

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2013
Discipline: Studio Art
Division: Lower
ARTS 1710 Painting at Sea: Collage

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 US\$20 materials fee. 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: Studio Production and critique: Exercise 1
- Hilo, HAWAII** Field Work
- Class A3 **Exercise 2:** *Design approach:* Design, deconstruct, assemble and construct, and unify with drawing or painting
- Class A4 Studio Production and critique: Exercise 2
- Class A5 *Photography in collage:* introduction to incorporating photographic images into collage. Introduction to the color printer for processing cultural photos. Introduction to Field Journal: use and requirements
- Class A6 CLASS CRITIQUE and submission of Exercise 1 and Exercise 2
- Yokohama, JAPAN** Field Work
- Kobe, JAPAN** Field Work
- Class A7 Cultural Collage I: **Japan**
Transformation: objects, papers, patterns, memorabilia transformed in the collage “world” to visually express a cultural observation.
- Shanghai, CHINA**
- FIELD LAB **Shanghai Museum of Art**
- Hong Kong, CHINA**
- Class A8 Cultural Collage II: **China**
Contemporary vs. Historical: contrast the contemporary modern China with China’s rich, historical cultural tradition.

Class A9 Studio production and critique: Japan and China collages

Ho Chi Minh City, VIETNAM

Class A10 Cultural Collage III: **Vietnam**
Selectivity: select a piece of visual evidence and create a collage describing that object and its cultural impact

SINGAPORE

Class A11 CLASS CRITIQUE and submission: Japan, China, and Vietnam collages

Rangoon, MYANMAR (BURMA)

Class A12 Cultural Collage IV: Myanmar
Ancient, Old, By-Gone times: gather and present evidence of historical and traditional Burma (as different from modernity)

Class A13 Studio Production and critique: Myanmar

Cochin, INDIA

Class A14 Cultural Collage V: **India**
Composite: many voices, cultural complexity, layers of information, ideas, and sensations.

Class A15 Studio production and critique: Myanmar and India collages

Port Louis, MAURITIUS

Class A16 Presentation (sharing): Field Journals

Class A17 CLASS CRITIQUE and submission Myanmar and India collages

Class A18

Capetown, SOUTH AFRICA

Class A19 Cultural Collage VI: **South Africa**
Metaphor: objects and memorabilia existing in their own right and simultaneously representing/standing for an observed cultural notion

Class A20 Studio Production and critique: South Africa

Tema (Accra) GHANA Field Work

Class A21 Cultural Collage VI: **Ghana**
Narrative: As an observer, reporting a specific personal experience of the culture (employing observation, collection, selection).

Class A22 Studio production and critique: Ghana

Class A23 FINAL SUBMISSION: Sketchbook Journal, Exercises I-II and Cultural Collages I-VI

Casablanca, MOROCCO

FIELD LAB ARTS 1710 Painting at Sea: Collage **February 3, 2013**

Shanghai Museum and Art Museum of Shanghai, People's Square, Hunagpu District, Shanghai

Gathering Cultural Information

The class will gather Chinese cultural and aesthetic information through sketches, extended drawings, photographs, postcards, and printed materials while on location in the Shanghai Museum and the Art Museum of Shanghai, both at People's Square (a former racetrack turned public park) in the Huangpu District of Shanghai. 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 Chinese art and culture. Through the day periodic class critiques will guide and inform the students' visual and cultural information gathering. Attendance is mandatory.

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 the class activities and the class critiques.

25% Field Lab (4-8 guided exercises from Field Lab at Shanghai Museum) and Sketchbook Journal: 10 shipboard entries and 2-4 dated entries from every port of call, always including at least one drawing.

70% 2 exercise collages at 5pts. each and 6 cultural collages at 10 pts. each

RESERVE LIBRARY LIST

AUTHOR: Gwen Diehn
TITLE: The Decorated Page
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
COST: \$19.95

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
COST:

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
COST: \$19.99

ELECTRONIC COURSE MATERIALS

- I. Color: The color wheel in 3D; electronic ‘handout’ compiled by Judy McLeod
- II. Collage materials: Supports and adhesives; electronic ‘handout’ compiled by Judy McLeod

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
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
Optional: Sax Basic Sketchbook, 100 sheet pad, 80 lb. 8" x 10"
This excellent sketchbook is larger therefore more challenging to carry around.

- *Watercolor Pad 11" x 14" or 10" 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 140 lb watercolor pad 11" x 14" 20 shts.

- *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.

- *Portfolio: School Specialty Artist Red Fiber, 17" x 22" with strap

- *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.

- General's Charcoal Drawing Kit, 5 piece set (3 black, 1 white, 1 kneaded gum eraser)

- Drawing Pencils: 2H, HB, B, 2B, 4B, 6B
OR Drawing Set: Faber-Castell Goldfaber Graphite Pencils (6)
OR Stadtler Mars Lumograph Pencil set (6)

- Hand-held pencil sharpener with compartment to collect the shavings

2-3 Ultra Finesline Sharpie or Micropen(s)

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

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.