

# New Genres in Painting: Syllabus

Fridays 9a-12p

Cyle Metzger

cylemetzger@gmail.com

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## Course Objectives:

This course will be heavily focused on concept development, ideation and new processes in painting. We will build on knowledge and skill gained in traditional painting courses to push the boundaries of where, how, when, and why we make paintings. Oil paint brushed on to a canvas stretched over a frame is what many of us think of as painting. While this is an important beginning to grasp, there are endless other ways to put elements of color, composition, texture, shape and line to work in mesmerizing, content rich ways. In this class I want to challenge you to see every surface as painting surface, every color as pigment, every object as a tool so that the depth and breadth of your paintings are not limited to the frames of traditional practices. I want to teach you to be energized by the discomfort of stepping into new territories that can lead you to depths of thought and craft you had never before imagined.

## Required Materials:

Access to a range of paint materials: oils, acrylics, house paint, watercolors - even mud, grease and other non-traditional materials.

A range of tools: sizes 0 to 15 (generally speaking - detail brushes to large area brushes), paint rollers, sticks, strings, tape... the list is endless.

An arsenal of painting surfaces: canvases, plywood, the walls of your room, a tree, a cabinet door, a brick, a table top, a car tire... again, endless.

## Attendance:

I want this to be a fun, exciting and challenging experience that is loose in many ways of interpretation, **but be warned, I take absences and lateness very seriously** - we cannot get into the nuances and minutia of this course without full participation from everyone. If you are ill, please stay home, however, giving me notice of your absence PRIOR to class via email. If you do not let me know prior to class that you will be absent, I will not excuse the absence. Three unexcused absences will result in a whole letter drop in your grade. Should you miss a class, you're responsible for keeping abreast of what is due next class, either through this syllabus or contacting a classmate. You are also expected to arrive on time to class – if you are any more than ten minutes late, or leave class early without prior conversations with me, I will consider that an unexcused absence.

## Grading:

6 Projects 60% (10% Each)

6 Reading reflections 30% (5% Each)

20 min Artist Presentation 10%

## NO LATE WORK WILL BE ACCEPTED.

Exceptions are granted in only the most extreme circumstances.

Extensions may be possible with prior conversations with me regarding your situation.

## Students with Disabilities

As required by Section 504 of the Rehabilitation Act, appropriate accommodations will be made for all students with documented disabilities. If you have a disability requiring accommodation in this class, please notify the instructor as soon as possible. This information will be kept confidential.

# SEMESTER CALENDAR

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## **Week 1: Jan 13**

- Introductions to the course and each other
- Presentation of Artists who work in unorthodox ways
- Review reading list for the semester
- Reading 1: *Systemic Painting* - Lawrence Alloway
- Project 1: Sign System: Painting which has two different kinds of sign system (image/text for example) combined in some way. Some artist references: (Matt Mullican, Jeff Koons, Sherrie Levine, Jean-Michel Basquiat, Andy Warhol, Ed Ruscha, Neil Jenney, Jasper Johns, Barbara Kruger, Mark Tansey)

## **Week 2: Jan 20**

- Presentations of previous work
- Reading Response 1 Due: Discussion

## **Week 3: Jan 27**

- Project 1 Due: Critique
- Reading 2: *Theories of Color* (excerpts) - Goethe
- Project 2: Create a painting based on a color system that combines found objects, pigments, paint and other materials

## **Week 4: Feb 3**

- Reading Response 2 Due: Discussion
- Artist presentations (2-3 students)
- Studio work time in class

## **Week 5: Feb 10**

- Project 2 Due: Critique
- Reading 3:
- Project 3: Create a work/painting that gives evidence of the passage of time and/or motion. (Jonathan Borofsky, Izhar Patkin)

## **Week 6: Feb 17**

- Reading Response 3 Due: Discussion
- Artist presentations (2-3 students)
- Studio work time in class

## **Week 7: Feb 24**

- Project 3 Due: Critique
- Reading 4: Blinky Palermo
- Project 4: Use Architecture as a painting surface, incorporate the design into the architecture, where you cannot paint right on a wall, make a model of a viewable scale.

## **Week 8: March 2**

- Reading Response 4 Due: Discussion
- Artist presentations (2-3 students)
- Studio work time in class

# SEMESTER CALENDAR (cont)

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## **Week 9: March 9**

SPRING BREAK

## **Week 10: March 16**

- Project 4 Due: Critique
- Reading 5: *Poetics of Space: Miniatures Chapter* - Gaston Bachelard
- Project 5: The miniature can be a window into another world, into a space that we can only inhabit through imagination, perhaps making the space within it full of exploratory possibilities. Make a work that explores the potential miniature.

## **Week 11: March 23**

- Reading Response 5 Due: Discussion
- Artist presentations (2-3 students)
- Studio work time in class

## **Week 12: March 30**

- Project 5 Due: Critique
- Reading 6: *The Object Stares Back* - James Elkins
- Project 6: A 3D painting? or is it sculpture? Make and defend.

## **Week 13: April 6**

- Reading Response 6 Due: Discussion
- Artist presentations (2-3 students)
- Studio work time in class

## **Week 14: April 13**

- Project 6 Due: Critique
- Discussion of final projects

## **Week 15: April 20**

- Artist presentations (2-3 students)
- Studio work time in class

## **Week 16: April 27**

Final Project Critiques