



School of the Art Institute
of Chicago

CONTINUING STUDIES

COURSE INFORMATION: In Sharp 402 and 403

Course Title:	Middle School Program Drawing and Painting Camp
Course Number:	1320
Term:	Summer 2017
Dates / Time:	August 7 - August 18 9:00 a.m. - 5:00 p.m.
Session Theme:	The Artist's Landscape
Course Description:	The MSP Drawing and Painting Camp offers students the opportunity to focus on their drawing and painting skills in a highly creative and challenging environment. Through individual and collaborative projects, students are introduced to both traditional and experimental materials and methods and explore a variety of drawing techniques and approaches to build their technical, spatial, and creative abilities, including essential elements of 2D design and art. Working with a wide range of materials, students investigate contemporary subjects and themes using pencil, charcoal, pastel, ink, gouache, water-based paint, and mixed-media through skills such as line, perspective, tone, proportion, composition, value, gesture, and contour. Trips to the Art Institute of Chicago Museum to observe and sketch from a wide variety of paintings, sculptures, and objects are used as inspiration for studio work. This camp is designed for beginning students as well as those who want to continue developing their skills and confidence in drawing and painting, and can be repeated for continued skill and idea building.

INSTRUCTOR CONTACT INFORMATION:

Name:	Kat Alice Tae
E-mail Address:	ktae@saic.edu



CONTINUING STUDIES

Name:	Stevie Hanley
E-mail Address:	shanle@saic.edu

OVERVIEW OF COURSE OUTCOMES:

In this course, students will:

Learn how to create engaging compositions, experiment with new techniques, push their creativity and skills, and begin to develop their own aesthetic.

Be inspired by canonical and contemporary artists exploring the physical/psychological landscape as well as the expansive materials, techniques, and concepts of drawing and painting.

Create...

- Blind Contour Compositions
- Observational Still Lives
- Collection Illustrations
- Appropriated Image Collages
- Gesture Drawings
- Image Transfer Compositions
- Narrative Comics
- Plein-Air Watercolor Landscapes
- Surreal Portraits

SESSION-BY-SESSION SCHEDULE:

SESSION 1: Line as Journey

Date:	Monday, August 7
Objectives:	Artists will engage with experimental drawing techniques and exercises that will result in an abstracted charcoal and pastel drawing.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will then look at works of contemporary and canonical artists and contemporary visual culture.

CONTINUING STUDIES

Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Introductions ● Course overview and expectations ● Speed portraits ● “Line as Journey” ● Ephemeral water drawings <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● Blind contour/double blind contour drawing ● Worktime ● Introduce critique method <p>If we need to ADD ON Drawing Activities:</p> <ul style="list-style-type: none"> ● BauHaus No Questions Assignment ● Full body gestural marks ● Eyeball Straight Line
Closure:	Artists will pin their work up to the wall when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	The work of Yoko Ono, Richard Long, Tim Knowles, Andy Goldsworthy, and Egon Schiele.

SESSION 2: Color

Date:	Tuesday August 8
Objectives:	Artists will paint a still life from observation with acrylic paint, informed by Josef Albers’ color theory.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will then look at the work of Josef Albers as well as contemporary painters. Students will use the SERTAN (see, emotion, reaction, think, artist’s motive, know) method of questioning.
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Prepare gesso paper ● “Actual vs. Factual”: introduction to Josef Albers color theory ● Demo: Black and white acrylic painting from observation



CONTINUING STUDIES

	<ul style="list-style-type: none"> ● Worktime for No Line Tone and Value Still Life <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● Demo: Color glazing ● Worktime ● Group critique
Closure:	Artists will pin their work on the wall out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	The work of Josef Albers.

SESSION 3: Collection

Date:	Wednesday, August 9
Objectives:	Artists will collect and curate in the sketchbooks their unique perspective of the Art Institute of Chicago, then organize their sketches into a finished illustration.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will then look at a work of a contemporary and canonical artists at the Art Institute of Chicago. Students will use the SERTAN (see, emotion, reaction, think, artist's motive, know) method of questioning.
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Project introduction ● AIC field trip ● Group response to a focus artwork ● Collection sketch time <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● DEMO: acrylic painting on paper ● Worktime ● Group critique
Closure:	Artists will pin their work on the wall out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	The Art Institute of Chicago.



CONTINUING STUDIES

SESSION 4: Appropriation

Date:	Thursday, August 10
Objectives:	Artists will create a collage/photomontage that will serve as the inspiration for an appropriated image painting.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will then look at works of contemporary and canonical artists and contemporary visual culture.
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Introduction to collage and appropriative image making ● Demo: Collage ● Worktime <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● Demo: Painting from source materials ● Worktime ● Group critique
Closure:	Artists will pin their work on the wall out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	The work of Hannah Hoch, Jamian Juliano-Villani

SESSION 5: Gesture

Date:	Friday, August 11
Objectives:	Artists will
Warm-Up / Introduction:	
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Body Awareness Workshop ● AIC ● Gestural Figure Drawing (Line of Action) ● Full Body Gestural marks on ground with brown paper. ● Dance



CONTINUING STUDIES

	<ul style="list-style-type: none"> • Performance Workshop (Paper, Islands, Walking)
Closure:	Artists will lay their work out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	

SESSION 6: Image Transferring

Date:	Monday, August 14
Objectives:	
Warm-Up / Introduction:	
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> • Acrylic gel medium transfer • Field Trip: city rubbings • Carbon image transfer <p>AFTERNOON:</p> <ul style="list-style-type: none"> • Go on top with Acrylics • Optional: •
Closure:	Artists will pin their work on the wall out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	

SESSION 7: Narrative

Date:	Tuesday, August 15
Objectives:	Artists will create a narrative ink and watercolor drawing in the form of a comic.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will then look at a work of a contemporary artist and contemporary visual culture. Artists will look at the work of Roy Lichtenstein and



CONTINUING STUDIES

	contemporary comic artists. Students will use the SERTAN (see, emotion, reaction, think, artist, know) method of questioning.
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Comic Jam! ● Facial Expressions ● Field Trip: AIC Lichtenstein and Paintings before Photography ● “Elements of Comics and Narrative” <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● Group improvisational storytelling exercise ● Demo: Ink pens and watercolor ● Work time ● Critique
Closure:	Artists will pin their work on the wall out when they finish. There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	Work of Julie Mehretu

SESSION 8: Plein-Air

Date:	Wednesday, August 16
Objectives:	Artists will create a watercolor painting of the Chicago landscape inspired by the plein air method of the Impressionists.
Warm-Up / Introduction:	Artists will work in their sketchbook. Artists will look at the work of the Impressionists at the Art Institute of Chicago. Students will use the SERTAN (see, emotion, reaction, think, artist, know) method of questioning.
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Demo: Watercolor ● Field trip: Impressionists at the AIC ● Plein air workshop ● In-class work time
Closure:	Artists will pin their work on the wall out when they finish.



CONTINUING STUDIES

	There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	The Art Institute of Chicago.

SESSION 9: Drawing from Memory and Imagination

Date:	Thursday, August 17
Objectives:	Artists will create abstracted acrylic paint portraits
Warm-Up / Introduction:	
Instruction / Activities:	<ul style="list-style-type: none"> Think of someone who your friend has referred to over the years, but who you have never met or seen a picture of. Perhaps it is their relative or therapist or teacher or friend from out of town. Make sure your friend has a photograph of this person but don't look at the photograph before you make your drawing, you will only need the photograph later. Based on a description from your friend you should have an image of this person in your mind. Using a red colored pencil or pen, draw the person in as much detail as you can, from at least the waist up. Do not do this assignment unless you are in the mood to do a detailed drawing. If you need a drawing guide, refer to photos of people who you think this person might look like. After you have finished show the drawing to your friend and ask to see the photograph of the actual person. Send us copies of both the drawing and the photograph. Describe to a partner someone they've never met before. Draw the person described. Then draw the person you described from memory Giuseppe Arcimboldo Portraits <p>AIC portraits or sullivan? PAINT a portrait of someone from memory</p> <ul style="list-style-type: none"> - What is CANVAS? Working with Canvas. - Work with Canvas
Closure:	Artists will pin their work on the wall out when they finish.



CONTINUING STUDIES

	There will be time at the end of class as students exit to pin a note near the finished work with a compliment and a constructive idea.
Resources:	

SESSION 10: Curation & Exhibition

Date:	Friday, August 18
Objectives:	Artists will complete and refine their artwork before collaboratively curating, organizing, and installing their work for the Art Show!
Warm-Up / Introduction:	
Instruction / Activities:	<p>MORNING:</p> <ul style="list-style-type: none"> ● Sketchbook ● Work time <p>AFTERNOON:</p> <ul style="list-style-type: none"> ● Curation/organization of Art Show ● Installation/clean up ● Art Show
Closure:	Art Show
Resources:	N/A

SUPPLIES:

Supplies are provided at no additional cost to the student.

ATTENDANCE:

Students enrolled in Children’s Workshops in Art and Creativity and Middle School Program courses are expected to attend all classes at the scheduled time. Failure to do so may impact participation.

PERSONAL ELECTRONIC DEVICES:

Using a personal electronic device (mobile phone, iPod, etc.) for activities unrelated to the learning experience coordinated by the course instructor distracts the student using the device, his/her neighbors, and the instructor. Additionally, this usage is viewed as disrespectful of others engaged in the teaching/learning process. As such, personal electronic devices are not to be used during class unless the instructor



CONTINUING STUDIES

authorizes their usage for a class-related purpose.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

The School of the Art Institute of Chicago is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Continuing Studies students with disabilities should call 312.629.6170 or email cs@saic.edu for further information.

Continuing Studies
School of the Art Institute of Chicago
36 South Wabash Avenue, Suite 1201
Chicago, IL 60603
Phone: 312.629.6170
Fax: 312.629.6171
cs@saic.edu

Office hours: Monday – Friday, 8:30 a.m. – 4:30 p.m.