



<b>Project Outline</b>	Painting Online Studio Rotation
<b>Subject Code</b>	STU100 Studio Introduction - Painting

<b>Award/Level</b>	BFA / 1 <sup>st</sup> Year
<b>Duration</b>	2 weeks / 6 contact Hours (3 Hrs p/week)
<b>Delivery mode</b>	Online / Independent Study
<b>Subject Coordinator</b>	Steven Harvey
<b>Lecturer/s</b>	Steven Harvey (Wednesday) Kim Spooner (Thursday)

<b>Description</b>
<p>In First Semester students will complete one 2-week rotation in the Painting Department. This will incorporate one 3hr online group tutorial session each week.</p> <p>The project forms part of the broader study associated with STU100 Studio Introduction Painting program.</p> <p>This project is reviewed at the conclusion of the semester and assessed in conjunction with completion of STU100 Studio Introduction Painting in Semester 2.</p>

<b>Delivery</b>
<p>This component is delivered online via Zoom including group discussion and individual student consultations.</p>

<b>Learning Outcomes</b>
<ul style="list-style-type: none"><li>• Conceive, develop and realise works that will inform studio outcomes in Semester 2.</li><li>• Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to your home studio set-up.</li><li>• Creative ability to employ the formal elements of painting.</li><li>• Ability to analyse the content and structure of a painting.</li><li>• Proficient use of materials, techniques, safe work practice and observation of the principles of WH&amp;S.</li></ul>

- Ability to construct and prepare various surfaces and grounds for painting.
- Ability to research, document and work from a variety of sources and interdisciplinary reference material.

### Assessment

- Reviewed at the conclusion of the project
- Assessed in conjunction with completion of STU100 Studio Introduction Painting in Semester 2

### Objectives

This project aims to:

- Introduce students to a related historical overview and research methodologies appropriate to the development and production of paintings

### Project Content

#### PROJECT 1 (Week A)

##### Metaphorical Self Portrait

Select a minimum of 3 related personal objects in your possession. These objects need to be three dimensional in form, not overly complex and have volume rather than flatness. Consider the compositional relationship between these objects and the various ways that you can compose them together to view them in space.

This project addresses the subject of Self Portraiture through the use of metaphor. In this exercise you will arrange your 3 related personal objects to form a narrative. Consider the placement of each object and the different relationships that form between them in space. Ask yourself how you intend to view them? For example, what type of perspective will you use, and are the objects placed together or are they separate?

Working with a limited palette choose only two hues. Use these to develop two monochromatic works on paper e.g. Blue – Blue Green and Blue – Blue Red. (You could also introduce Burnt Umber and White). Hue is the generic colour name – red, blue, green, yellow etc. Hue designates the colours position in the colour wheel/colour spectrum. In the colour spectrum hue is also determined by the specific wavelength of the colour in a ray of light.

##### Requirements:

2 x Tonal exercises with limited palette

1 x Colour piece

Total works required: 3 (Minimum scale: A3)

Acrylic on paper

##### Suggested artists:

Paul Cézanne, Mike Parr, Hilma Af Klint, Giorgio Morandi, Stanley Spencer, William Kentridge, Louise Hearman, Luc Tymans, Tala Madani, Michael Borremans, Sarah Lucas, Jude Rae, Dexter Dalwood, Beatriz Milhazes, Frida Kahlo, Georgia O'Keefe, Kara Walker.

## PROJECT 2 (Week B)

### Head / Self-Portrait Project

This project investigates the head as a three-dimensional form in space with particular emphasis being placed on proportion, plane and shape. Students will be introduced to a brief historical background of the head/portrait in painting with examples of its transition as a vehicle for suggesting/expressing cultural forms and will include its broader contemporary context (relationship to photography etc).

#### Requirements:

Head / Self-Portrait

Total works required: 1 (Minimum scale: A3)

Acrylic on paper

#### Suggested artists:

Rembrandt, Velasquez, Emil Nolde, Paula Modersohn-Becker, Marlene Dumas, Dana Schutz, Lucian Freud, Jenny Saville, Caravaggio, Henri Matisse, Edgar Degas, Pierre Bonnard, Max Beckman, Egon Schiele, Marlene Dumas, Gwen John, Frida Kahlo, Cecily Brown, Anwen Keeling, Stanley Spencer, Alice Neel, Lucian Freud, Jenny Saville, Fiona Lowry, Paula Rego, Elizabeth Peyton.

#### Recommended Reading

Ferrier, J. *Art of Our Century*, Prentice Hall, 1989.

Fry, Edward. *Cubism*, Thames & Hudson, 1966.

Honour H. & Fleming J. *World History of Art (7<sup>th</sup> ed.)*, Laurence King, UK 2009.

Itten, J, *Design and Form*. Van Nostrand Reinhold. 1974.

Itten, J, *The Art of Colour*. Van Nostrand Reinhold. 1974.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques (5<sup>th</sup> ed.)*, rev. and updated by Steven Sheehan. 1991.

Saitzyk, Steven. *Art Hardware*. Watson – Guptil. 1987.

Wilson, Colin St. John, *The Artist at Work: On the Working Methods of William Coldstream and Michael Andrews*, Ashgate, 1999.