

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage: Fall 2013**

**Discipline: Studio Art**

**ARTS 1710: Painting at Sea: Collage**

**Division: Lower**

**Faculty Name: Judy McLeod**

**Pre-requisites:** Successful completion of a college-level Drawing, Painting, Art Foundation, or Design Course

**REQUIRED MATERIALS AND SUPPLIES** are listed at the end of this syllabus

**REQUIRED MATERIALS FEE:** All students in ARTS 1710 will be assessed approximately US\$20 materials fee. This fee is IN ADDITION TO the required materials and supplies that are listed at the end of the syllabus. This charge will be added to students' shipboard accounts after drop/add.

**COURSE DESCRIPTION:** This course explores mixed-media collage as an art form. The activity of creating collage includes appropriation, assemblage, drawing, painting, and craftsmanship. Students will develop critical artistic vision in assembling collages. In producing collage the artist must include/exclude, mute/amplify, balance/imbalance, configure/reconfigure, and imaginatively enhance the various visual components of the work. Drawing and painting are equally important in the construction of a visual collage statement, and that visual statement must be firmly based on a concise conceptual idea or underpinning.

Students will collect in their Sketchbook Journal a myriad of visual data including sketches, photos, and cultural evidence from the ports-of-call. These fragments of visual information will be crafted together with drawing and painting to produce collages descriptive of and sensitive to the various cultures visited on the voyage.

### **COURSE OBJECTIVES**

To introduce students to the fundamentals of mixed-media collage as an art form.

To introduce students to the regular and intensive use of a visual drawing journal. Students will be required to use their sketchbook journal regularly aboard ship and in every port.

To employ students' skills in drawing, painting, and assemblage in conceptualizing their world view and cultural observations.

To develop and improve students' skills and techniques of building mixed-media collage. Class and individual critiques will fine-tune the creative process.

To guide and stimulate students' development of a conceptual basis for collage as an art form.

As the semester progresses students will create a series of Final Collages based on the initial collage exercises and the extensive visual information gathered in their sketchbook journals.

To develop skills and sensitivities in students to re-visit, revise, and bring collages to completion.

Class and individual critiques will be structured toward refining artworks and/or "taking it one step further."

## REQUIRED TEXTBOOKS

None: SEE REQUIRED MATERIALS AT END OF SYLLABUS

## TOPICAL OUTLINE OF COURSE

Class A1 Introduction & Overview: Collage as an art form  
Appropriation  
Assembly  
Drawing/Painting  
**Exercise 1:***The conceptual basis of collage:* One object (or material) in collage. Everyday object or materials are transformed to be and mean something else in the “collage world.”

Class A2: Class critique and discussion of Exercise I

**St. Petersburg, RUSSIA** FIELD LAB *Gathering Cultural Information* (10 points)  
and *Russia collage* (10 points)  
What is culture?  
Introduction to Field Journal: use and requirements

Class A3 **Exercise 2:** *Design approach: Cultural observation of Russia.* Using data collected on Field Lab and in Russia, design, deconstruct, assemble and construct, and unify with drawing or painting.

**Hamburg, GERMANY** Field Work

Class A4 Critique: Exercise 2 and Field Journal, Germany

Class A5 Photography in collage: introduction to incorporating photographic images into collage. Introduction to the color printer for processing cultural photos.

**Antwerp, BELGIUM** Field Work  
**Le Havre, FRANCE**

Class A6 CLASS CRITIQUE and submission of Exercise 1 and Exercise 2  
Introduction: **Cultural Collage I: Ireland**

*Transformation:* objects, papers, patterns, memorabilia transformed in the collage “world” to visually express a cultural observation.

**Dublin, IRELAND**

Field Work

Class A7 Introduction: **Cultural Collage II: Portugal/Spain** *Selectivity:* select a piece of visual evidence and create a collage describing that object and its cultural impact.

Class A8 Introduction: **Cultural Collage III: Morocco** *Gender Observations:* Comment visually on gender roles and behaviors that you observe in the Moroccan culture that are different from your home culture.

**Lisbon, PORTUGAL  
Cadiz, SPAIN**

**Casablanca, MOROCCO**

Class A9 Critique: Field Journals from Portugal/Spain and Morocco  
Collage I Ireland due.  
Review assignment and discussion of Collage II and Collage III.

Class A10 Critique and submit: Collage II: Portugal/Spain

Class A11 Critique and submit: Collage III: Morocco

**Tema, GHANA**

Class A12 **Cultural Collage IV: Ghana**  
*Narrative:* As an observer, report a specific personal experience of the culture that exemplifies your sense of Ghana and Ghanaians.  
Employ observation, collection, and selection.

Class A13 Studio Production and critique  
Sharing Field Journals

Class A14 Critique and submit Collage IV: Ghana

**Cape Town, SOUTH AFRICA**

Class A15 **Cultural Collage V: South Africa**  
*Metaphor:* Objects or images exhibiting in their own right and

simultaneously representing or standing for an observed cultural notion.

- Class A16 Presentation (sharing): Field Journals
- Class A17 Studio Production and informal critique
- Class A18 Critique and submit Collage V South Africa
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### **Buenos Aires, ARGENTINA**

- Class A19 **Cultural Collage VI: Argentina**  
*Selectivity:* select a piece of visual evidence and create a collage describing that object and it's cultural impact.
- Class A20 Studio Production and critique.

### **Rio de Janeiro, BRAZIL** Field Work

- Class A21 **Cultural Collage VII: Brazil**  
*Composite:* many voices, cultural complexity, layers of information, ideas, and sensations.
- Class A22 Studio production and critique
- Class A23 Critique and submission: Brazil

### **Manaus, BRAZIL** Journal entry collage (5 points)

- Class A24 FINAL SUBMISSION: Sketchbook Journal, Exercises I-II and Cultural Collages I-VI

### **FIELD LAB ARTS 1710 Painting at Sea: Collage August 29, 2013**

**The Hermitage Museum** of art and culture, St. Petersburg, Russia  
*Gathering Cultural Information*

The Hermitage Museum in St. Petersburg was founded in 1764 by Catherine the Great of Russia. The collection includes Western European Art, Egyptian Art, Ceramics and Porcelain, and sculpture. The first floor of the Winter Palace exhibits Russian art from the 13<sup>th</sup> through the 19<sup>th</sup> centuries. In these Galleries, the class will gather Russian cultural and aesthetic information through sketches, extended drawings, photographs, postcards, and printed materials while on location in the The Hermitage. Working in sketchbook journals using a variety of

drawing tools and techniques, students will complete study drawing of the objects of art, architectural studies of the buildings, building details, design motifs, fashion, and historical distinctions in Russian and European art and culture. Through the day periodic class critiques will guide and inform the students' visual and cultural information gathering.

### **FIELD ASSIGNMENTS**

The sketchbook journal:

1) Aboard the ship, students are required to complete a minimum of 10 sketchbook journal entries. These may be observation sketches, collage designs, cultural observations, drawing from photographs, drawing from cultural objects, etc.

2) In ports, be a scavenger in your sketchbook journals: Gather postcards, photographs, memorabilia, patterns, textures, colors, handbills, wrapping papers, stamps, ribbons, fabrics, pressed flowers or leaves, selected trash, and other fragments of life and culture in the different ports and nations.

Students will use these gathered materials for the Cultural Collages.

3) In every port, students must complete several journal entries including at least one concentrated drawing study. Complete these journal entries *in person* – not drawn later from photos you have taken (though you are certainly encouraged to take many cultural and location photos!) In each of the major ports you must *make time* for these journal assignments. In your journal, document your experiences including sketches, reflections, and found/collected visual objects, and printed materials. Do not draw small details that could be anywhere in the world: select and draw objects and views that capture 'typical' or unique aspects of the culture. All these gathered materials will serve as visual information and research for the Cultural Collages.

### **METHODS OF EVALUATION / GRADING RUBRIC**

5 %	Attendance and lively participation in class
5 %	Exercise I
10%	Field Lab
10%	Field Lab Collage Russia
8% each	Cultural Collages I – VII
9%	Field Journal: several entries from every port
5%	Manaus Field Journal Collage

### **RESERVE LIBRARY LIST**

AUTHOR:	Gwen Diehn
TITLE:	<u>The Decorated Page</u>
PUBLISHER:	Lark Books
ISBN #:	1-57990-299-5
DATE/EDITION:	2002
COST:	\$24.95

AUTHOR: Orson Welles  
TITLE: Les Bravades; A Gift for His Daughter by Orson Wells  
PUBLISHER: Workman Publishing  
ISBN #: 0=7611-0595-6  
DATE/EDITION: 1996

AUTHOR: Kathleen M. Eldon  
TITLE: The Journals of Dan Eldon; The Journey is the Destination  
PUBLISHER: Chronicle Books  
ISBN #: 0-8118-1586-2  
DATE/EDITION: 1997

AUTHOR: Danny Gregory  
TITLE: An Illustrated Life: Drawing inspiration from the private sketchbooks of artists, illustrators and designers  
PUBLISHER: HOW Books, an imprint of F+W Publications, Inc.  
ISBN #: 13:978-1-60061-086-8  
DATE/EDITION: 2008

### **ART MATERIALS and SUPPLIES**

Materials may be ordered as a complete kit online through the UVA bookstore. This is a good option because all your materials will be delivered to you in a packet on the ship.

You may already have many of these art supplies. If you choose to compile the materials on your own please note those with \* at the top of the Materials List and acquire these specific products.

Sax Arts and Crafts ([www.saxarts.com](http://www.saxarts.com)) and Cheap Joe's ([www.cheapjoes.com/](http://www.cheapjoes.com/)) are sources for many of these materials. Please check the following list carefully ensuring that you have all these supplies or equivalents.

### **REQUIRED MATERIALS**

\*Sketchbook Journal: 5" x 8" size or 6" x 9" with 40 or more pages, hard bound or spiral wire bound. Select a sturdy sketchbook journal with heavyweight (70-80 lb. pgs.)  
Bound example: Moleskin  
Wire Spiral Bound: American Journey 5.5" x 8.5" from Cheap Joe's

- \*Watercolor Pad 11" x 14" or 11" x 15", 140 lb. or heavier with 12 sheets or more.  
Example: Strathmore 400 Series Watercolor pad 11" x 15", 12 shts. 140 lb.  
OR Kilimanjaro Natural White watercolor pad 11" x 14" 20 shts., 140 lb
- \*White or Cream Drawing Pad 11" x 14" with minimum 20 sheets, 90 lb. weight or heavier  
Example: Canson Classic Cream Drawing Pad; 11" x 14", 24 sheets, 90 lb.  
OR: Canson C'a grain Drawing Pad; 11" x 14", 20 sheets, 111 lb.
- \*Tracing Paper pad, 11" x 14"
- \*Portfolio: School Specialty Artist Red Fiber, 17" x 22" with strap  
OR Black Canvas messenger bag portfolio (in UVa Bookstore packet)
- \*1 Set of woodless **Watercolor** Pencils: Koh-i-Nor 24 colors OR CretaColor AquaStick 20
- \*1 Gouache set: Canson Talens 8-color set
- \*1 Yasutomo Nori Paste 10 oz.
- \*pH Neutral PolyVinyl Adhesive (PVA) 4 oz. or 8 oz.
- \*Conte Crayon Matchbook Assortment (4 colors)
- Drawing Pencils: 2H, HB, B, 2B, 4B, 6B  
OR Drawing Set: Faber-Castell Goldfaber Graphite Pencils (6)  
OR Staedtler Mars Lumograph Pencil set (6)
- Hand-held pencil sharpener with compartment to collect the shavings
- 2- Ultra Finesline Sharpie or Micro pen(s) and 1 Finesline Sharpie
- 1 White Staedtler Eraser
- 1 small glue brush: ½" Flat acrylic brush, short handle
- 3 brushes for water media: 1 small detail size round size 2, 1 size 6 flat, one ¾" wash brush
- 1 small roll drafting tape
- 1 large 3" bulldog clip
- 1 small art supply bin: Alvin Art Tool Box 9.5" x 5.25 x 5" or equivalent case for art supplies
- 1 9" x 12" manilla envelope
- 1 paper scissors
- 1 Xacto knife w/#11 blades (5)

12” ruler

1 plastic water container (a “regular” plastic frosting container from the grocery store works well)

1 small Folding plastic palette 8” x 8” open

Paper towels

**OPTIONAL:** Small set of soft pastels- half stick or whole stick  
Example: Rembrandt, Grumbacher, Sennelier, Schmincke  
\*Buy good quality – don't waste your money on cheap “student quality” pastels.

### **ADDITIONAL MATERIALS**

Students will be required to gather and acquire collage materials from every port of call including printed materials, papers, postcards, mementos, fabrics, photographs, etc.

### **HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each assignment in “Painting at Sea: Collage” must be completed by the student alone. Verbal suggestions, critiques, and guidance are encouraged while all hands-on aspects of the collages must be individually completed.

Although "The Decorated Page" is not quite as striking at first glance, it is a great buy for the first time journaler. I say this because the pages look easier for the new journaler to be able to look at and say "Oh, I think I could do this". 5.0 out of 5 stars The Decorated Page I know is a good guide and will enjoy making an altered book and Reviewed in the United Kingdom on October 22, 2017. Verified Purchase. I am still waiting for the tub of Magnesium Flakes please can you tell me when it will be delivered?

The decorated naming conventions have changed in various versions of Visual Studio, and can also be different on different target architectures. To link correctly with source files created by using Visual Studio, C and C++ DLLs and libraries should be compiled by using the same compiler toolset, flags, and target architecture. Note. Libraries built with Visual Studio 2015 can be consumed by applications built with Visual Studio 2017 or Visual Studio 2019. Using decorated names. Normally, you