ART 214: ADVANCED PAINTING: Exploring the Modern and Abstract  
Instructor - Katie Hawkinson  
Wednesdays, 6:30 - 9:30 pm  
April 5 to June 7, 2017

Course Summary:  
In this course, students will work on developing a stronger sense of their own voices within the creative process. As painters gain proficiency, they often work on a series in order to explore an idea beyond a single attempt. This approach allows for a concentration that helps build a body of work. During this course, students will work on their own series of paintings, and they will be encouraged to keep a painting journal to help document their visual thoughts. Class time will be dedicated to slide lectures of art from ancient to contemporary times, individual and group critique, and actual painting. Students will be encouraged to visit galleries and museums so they can see paintings in person and deepen their knowledge of making and exhibiting artwork. The course will culminate in the completion of a body of work and a group exhibit. 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:

1.) Wednesday, April 5  
Introduction and overview of Painting: Exploring the Modern and Abstract.  
Discussion of materials, syllabus, and schedule.  
How do we decide what to paint, what we really want to paint out of all the possibilities?  
Editing before and during the painting process, simplicity and complexity, choosing composition.  
How do we build a series or body of work?  
Homework: Read excerpt from lecture by Agnes Martin on Inspiration.  
What inspires you? Paint something that inspires you, either from life or your imagination.
2.) **Wednesday, April 12**  
Geometry in Art: across many cultures and era’s, Sacred Geometry, and the height of 20th Century non-objective Art as well as geometry in nature  
**Homework:** How do you relate to geometry in art? Use geometry as inspiration or as a point of departure to paint this week.

3.) **Wednesday, April 19**  
Giorgio Morandi – A life’s body of work, a series  
**Homework:** Morandi was inspired by artists who came before him as well as the immediacy of the mundane objects that surrounded and fascinated him. The intimacy, emotional content, and potential monumentality of his still-life objects held his attention and fueled his creative output for much of his working career. Is there something that speaks to your imagination? Paint.

*Bring one or more: list of words/thoughts, poems, or short story to work from next week in class.

4.) **Wednesday, April 26**  
Leonardo’s sketchbooks, Van Gogh Drawings, Illustrated Letters, James Castle  
The importance of line and thought/intention in painting.  
Using ink, dip pen, and brush experiment with the medium as well as collage and work with or from writing you bring to class.  
**Homework:** Drawing is an important foundation in Painting and can be from life or automatic response to music, blind contour, even doodling. Use drawing and line as a starting point as you paint this week.

5.) **Wednesday, May 3**  
Chris Brown and Hung Lui – source, the Curious, courageous, intrepid painter  
Personal iconography  
**Homework:** Allow yourself to paint with abandon, trust your instinct, let it lead you and then respond even if that means painting over and starting again.

6.) **Wednesday, May 10**  
Robert Mangold and Cy Twombly, Jean-Michel Basquiat  
Analytic and Painterly  
**Homework:** Keep painting.

Please contact the Stanford Continuing Studies office with any questions.  
365 Lasuen St., Stanford, CA 94305  
continuingstudies@stanford.edu  
650-725-2650
7.) Wednesday, May 17
Brancusi and Martin Puryear, Giacometti, and others
Essential Form in Sculpture and Painting
**Homework:** Work on a series of paintings that are related to each other working on them interchangeably.

8.) Wednesday, May 24
Experimental Printmaking techniques.
**Homework:** Keep painting.

9.) Wednesday, May 31
Finding instances of painting (sometimes unlikely and unexpected) in our daily environment.
Grafitti and collaboration with group and with self.
**Homework:** Keep painting.

10.) Wednesday, June 7
Exhibit

**Suggested Reading:**
How Painting Holds Me on the Earth  Leigh Hyams
COLOR, A Natural History of the Palette  Victoria Finlay

**Suggested Museums & Exhibitions:**
SFMOMA Matisse/Diebenkorn, March 11–May 29, 2017
Cantor Museum and Anderson Collection, Stanford campus
Legion of Honor, Monet: The Early Years, February 25, 2017 – May 29, 2017
De Young Museum, Stuart Davis: In Full Swing, Apr 1, 2017 – Aug 6, 2017

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