ART 210: Painting: Exploring the Modern and Abstract  
Instructor: Katie Hawkinson  
Wednesdays, 6:30 - 9:30 pm  
January 11 – March 8, 2017

Course Summary:  
Appreciating abstract art often starts with the realization that abstract painting is born of the observed world and deals with many of the same elements as traditional painting. The difference is how these elements are translated and how they convey feelings, memories, and fundamental truths through treatments of color, shape, line, composition, and light, without literally illustrating narratives. In this course, we will learn to see and paint in new ways by drawing on our own real and imagined sources, and also by taking a look at the work of late 19th- and early 20th-century painters such as Cézanne, Matisse, Picasso, Kandinsky, and Paul Klee. Each class will begin with a half hour of either a slide lecture or demonstration introducing the focus for the week. There will then be two hours to paint. The final half hour we will look together as a group at the work done in class as well as any homework.

Grade Options and Requirements:
- No Grade Requested (NGR)  
  o This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)  
  o Score will be determined by student attendance and participation.
- Letter Grade (A, B, C, D, No Pass)  
  o Homework, as assigned by the instructor, will determine a student’s grade.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

Tentative Weekly Outline:

Week 1, January 11 - Paths to Abstraction  
Progression from realism to abstraction in the work of Piet Mondrian, Hilma af Klint, and Ellsworth Kelly.  
Taking inspiration from Mondrian, Klint, and Kelly, and working from branches, pinecones, or tree photographs, make three images progressing from representational to abstract.  
Materials provided: newspaper, black & white papers, black & white paint, brushes, black & white tape. Discuss materials list and buy all materials for next week.
Homework - Choose a subject from nature, something with form like a tree, branch, flower, pinecone, etc., and make three images progressing from representational to abstract using any materials.

Week 2, January 18 - Improvisation
Kandinsky and Klee
Musical painting as inspiration and play, collaboration
Demonstrate color mixing with Primary, Secondary, and Neutral colors, as well as painting techniques.
Homework - Paint a composition while listening to music allowing the music to inspire you, as well as the work of either Kandinsky or Klee.

Week 3, January 25 - Pattern, Light, and Color
Matisse, Vuillard, and Bonnard
Paint from Still Life paying close attention to paint quality and layering.
Homework - Paint using the technique or color of one of these painters.
Bring one object that inspires you to add to the group still-life next week.

Week 4, February 1 - Color and Brushwork Techniques
Demonstrate color mixing with Primary, Secondary, and Neutral colors, as well as painting techniques.
Collaborative group project studying brushwork, creating large scale painting.
Homework - Paint a copy of someone else’s painting or in the style of another artist.
Bring in an object, artifact, textile, etc. to add to a Still Life in class next week.

Week 5, February 8 - Outside Sources
Sources: Look at the sources of the early Modernists.
Paint from Still Life.
Homework - Paint from specific sources from your own experience.
Bring in collage materials for next week.
Paper scraps with color, texture, line, or pattern, string, old maps, scissors and glue.

Week 6, February 15 - Collage, Matisse Cut-Outs
Line, Texture, Pattern, Composition
Look at the work of Kurt Schwitters, Anne Ryan, and others.
Be prepared to make collages in class.
Homework - Make one or more paintings based on your collage/s or make 1 - 3 more collages.
Week 7, February 22 - Nature/Landscape as Inspiration
Modern Naturalism as part of the tradition of the American Landscape.
Arthur Dove, Marsden Hartley, Alfred Steiglitz, Georgia O’Keefe, Paul Klee, Milton Avery.
**Homework** - Depending on the weather, paint a landscape or a view looking form the inside to the outside, perhaps using a window or door to frame the view.

Week 8, March 1 - Light and Place
Edward Hopper, Richard Diebenkorn, Elmer Bischoff and subject matter, quality of light, regionalism.
**Homework:** Go to Cantor Museum and look at the Bay Area Painters from the mid to late 20th Century: Diebenkorn, David Park, Elmer Bischoff, Robert Arneson, Roy De Forest, Frank Lobdell, Manuel Neri, Nathan Oliveira, Wayne Thiebaud, and Paul Wonner.
Think about subject matter, quality of light, and regionalism - paint from this perspective.

Week 9, March 8 - Abstract Expressionism
Rothko, Pollack, Gorky, DeKoonig, Bradley Walker Tompkins, Lee Krasner, Elaine DeKoonig, Agnes Martin
Work on a large painting during class.
**Homework** - Paint at a larger scale using one of these artists as inspiration.
Final Review Discussion - Bring in a minimum of five paintings / drawings / collages from the quarter.

**Books (Optional)**
“Color: A Natural History of the Palette” - Victoria Finlay
“How Painting Holds Me on the Earth” - Leigh Hyams