

AETE-627: College Teaching in Art and Design  
Spring 2022  
Tammie Dupuis

## 16 Week Syllabus

Cornish College of the Arts  
Fall 2023. Thursdays 9am - 1pm  
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**Title:** Painting in the Expanded Field

**Prerequisites:** Painting I, Sculpture I, or permission of Instructor

**Description:** This is an introductory studio course which encourages students to explore the concept of the expanded field of painting both in their thinking and making. Students will be encouraged to emphasize experimentation, use of color as a bridge between material in their assignments, and to think of materials outside of paint when creating paintings. Through readings, exposure to artists working in the field, and studio work, students will gain an understanding of the idea of the expanded field in painting.

**Expanded:** This class will interrogate paint as a medium and the concept of painting as a vehicle in an expanded field. Using paint's relationship to other materials as a foundation, students will consider how the boundaries of painting can be fluid and malleable within each assignment. Supported by readings and through critique, the student will practice both applying their growing knowledge of expanded meaning within their work and expressing it to their cohort. This course is specifically designed to consider the concept of "painting in the expanded field", using color as a bridge, by examining the boundaries that overlap other media.

### Learning Outcomes:

- Learn to view color, objects, and the environment (both interior and exterior) as a larger palette and surface for making work beyond just using paint as a medium on a surface.
- Gain facility in the use of 3D objects in painting and vice versa as a means to expand their own paintings beyond a 2D surface.

- Leverage their interior and exterior environment as a source of material beyond the palette in terms of color.
- Explore aspects of painting and sculpture and where they intersect in their work.
- Learn about Expanded Field thinking and the artists whose practice is centered around that philosophy.

**Assessment Distribution:**

Completion of assignments:	35%
Attendance:	30%
Critique:	20%
Discussion Participation:	15%

**Assessment Rubric:** Grades will be based on your overall performance and work for the term.

**A:** student meets all course requirements and performs at a level far above average. This grade may be earned only through great effort combined with an outstanding performance in relation to the course criteria.

**B:** student meets all course requirements and performs above average in most criteria. This grade may be earned through considerable effort combined with conspicuous ability.

**C:** student meets all course requirements and performs adequately. This is the standard of competence and may be earned only through effort.

**D:** student does not adequately meet every course requirement.

**F:** student fails to meet most course requirements.

**Mid-Term Evaluation:** mid-term grades will be determined by the performance of the student in class and projects completed in the first 8 weeks of the course.

**Attendance Policy:** Attendance is mandatory. It is your responsibility to communicate your absence to the instructor (either via email or phone as soon as you know you will be absent). It is the student's responsibility to make sure that you are caught up on any information/projects missed

in order to be fully prepared to work upon returning. Attendance will be taken at the beginning of each class. You are expected to arrive on time, and remain until class is over.

Two unexcused absences = a lower letter grade

Three lateness = one absence

A lateness greater than 30 minutes = one absence

**Weekly Schedule:**

**Module One (Weeks 1 – 5): Material Exploration**

**Week 1/2:** Discussion of course objectives, reading/viewing assignments, and critique model. Slide show introduction to concept. Introduce semiotic squares in class. Students will be introduced to strategies for fusing 3D objects onto a 2D surface. Students will experiment with and explore which paints are effective on various surfaces, surface prep, glues and epoxies, alternative ways of attachment, textural mediums, etc.

**Week 3/4/5:** Students create a hybrid painting/sculpture using both paint and objects. Using found objects, gathered materials, and/or other 3D objects along with acrylic paint, students will create a painting using a palette based on the colors of the objects.

**Module 1 Critique**

**Readings:**

Rosalind Krauss, "Sculpture in the Expanded Field"

Gustavo Fares, "Painting in the Expanded Field"

Francesca Mataraga (thesis) Colour, Space, Composition: Painting in the Expanded Field (pages 11 - 21)

**Module Two (Weeks 6 – 10): The Interior Architectural Environment**

**Week 6:** Investigate interior surfaces. Students will use clay and molding putty to access interior textures for their work. Students will create "sketches" in acrylic medium and color with these textures.

**Week 7/8:** Students create a hybrid painting/sculpture using both paint and objects that mimic their interior environment.

**Week 9/10:** Week Introduce photography and collage in both the 2D and 3D surface. Students will create their own photographs and use collage in various ways to create surfaces, textures, and objects.

## **Module 2 Critique**

### **Readings:**

Anne Ring Petersen, *Contemporary Painting in Context*

## **Module Three (Weeks 11 – 15): The Exterior Environment**

**Week 11:** Introduction to the outdoor environment. Students will familiarize themselves with the outdoor environment and choose/prepare a suitable site for their final project.

**Week 12:** Sustainable materials gathering. Students will be introduced to the concepts of 'no harm' and 'responsible use'. Students will also begin to gather materials and/or bring materials to their chosen site.

**Week 13/14/15:** Investigate manipulation of the outdoor environment. Students will work on their final project, considering the use of the concept of "paint" within their chosen environment and additional materials.

## **Module 3 critique**

### **Viewings:**

Documentation as Object: Andy Goldsworthy, "Rivers and Tides",

Andy Goldsworthy, "Leaning into The Wind".

**Technology Policy:** While in class, students are expected to give full attention to their studio work, discussions, and critiques. Excessive use of personal cell phones (including texting), surfing the internet on your laptop, or other technological devices is prohibited. Keep cell phones in your pocket and/or out of sight. Unless you are specifically researching your project on the internet, keep laptops stowed away. If you must make or accept a call, please move to the hallway outside of the classroom to do so.

**Required Materials:** Cornish provides all lab classes with acrylic paint, mediums, epoxies, and preparation materials such as gesso and sand paper. Students are responsible for the following materials:

Canvas - 4 (at least 16x20)

Paint brushes

3D elements (explained in module 1)

Photographs for module 2

Drawing and planning materials

Note taking materials

**Required Reading Materials:** available through the Cornish Library in PDF.

Rosalind Krauss, "Sculpture in the Expanded Field"

Gustavo Fares, "Painting in the Expanded Field"

Francesca Mataraga (thesis) *Colour, Space, Composition: Painting in the Expanded Field* (pages 11 - 21)

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