 1710 Painting at Sea: Collage August 29, 2013

The Hermitage Museum of art and culture, St. Petersburg, Russia
Gathering Cultural Information

The Hermitage Museum in St. Petersburg was founded in 1764 by Catherine the Great of Russia. The collection includes Western European Art, Egyptian Art, Ceramics and Porcelain, and sculpture. The first floor of the Winter Palace exhibits Russian art from the 13th through the 19th centuries. In these Galleries, the class will gather Russian cultural and aesthetic information through sketches, extended drawings, photographs, postcards, and printed materials while on location in the The Hermitage. Working in sketchbook journals using a variety of

drawing tools and techniques, students will complete study drawing of the objects of art, architectural studies of the buildings, building details, design motifs, fashion, and historical distinctions in Russian and European art and culture. Through the day periodic class critiques will guide and inform the students' visual and cultural information gathering.

FIELD ASSIGNMENTS

The sketchbook journal:

1) Aboard the ship, students are required to complete a minimum of 10 sketchbook journal entries. These may be observation sketches, collage designs, cultural observations, drawing from photographs, drawing from cultural objects, etc.

2) In ports, be a scavenger in your sketchbook journals: Gather postcards, photographs, memorabilia, patterns, textures, colors, handbills, wrapping papers, stamps, ribbons, fabrics, pressed flowers or leaves, selected trash, and other fragments of life and culture in the different ports and nations.

Students will use these gathered materials for the Cultural Collages.

3) In every port, students must complete several journal entries including at least one concentrated drawing study. Complete these journal entries *in person* – not drawn later from photos you have taken (though you are certainly encouraged to take many cultural and location photos!) In each of the major ports you must *make time* for these journal assignments. In your journal, document your experiences including sketches, reflections, and found/collected visual objects, and printed materials. Do not draw small details that could be anywhere in the world: select and draw objects and views that capture 'typical' or unique aspects of the culture. All these gathered materials will serve as visual information and research for the Cultural Collages.

METHODS OF EVALUATION / GRADING RUBRIC

| | |
|---------|--|
| 5 % | Attendance and lively participation in class |
| 5 % | Exercise I |
| 10% | Field Lab |
| 10% | Field Lab Collage Russia |
| 8% each | Cultural Collages I – VII |
| 9% | Field Journal: several entries from every port |
| 5% | Manaus Field Journal Collage |

RESERVE LIBRARY LIST

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|---------------|---------------------------|
| AUTHOR: | Gwen Diehn |
| TITLE: | <u>The Decorated Page</u> |
| PUBLISHER: | Lark Books |
| ISBN #: | 1-57990-299-5 |
| DATE/EDITION: | 2002 |
| COST: | \$24.95 |

AUTHOR: Orson Welles
TITLE: Les Bravades; A Gift for His Daughter by Orson Wells
PUBLISHER: Workman Publishing
ISBN #: 0=7611-0595-6
DATE/EDITION: 1996

AUTHOR: Kathleen M. Eldon
TITLE: The Journals of Dan Eldon; The Journey is the Destination
PUBLISHER: Chronicle Books
ISBN #: 0-8118-1586-2
DATE/EDITION: 1997

AUTHOR: Danny Gregory
TITLE: An Illustrated Life: Drawing inspiration from the private sketchbooks of artists, illustrators and designers
PUBLISHER: HOW Books, an imprint of F+W Publications, Inc.
ISBN #: 13:978-1-60061-086-8
DATE/EDITION: 2008

ART MATERIALS and SUPPLIES

Materials may be ordered as a complete kit online through the UVA bookstore. This is a good option because all your materials will be delivered to you in a packet on the ship.

You may already have many of these art supplies. If you choose to compile the materials on your own please note those with * at the top of the Materials List and acquire these specific products.

Sax Arts and Crafts (www.saxarts.com) and Cheap Joe's (www.cheapjoes.com/) are sources for many of these materials. Please check the following list carefully ensuring that you have all these supplies or equivalents.

REQUIRED MATERIALS

*Sketchbook Journal: 5" x 8" size or 6" x 9" with 40 or more pages, hard bound or spiral wire bound. Select a sturdy sketchbook journal with heavyweight (70-80 lb. pgs.)
Bound example: Moleskin
Wire Spiral Bound: American Journey 5.5" x 8.5" from Cheap Joe's

- *Watercolor Pad 11" x 14" or 11" x 15", 140 lb. or heavier with 12 sheets or more.
Example: Strathmore 400 Series Watercolor pad 11" x 15", 12 shts. 140 lb.
OR Kilimanjaro Natural White watercolor pad 11" x 14" 20 shts., 140 lb
- *White or Cream Drawing Pad 11" x 14" with minimum 20 sheets, 90 lb. weight or heavier
Example: Canson Classic Cream Drawing Pad; 11" x 14", 24 sheets, 90 lb.
OR: Canson C'a grain Drawing Pad; 11" x 14", 20 sheets, 111 lb.
- *Tracing Paper pad, 11" x 14"
- *Portfolio: School Specialty Artist Red Fiber, 17" x 22" with strap
OR Black Canvas messenger bag portfolio (in UVa Bookstore packet)
- *1 Set of woodless **Watercolor** Pencils: Koh-i-Nor 24 colors OR CretaColor AquaStick 20
- *1 Gouache set: Canson Talens 8-color set
- *1 Yasutomo Nori Paste 10 oz.
- *pH Neutral PolyVinyl Adhesive (PVA) 4 oz. or 8 oz.
- *Conte Crayon Matchbook Assortment (4 colors)
- Drawing Pencils: 2H, HB, B, 2B, 4B, 6B
OR Drawing Set: Faber-Castell Goldfaber Graphite Pencils (6)
OR Staedtler Mars Lumograph Pencil set (6)
- Hand-held pencil sharpener with compartment to collect the shavings
- 2- Ultra Finesline Sharpie or Micro pen(s) and 1 Finesline Sharpie
- 1 White Staedtler Eraser
- 1 small glue brush: ½" Flat acrylic brush, short handle
- 3 brushes for water media: 1 small detail size round size 2, 1 size 6 flat, one ¾" wash brush
- 1 small roll drafting tape
- 1 large 3" bulldog clip
- 1 small art supply bin: Alvin Art Tool Box 9.5" x 5.25 x 5" or equivalent case for art supplies
- 1 9" x 12" manilla envelope
- 1 paper scissors
- 1 Xacto knife w/#11 blades (5)

12” ruler

1 plastic water container (a “regular” plastic frosting container from the grocery store works well)

1 small Folding plastic palette 8” x 8” open

Paper towels

OPTIONAL: Small set of soft pastels- half stick or whole stick
Example: Rembrandt, Grumbacher, Sennelier, Schmincke
*Buy good quality – don't waste your money on cheap “student quality” pastels.

ADDITIONAL MATERIALS

Students will be required to gather and acquire collage materials from every port of call including printed materials, papers, postcards, mementos, fabrics, photographs, etc.

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each assignment in “Painting at Sea: Collage” must be completed by the student alone. Verbal suggestions, critiques, and guidance are encouraged while all hands-on aspects of the collages must be individually completed.

Although "The Decorated Page" is not quite as striking at first glance, it is a great buy for the first time journaler. I say this because the pages look easier for the new journaler to be able to look at and say "Oh, I think I could do this". 5.0 out of 5 stars The Decorated Page I know is a good guide and will enjoy making an altered book and Reviewed in the United Kingdom on October 22, 2017. Verified Purchase. I am still waiting for the tub of Magnesium Flakes please can you tell me when it will be delivered?

Includes index. Includes bibliographical references (page 126) and index. Materials & how to use them -- How does your journal see the world? -. - Pages in stages: Ways to working -- The reluctant bookbinder -- Customizing a blank book. "This follow-up to the highly popular Decorated Page offers even more great ideas for beautifying a journal, more breathtaking photos to inspire, and more smart (and simple) ways to endow even the artistically timid with confidence. It simply brims with suggestions and instructions.

Decorated Incipit Page. Malnazar1637 - 1638. The J. Paul Getty Museum Los Angeles, United States. Details. Title: Decorated Incipit Page. Date Created: 1637 - 1638. Location Created: Isfahan , Persia. Physical Dimensions: w18.3 x h25.2 cm. Type: Folio. Rights: <http://www.getty.edu/legal/copyright.html>. External Link: <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=110765>. In object-oriented programming, the decorator pattern is a design pattern that allows behavior to be added to an individual object, dynamically, without affecting the behavior of other objects from the same class. The decorator pattern is often useful for adhering to the Single Responsibility Principle, as it allows functionality to be divided between classes with unique areas of concern. The decorator pattern is structurally nearly identical to the chain of responsibility pattern, the difference Although "The Decorated Page" is not quite as striking at first glance, it is a great buy for the first time journaller. I say this because the pages look easier for the new journaller to be able to look at and say "Oh, I think I could do this". 5.0 out of 5 stars The Decorated Page I know is a good guide and will enjoy making an altered book and Reviewed in the United Kingdom on October 22, 2017. Verified Purchase. I am still waiting for the tub of Magnesium Flakes please can you tell me when it will be delivered?