

Syllabus

Painting in the Time of Tuttle and Trecartin

Faculty: Addie Langford

Date: 2015

Program: Painting Department / Interdisciplinary Studies

Level: Sophomore

Classes: 1 per week

Credits: 6

Course Description

In the 1990's the artworld said painting was dead, but what died was the ability to paint without thinking. This sophomore class examines the shifting position of painting in an artworld that, at present, and for the foreseeable future, values aesthetics over mere technique, or social practice over studio art. Contemporary painters who are setting the bar for compelling work are exploring meaning and materials in unprecedented ways to offer more intense sensations of thinking and viewing painted works of art. *Painting in the Time of Tuttle and Trecartin* will look at how the fundamental elements of painting—color, framing, space, collage, representation, abstraction, and more – are still alive and well, but have been “liberated from the wall,” and taken over by new modes of making. This class will investigate the way in which the language and experience of painting has been transformed without having to abandon painting as object, by considering the way in which artists as varied as Support(s)-Surface(s), Richard Tuttle (and his love of textiles), or Jenny Saville have reconfigured the relations between painting, sculpture, architecture, drawing, video, and film.

Course Outcomes

At the conclusion of this course, students will be able to:

1. demonstrate a knowledge of the historical transformation of the artist's studio and public viewing spaces as an interactive research laboratory for both public and private discovery since late 1960's art practice;
2. demonstrate a structural approach to the new languages of representation emerging in painting and construction in late 1960's art practice;
3. explore and utilize the absence of virtuosity;
4. develop their own language of the role of the object versus the plane;
5. utilize a broad vocabulary to describe and provide critical feedback to fellow students;
6. articulate their research with an artist statement and project abstract.

Course Guidelines

For course guidelines, please see guideline detail passed out on first day of class, and in the online course folder.

Course Projects

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| (3 weeks) | 15% <i>The Problem of Painting and the Object - the Cast off, the Scrap, and the Fragment</i> |
| (3 weeks) | 15% <i>Bodies, Still Matter</i> |
| (3 weeks) | 20% <i>Supports and Surfaces</i> |
| (6 weeks) | 25% <i>Collage, Layering, and Underneathness</i> |
| | 10% Statement |
| | 15% Final Digital Portfolio |

Readings

Articles

Philip Armstrong and Laura Lisbon, *As Painting: Division and Displacement* (Cambridge, Mass.: MIT, 2001). See entries for Rouan and Hantai.

Hubert Damisch, "The Canvas and Habit," *A Theory of/Cloud: Toward a History of Painting* (Stanford: Stanford University Press, 2002).

Books

Germano Celant, ed. *When Attitudes Become Form* (Bern: Fondazione Prada, Venice, 2013).

Hubert Damisch, *A Theory of/Cloud: Toward a History of Painting* (Stanford: Stanford University Press, 2002).

Bernard Ceysson, ed. *Supports / Surfaces* (Paris: Ceysson Éditions d'Art, 2015).

Madeleine Grynsztejn, ed. *The Art of Richard Tuttle* (San Francisco: San Francisco Museum of Modern Art, 2005).

Other readings will be provided online.

SYLLABUS

WEEK 1 **Project** *The Problem of Painting and the Object - the Cast off, the Scrap, and the Fragment*

In Class – Presentation- Focus on Richard Tuttle to Mike Smith and the genre of the embodied fragment

Work in class after presentation, one-on-one mentoring by instructor in rotation

Assignment – Look at Richard Tuttle, *When Attitudes Become Form*

Observe the absence of virtuosity, the role of the object versus the plane; begin gathering mixed materials (see detail materials sheet including non-traditional art material liquids). Bring drawing materials to class (see materials list) for in class work

Begin to conceive a painted / constructed work, larger than 18” x 24” – make sketches

Reading- Madeleine Grynsztejn, ed. *The Art of Richard Tuttle* (San Francisco: San Francisco Museum of Modern Art, 2005).

WEEK 2 **Project** *The Problem of Painting and the Object - the Cast off, the Scrap, and the Fragment.*

“ Tuttle rejects no form or structure out of hand, because this would imply a theoretical knowledge of what art must be.” Richard Shiff

In Class – Discuss reading assignment, Madeleine Grynsztejn, *The Art of Richard Tuttle*
Share painted/constructed work sketches and ideas in groups

Work in class after presentation, one-on-one mentoring by instructor in rotation

Presentation – Joseph Beuys; drawing will take place in class, exploration of corners, and figure-ground

Assignment – Look at the use of the corner, the void, and the figure-ground relationship/ negative space. Take notes on materiality

Reading- Germano Celant, *When Attitudes Become Form.*

WEEK 3 **Project** *The Problem of Painting and the Object - the Cast off, the Scrap, and the Fragment.*

In Class – Discuss reading assignment, Germano Celant, *When Attitudes Become Form*,
Share progress on painted/constructed work sketches and ideas in groups

Work in class after presentation, one-on-one mentoring by instructor in rotation

Presentation – Richard Serra, video and drawing, throwing molten lead against planes. In class drawing exercises: drawing through throwing and layering with non-traditional materials, imprinting, embodiment, liquids versus fluids

Assignment – Complete one select painted / constructed work for critique
Write statement to accompany work detailing the object of investigation
(250 words) (see assignment sheet)

Out of Class Screening: Jean-Luc Godard, *Adieu au Langage* (goodbye to Language), 2014. Office hours discussion will be called (optional).

WEEK 4

Project *Bodies, Still Matter*

In Class – Critique of select projects from *The Problem of Painting and the Object - the Cast off, the Scrap, and the Fragment*

Work in class after presentation, one-on-one mentoring by instructor in rotation

Presentation – Project *Bodies, Still Matter* – Horror Stories and Paper Francis Bacon and Jenny Saville, Gagosian Gallery; texture and embodiment. Start exploration and research in class

Assignment – Explore the visual language of texture, wetness, and viscosity. Make an object 24” x 36” or more (see assignment sheet for details.).

WEEK 5

Project *Bodies, Still Matter*

In Class – Continue exploring the visual language of texture, wetness, and viscosity.

Work in class, one-on-one mentoring by instructor in rotation

Assignment – Complete final piece for critique
Write a statement describing its history (250 words) (see assignment sheet).

WEEK 6

Project *Bodies, Still Matter*

In Class – Critique: *Bodies, Still Matter* visual language of texture, wetness, and viscosity

Work in class, one-on-one mentoring by instructor in rotation

Presentation – Brief preview about Supports / Surfaces

Assignment – Read introductory article on Support Surface movement

Reading- Supports/Surfaces panel discussion at 356 Mission:
<http://youtu.be/B0guEwP3jDs>

WEEK 7 **Project** *Supports and Surfaces*

In Class – Presentation - meaning of foundation materials, a walk through time, review the history and impact of the frame and modernism

Consider all materials as support- paper, board, fresco, linen, canvas, film, television, video, billboard, aluminum foil, plastic wrap, paper towel, etc. Consider all structures as stretchers – hair brush, empty drawer, tooth pics, etc.

Work in class after presentation, one-on-one mentoring by instructor in rotation

Assignment – Draw out of a hat for initial support material, begin to gather materials and research an issue with three distinct points of view. Utilize the first point of view with a whole surface. The first of a three-part project. Envision a three-part project that is related through the idea, but not necessarily through materials. (detail sheet handed out in class)

Write 3 pages of research notes in your sketchbook and share with your peer group in week 8.

Reading- Hubert Damisch, “The Canvas and Habit,” *A Theory of /Cloud: Toward a History of Painting* (Stanford: Stanford University Press, 2002).

Painting is no longer about the image, but the materiality of paint and support.

WEEK 8 **Project** *Supports and Surfaces*

In Class – Continue in class work, meet in groups to review ideas and share sketchbook pages for 30-45 minutes

Work in class, one-on-one mentoring by instructor in rotation

Assignment – Utilize the second point of view of the three and explore that subject on the same material, torn into more than one part detail sheet handed out in class)

Reading- Select reading from, Bernard Ceysson, ed. *Supports / Surfaces* (Paris: Ceysson Éditions d'Art, 2015).

WEEK 9 **Project** *Supports and Surfaces*

In Class – Continue in class work, meet with peer group for idea reviews and share sketchbook pages for 30-45 minutes

Work in class after presentation, one-on-one mentoring by instructor in rotation

Assignment – Utilize the third point of view of the three to explore your research subject on a surface that has more than one plane (detail sheet handed out in class)

Reading- <http://www.nyartbeat.com/event/2014/F08B>

Article from Canada Gallery in NYC, related to link from last two week's reading.

WEEK 10 **Project** *Collage, Layering, and Underneathness*

In Class – Critique Support Surface

Presentation – Historical and contemporary examples of collage and layering

Assignment – Collect box of mixed papers (mostly used if possible) to class with white school glue, PVA paper glue or other adhesives; begin layering /collage projects, larger than 24" x 36"

Reading- Philip Armstrong and Laura Lisbon, *As Painting: Division and Displacement* (Cambridge, Mass.: MIT, 2001). See entries for Rouan and Hantaï.

WEEK 11 **Project** *Collage, Layering, and Underneathness*

In Class – Presentation- François Rouan and Simon Hantaï ; Rouan and tapestry as relates to collage aesthetic. Look at historical examples, Rauschenberg. Collect multiple used papers and begin constructing layers in class

Work in class after presentation, one-on-one mentoring by instructor in rotation

Assignment – Collect papers and adhesives and continue collage/layering projects

Reading- Armstrong and Lisbon, *As Painting: Division and Displacement*
see entries for Rouan and Hantaï

Stephen Melville, "Counting / As / Painting," in *As Painting*, 1-26.

Note: Pay reference only to what Melville has to say about underneathness.

WEEK 12 **Project** *Collage, Layering, and Underneathness*

In Class – Discuss *As Painting* reading and sketch ideas for final painted work

Work in class after presentation, one-on-one mentoring by instructor in rotation

Presentation - Ryan Trecartin, Andrea Rosen Gallery; Trecartin's innovative approach to layering, color, architecture, the body, collage, and narrative/illustration

Assignment – Review Ryan Trecartin links: <http://vimeo.com/trecartin>, Review color, layering, textures, and Tuttle, Beuys, Trecartin, Rouan, etc, and select two approaches to focus on in final work. Gather all materials for final painted work (must be 3' x 3' or larger- see materials sheet for detail).

WEEK 13 **Project** *Collage, Layering, and Underneathness*

In Class – One-on-one discussion with instructor regarding final piece

Assignment – Continue work on final painted work

WEEK 14 **Project** *Collage, Layering, and Underneathness*

In Class – One-on-one discussion with instructor regarding final piece

Assignment – Continue work on final painted work.

WEEK 15 **Project** *final critique*

In Class – Final Critique in groups

Hand in digital image and writing portfolios.
