



*The New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. We believe that rigorously trained artists are best able to realize their artistic vision. Therefore, Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. As such, the Academy serves as a creative and intellectual center for all artists dedicated to highly-skilled, conceptually-aware figurative and representational art.*

## **Painting III: Synthetic Painting (P603-3)**

Melanie Vote

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Thursday, 9:30- 12:30 pm (instructed), 2-5pm (uninstructed)

Room #

### **Purpose of the Course**

Building upon Painting I and II, this course addresses the problems of composing and executing multi-figure paintings. The course examines strategies for the continued development of technique and its relationship to content and image making. Issues of transposing figures to imagined or constructed spaces and general pictorial compositional development will be addressed. Lectures and demonstrations may also be given and examples of multi-figure composition throughout history will be discussed.

**3 credits**

### **Learning Outcomes**

Students will create **three multi-figural paintings** while simultaneously beginning to identify his/her own **personal iconography** through a series of guided projects that encourage growth, experimentation and independent thinking. These pieces will be a **synthesis** of implied **content** combined with perceptual painting with an emphasis on **developing a larger compositional pictorial vocabulary**. Supplementary written exercises and preparatory studies will be created as steps to reach the goal of being able to fulfill one's vision. Examples of by both historical and contemporary artists will be examined to best illuminate ways in which to construct complex images/compositions. Further individual research by the students, of both historical and contemporary modes of picture making will be a vital part in developing awareness of varying processes of image making. Ultimately, students will have researched and explored strategies to adopt in order to synthesize images and create unique works that explore an individual vision.

## **Course Requirements**

On the first day students will give a brief presentation containing images of past work as an introduction followed by a trip to the Met.

Students will complete three medium sized paintings along with supporting preparatory compositional/color studies and writings describing thought process and intended visual narrative. Group visits to museums and galleries as well as individual research and out of class assignments can be expected. Although emphasis is placed on individual process, the course will require a commitment to attend all uninstructed and instructed lectures and demonstrations. Additionally, participation in group critiques and as well individual critiques are vital components of the course. Students can expect to spend at least 3-6 hours on homework outside of class each week.

## **Preliminary Outline** (dates are subject to change)

\*Individual Studio visits as well as group visit to the Met will be the make up class for Thursday November 23<sup>rd</sup> (Thanksgiving break)

### **Week One, September 7th**

#### **Class Overview, Presentations as Introduction, visit to the Met.\***

#### **The first day will be instructed from 9:30- 2:45PM**

To begin each student will provide a brief presentation of two of his/her own paintings along with two images of other artist's work who have been of influence. (Organize these **four** images on a flash drive) Student's work may be from the first year at NYAA or before entering graduate school.

11:30, break then travel up to the Met

PM 12:30-2:30

Visit to the Metropolitan, walking tour (\$5.00)

#### **Studio Visits Scheduled \***

#### **Weeks Two-Five** (September 14<sup>th</sup>- October 5<sup>th</sup>)

#### **Painting #1 Tableau Process: Maquette/Model**

The First painting involves a perceptual response to an in class tableau set up with figures, a complex space and narrative structure. During this first exercise students will bring in objects of personal significance to combine with and create his/her own constructed narrative upon the arrangement of models. A historical painting will be the inspiration and spatial aid for this painting. An Indirect technical method during the first painting is encouraged, substrate possibilities discussed.

*Class Critique October 12<sup>th</sup>*

#### **Weeks Six-Nine** (October 12<sup>th</sup>- November 2<sup>nd</sup>)

#### **Painting #2 Research/ Looking Outside One's self Process: Collage: Digital or by Hand**

The Second painting will require research and documentation of an actual observed location outside of the studio to be used as a naturalistic setting for a figurative composition. Model(s) will be provided in class for students to document references according to the needs of their setting. A Direct or Classical Alla Prima painting method will be suggested.

*Critique November 9<sup>th</sup>*

Studio Visits Scheduled \*

**Weeks 10- 15** (November 9<sup>th</sup>- December 7<sup>th</sup>)

**Painting Three/ Making the Impossible Possible Process: Self-directed**

The Third painting will be based on an imaginative concept with the figurative subject placed in a “re-constructed reality”. Thematic sources can be pulled from memories, dreams, history, books, movies and or imagination. References will be explored for setting the image in a fully realized time and space. Model sessions and studio physical set ups will be used for gathering references according the student’s compositional needs.

*Final Critique December 14<sup>th</sup> (all paintings from the semester)*

Students will choose to employ methods, Indirect, Direct or a specified combination of the two painting methods, along with the best-suited substrates and materials for Second and Third painting assignments. The use of perceptually based sketches, reference drawings, and color sketches, along with experimental photographic documentation, collage, model building or digital tools will be employed to fully realize their artistic goals.

**Evaluation**

% 60 Classwork and homework

% 40 Participation

**Required Materials**

Sketch book/Journal

Full set of oil paint, brushes and other mediums needed

3 medium sized substrates

Small substrates for in-depth studies

**Bibliography of Required and Suggested Readings Class Blog:** <http://melanievote.com/classes/>  
Biography of an Artist of Choice

**Model Etiquette Policy**

When working with a nude model it is always important to make that person feel secure and safe in the studio. Any changing room areas should be kept free of debris. Do not store furniture, prop items, etc in the models changing area. Keep the classroom door closed at all times when the model is posing as the classroom space should be private. Students working from the model should take care when entering and leaving the classroom.

Never touch the model. It is important to treat the model like any person would like to be treated. That means respecting personal space. If you need the model to move for you, ask the instructor, class monitor, or teaching assistant who will direct the pose setup. Directing the pose setup should be done in a courteous manner.

Always be respectful. Any laptop computers, cell phones, etc, must be put away during class time and should never be in use when the model is posing. If you must make a phone call or respond to a text, please leave the room.

**New York Academy of Art Attendance Policy (from the student handbook)**

Due to the instructional rigor invested in many of its courses, the Academy has specific attendance requirements for both instructed and uninstructed sessions (studio sessions).

### **Instructed Sessions**

Attendance at instructed sessions is mandatory. The individual instructor is responsible for taking attendance and may fail any student who has missed four or more instructed classes. Students must notify the instructor in writing if they know in advance they will be absent from a particular class, and ask the instructor to specify what course content (readings, and assignments) will be covered during their absence. Students are responsible for making up class work during all periods of absence and may request permission to perform comparable study, which may be granted according to the discretion of the instructor. Each instructor may augment the Academy's attendance policy with additional expectations.

### **Uninstructed sessions**

Attendance at both instructed and uninstructed sessions is mandatory for the courses listed below. In the event that absences from uninstructed and instructed sessions amount to eight or more, the instructor may fail the student (with four absences from instructed sessions warranting a failure, as per above).

- Structural Anatomy
- Figure Drawing I
- Figure Drawing II
- Painting II: Indirect Painting
- Sculpture II: Perceptual Modeling

For the other courses in the curriculum, attendance policy for uninstructed sessions is determined by the individual instructor.

### **Tardiness**

Unexcused tardiness or early departures from class will be counted as absences.

### **New York Academy of Art Plagiarism and Copyright Policy (from the student handbook)**

The Academy holds to the highest standards of academic conduct and honesty. Plagiarism and copyright infringement will not be tolerated. Plagiarism, or the use of another's work, words, or expressions without attribution or permission, includes paraphrasing in a form close to the original. Whether the sources being borrowed are published or unpublished, or in print or on the Internet, they must be cited. Plagiarism can result in suspension or expulsion from the Academy. Likewise, the Academy attempts to combat unauthorized distribution of copyrighted material. It is illegal to violate any of the rights provided by copyright law to the owner of the copyright, although there are limitations on these rights, including the doctrine of "fair use." The Copyright Act of 1976 can be found at <http://www.copyright.gov/>. The doctrine of "fair use" is largely governed by case law. Students with questions concerning copyright and fair use can ask the Academy librarian for further direction. Downloading copyrighted material from the Internet without permission is also illegal. Students should not use the Academy's or their personal computers to distribute copyrighted material without the permission of the copyright owner. Under certain circumstances, the Academy may be compelled to disclose violations of law by its students and faculty.