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## MATERIALS AND TECHNIQUES OF THE MASTERS in Fall 2020 (AR1020)

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| <b>Course Code</b>    | AR1020                     | <b>Professor(s)</b>     | Jonathan Shimony                       |
| <b>Prerequisites</b>  | None                       | <b>Office Number</b>    | C-503                                  |
| <b>Class Schedule</b> | T: 16:20-19:45 in<br>MN-16 | <b>Office Hours</b>     | By appointment +33<br>(0)6 85 74 59 31 |
| <b>Credits</b>        | 4                          | <b>Email</b>            | jshimony@aup.edu                       |
| <b>Semester</b>       | Fall 2020                  | <b>Office Tel. Ext.</b> | 633                                    |

## Course Description

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### COURSE DESCRIPTION:

This is primarily a studio class that concentrates on the materials and techniques used by artists over

the centuries. Students interested in art history will find that an understanding of works of art, their meaning

and origins, will be enhanced by a more intimate relationship with the objects themselves. Knowing where

artists' materials come from and how they are used is essential for a deeper appreciation of what is created. Whenever possible, the class will work with actual materials, involving in-class demonstrations, studio visits,

and especially projects the students will execute themselves. Lectures and reading assignments will

supplement studio work.

In addition to the in-class projects and drawing homework, there will be two essays of 3 to 4 type written pages treating 2 and 3 dimensional subjects not dealt with in class. There will be several pop quizzes and an exam at the end of the semester. There must be a demonstration of responsibility toward attendance, punctuality and seriousness of effort. Students are expected to be set up and ready to work at the beginning of each class. All materials are paid for by the required studio fee and will be provided by the instructor except pencils, some brushes, and personal sketchbooks.

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## Course Learning Outcomes

Know what the traditional materials used for the two dimensional arts are, where those materials come from, and how they are correctly made and used.

Students should be able to better identify the specific techniques employed by artists and understand why one technique would be favoured over another.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

## General Education

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**GLACC:** *[please remove this section if the course does not fulfill any GLACC requirement.]*

*The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:*

- *Integrative Inquiry (coded CCI)*
- *Experiential learning (coded CCX)*
- *Research, Interpretation, and Writing (coded CCE)*
- *Digital Literacy and Communication (coded CCD)*
- *Disciplinary Research Methods and Writing (coded CCR)*
- *Quantitative Reasoning (coded CCM)*
- *Experimental Reasoning Course with Lab (coded CCS)*
- *Expression Française (coded FR)*
- *AUP Capstone (coded CCC) ]*

This course can be used to fulfill the \_\_\_\_\_CCI\_\_\_\_\_ requirement and as such has the following learning outcomes (Learning Outcomes for GLACC components are defined on the [AUP GLACC Website](#)):

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## **CCI LO2:**

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

- **CCI LO3:**

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- Exploring and Engaging Difference: Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class.

- **CCI LO4:**

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- Civic and Ethical Engagement: Students will demonstrate awareness of ethical considerations relating to specific societal problems, values, or practices (historical or contemporary; global or local) and learn to articulate possible solutions to prominent challenges facing societies and institutions today so as to become engaged actors at various levels in our interconnected world.

## **Course Outline**

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### **OUTLINE:**

The following subjects will be covered:

#### **I. Drawing**

- A. Mediums: charcoal, pencil, silverpoint and ink.
- B. Formal elements: value, line shading, cross-hatching.

#### **II. Painting**

- A. Media: fresco, egg tempera, watercolor, and oil,
- B. Supports: plaster, wood, canvas, paper.
- C. Techniques: preparation of grounds, summary of pigments and their history,

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glazes, and a review of restoration techniques.

### **III. Printmaking**

A. Discussion of woodcut, etching, engraving, serigraphy, and lithography

### **IV. Origins of Photography**

A. Pinhole camera and cliché verre

B. Modern Photography and Film

### **BIBLIOGRAPHY:**

Mayer, Ralph: The Artist's Handbook of Materials and Techniques, 3rd Edition.

### **CLASS SCHEDULE:**

Please enter your course schedule with a guide to "Topics" or "Readings" of each session and/or week.

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## **September**

### **Week I – 23rd – 25th**

**TOPICS** Introduction and Earth Science

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 8-29 and 62-102.

### **Week II – 28th – 2nd**

**TOPICS** Dry an Wet Drawing Media

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages. 102-117.

**September 30th – last day to drop/add courses online**

## **October**

### **Week III – 5th – 9th**

**TOPICS** Fresco

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 277-299.

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**Week IV – 12th – 16th**

**TOPICS** Egg Tempera and Casein

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 42-47 & 160-169

**Week V – 19th – 23rd**

**TOPICS** Water color, Gouache, and Acrylic

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 126-159 and 202-

**Week VI – 26th – 30th**

**TOPICS** Gesso and Distemper

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 48-61.

**October 28th, Mid-semester**

**November**

**Week VII – 2nd – 6th**

**TOPICS** Oil Paint

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 30-41.

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**Week VIII – 9th- 13th**

**TOPICS** Encaustic

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 223-228.

***November 11th to 13t, fall break (no classes)***

**Week VIII – 16th- 20th**

**TOPICS** Relief Printing

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 229-236.

**November 16th, Mid-semester grades due**

**Week IX – 23rd – 27th**

**TOPICS** Monoprint and Intaglio

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 237-247.

***November 27th, last day to withdraw from a course***

**last day to choose credit/no credit option**

**Week X - 30th – 4th**

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## **TOPICS Lithography**

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 248-260.

## **December**

### **Week XI – 7th – 11th**

**TOPICS** Origins of Photography, Modern Photography, Film

**READINGS** Ray Smith, The Artist's Handbook. DK Publishing, 2003 pages 261-276.

December 11th, last day of classes,

December 12th - 15th, reading days

December 16th – 22th, Final Exam

January 4nd, all grades due

## **Textbooks**

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This course doesn't have any textbook.

## **Attendance Policy**

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## **ATTENDANCE:**

In-class attendance is required unless COVID-19 restrictions apply.

## **ATTENDANCE POLICY:**

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

## **Covid-19 temporary amendments:**

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

## **Attendance at all exams is mandatory.**

In all cases of missed course meetings, the responsibility for communication with the professor, and for arranging to make up missed work, rests solely with the student.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may also recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and *especially during the Drop/Add and Exam Periods.*

**ENGLISH LANGUAGE PROFICIENCY STATEMENT:** As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral

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presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

## Grading Policy

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### **GRADING:**

Studio projects (20%)

Pop quizzes and class participation (20%)

Two written papers (30%)

Final exam (30%)

## Other

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