

## Art 133: Advanced Painting

**Instructor: Patty Wickman**

Pronouns: she, her, hers

Office Hours: Tues, 12-1pm, or by appointment

**TA: Zoé Blue M.**

Pronouns: she, her, hers

Office Hours: Tues, 12-1pm

*The Department of Art at UCLA acknowledges our presence on the traditional, ancestral and unceded territory of the Gabrielino/Tongva peoples.*

### This House Is Mine



Bob Thompson, *This House is Mine*, Oil on Board, 1960, 7" x 12"

Taking as a starting point Bob Thompson's painting and proclamation, *This House is Mine*, this Advanced Painting class will focus on identity and history and how you might locate yourself and your practice in the history of painting. What does it, might it, mean to claim painting, the "house" that it occupies, as your own, as belonging to you? Throughout the quarter we will consider different formal and conceptual approaches to painting with a focus on diverse practices that engage with identity and history.

The aim of this advanced painting class is for each student to research and develop an independent painting project over the course of the quarter, producing a body of work that demonstrates sustained engagement. Although it will vary by project, scope and scale, a body of work will typically include 3-5 paintings. Students will be asked to articulate formal and conceptual concerns related to their projects in both individual meetings and group critiques. A written statement, a paragraph in length, will be presented by each student at the final critique.

Readings and reading presentations will be a central focus of the class and active participation in class discussions will be expected. Students will work together in groups of 3-4 to prepare a collaborative presentation on, and lead a discussion about, the readings.

You are expected to attend each class meeting for the entire class session and make active use of your studio.

Learning objectives:

1. Develop students' technical, expressive, and conceptual tools in painting.
2. Increase awareness of historical and contemporary painting concerns, histories and theories, and gain a deeper understanding of your works' relationship to both past and present.
3. Develop a body of work in the medium of painting.
4. Gain a deeper understanding of the formal and conceptual relationships that exist between your paintings and other practices you are engaged in.

## **WEEK-BY- WEEK OUTLINE (EXAMPLE)**

### **Week 1**

**Class 1:** Introduction to class, *This House is Mine*

**Class 2:** Bring painting to share; Studio time and individual meetings;  
11am Ben Evans woodshop demo

*When Bob Thompson declares "this house is mine", as he does in the title of a small painting from 1960...he conjures the condition of "generalized homelessness" that he and other Black artists experienced and his intention to take ownership of existing expressive structures. He asserts his right to an imaginary space of belonging, one that may be conditionally open or available to others but is ultimately private. It is a remit that undercuts the default premise of modernism, as the artist Kerry James Marshall characterizes it: "A modernist has always looked like a white man, in one way or another. Universality has, unquestionably, been his gift to bestow on others."*

(Excerpt from essay "This House is Mine: Bob Thompson's Private Allegories" by Diana Tuite, [Bob Thompson: This House is Mine](#), Colby College Museum of Art, Maine, 2021.)

In "Painting the Vulnerability of the Black Female Body" (The Observer, 09/14/17), Jennifer Packer tells Margaret Carrigan, "There's no real home for black female subjectivity as represented in (the history of) painting." Packer's response was to try to access a tender location in painting of the past through touch, through trying to make a sensation true.

Assignment: A painting a day, due Jan 17

### **Week 2**

Class 3: Painting a day crit; studio time & individual meetings

Class 4: Reading presentation and discussion: Bob Thompson  
Studio time & individual meetings

Reading, due Jan 19: Diana Tuite, “This House is Mine: Bob Thompson’s Private Allegories”

### **Week 3**

Class 5: Technical info, demo; studio time & individual meetings

Class 6: Reading presentation and discussion: Vivian Suter  
Studio time & individual meetings

Reading, due Jan 26: Vivian Suter readings and video, “Vivian’s Garden”

### **Week 4**

Class 7: Technical info, demo; studio time & individual meetings

Class 8: Reading presentation and discussion: Joaquín Torres-García  
Studio time & individual meetings

Reading, due Feb 2: Joaquín Torres-García, “The New Art of America”

### **Week 5**

Class 9: Studio time & individual meetings; discussion: artist’s writing, Jutta Koether

Class 10: Studio time & individual meetings

Reading: Jutta Koether, “Texte Zur Kunst”

### **Week 6**

Class 11: Midterm Group Critiques (A)

Class 12: Midterm Group Critiques (B)

### **Week 7**

Class 13: Studio time & individual meetings

Class 14: Studio time & individual meetings

Reading presentation and discussion: Silke Otto-Knapp

Reading: Armstrong, Hann and Macleod, “Silke Otto-Knapp: In the Waiting Room”

### **Week 8**

Class 15: Studio time & individual meetings; June Edmonds, visiting artist

Class 16: Reading presentation and discussion: Darby English, “The Painter and the Police”  
Studio time & individual meetings

Reading, due Mar 2: Darby English, “The Painter and the Police”, *To Describe a Life*, p 22-41

### **Week 9**

Class 17: Open discussion, Q & A; Studio time & individual meetings

Class 18: Studio time & individual meetings

### **Week 10**

Class 19: Final Group Critiques (B)

Class 20: Final Group Critiques (A)

**READING LIST** (required\* and suggested):

#### **REQUIRED**

All in class Google Folder pdf and Bruin Learn

\*Armstrong, Carol, Rachel Hann and Catriona Macleod, “Silke Otto-Knapp: In the Waiting Room”, Renaissance Society, Chicago, IL, 2021

\*English, Darby, “The Painter and the Police”, *To Describe a Life: Notes from the Intersection of Art and Race Terror*, Yale University Press, 2019, pp 22-41

\*Koether, Jutte, “Texte Zur Kunst”, 2015

\*Szymczyk, Adam, Hendrik Folkerts, Alison Gingeras, Michael Hugentobler and Nabila Abdel Nabi, “Vivian Suter”, The Power Plant, Hatje Cantz, Berlin, Germany, 2019

+Vivian’s Garden, Rosalind Nashashibi, 2017, 5:50 -

<https://www.youtube.com/watch?v=PaC4LF1bYRY>

\*Torres-García, Joaquín, “The New Art of America”, from *Apex*, July 1942+

\*Tuite, Diana, “This House is Mine: Bob Thompson’s Private Allegories”, *Bob Thompson: This House is Mine*, Colby College Museum of Art, Yale University Press, 2021

#### **RECOMMENDED**

Sam Gilliam

Fred Moten, “The Circle With a Whole in the Middle,” *Sam Gilliam: Existed Existing*, Pace Editions, 2020 (Google Folder pdf)

Naotaka Hiro

Lindsay Preston Zappas, Interview with Naotaka Hiro, *Contemporary Art Review .la*, September 15, 2021  
<https://contemporaryartreview.la/interview-with-naotaka-hiro/>

Byron Kim

William S. Smith, “Color is a Boundary: Byron Kim’s Paintings”, *Art in America*, March 1, 2017  
<https://www.jamescohan.com/attachment/en/599f12405a4091c6048b4568/Press/599f14065a4091c6048b8416>

Anoka Faruqee, “Byron Kim: Color as the Anti-Essence”, *Threshold: Bryon Kim 1990-2004* (Catalog) University of California, Berkeley <http://anokafaruqee.com/wp-content/uploads/threshold.pdf>

Rodney McMillian

Jenny Gheith, *New Work: Rodney McMillian*, SFMOMA, 2019, essay and video  
<https://www.sfmoma.org/essay/new-work-rodney-mcmillian/>

<https://www.sfmoma.org/watch/rodney-mcmillian-on-home-and-history/>

*Shaft*, Whitney Biennial, 2022 <https://vimeo.com/708007624>

Alice Neel

Hilton Als, *Hilton Als on Alice Neel*, Brooklyn Rail, Feb 2017 <https://brooklynrail.org/2017/02/art/Hilton-Als-on-Alice-Neel>

Hilton Als, *The Inclusive Humanity of Alice Neel’s Paintings*, *The New Yorker*, Feb 4, 2017

<https://www.newyorker.com/culture/culture-desk/the-inclusive-humanity-of-alice-neels-paintings>

Jennifer Packer

“Jennifer Packer, Kerry James Marshall, ‘A conversation’”, *Tenderheaded*, The Renaissance Society, Chicago, IL, 2018 (Google Folder pdf)

Melissa Blanchflower, *Jennifer Packer: The Eye is Not Satisfied with Seeing*, Serpentine Gallery, London, Curator’s Tour, June 2021 <https://www.youtube.com/watch?v=a5B2rklrllw>

Walter Price

Darby English, “The Fluid Part”, Green Naftali Gallery Viewing Room, 2020 <https://greenenaftaligallery-viewingroom.exhibit-e.art/viewing-room/walter-price2>

Amy Sillman

“On Color”, from *Painting Beyond Itself*, Sternberg Press, 2016, [https://www.amysillman.com/wp-content/uploads/2020/12/201602\\_OnColor.pdf](https://www.amysillman.com/wp-content/uploads/2020/12/201602_OnColor.pdf)

“The House of Frankenthaler”, from *The Heroine Paint; After Frankenthaler*, Gagosian Gallery, 2015, [https://www.amysillman.com/wp-content/uploads/2020/12/201509\\_HouseofFrankenthaler.pdf](https://www.amysillman.com/wp-content/uploads/2020/12/201509_HouseofFrankenthaler.pdf)

James Abbott McNeill Whistler

Angeline Morrison, “Symphony in White No. 1, Whistler’s ‘White Girl’ as Desiring Subject”, *Monday Journal*, Vol 4: White Pictures <https://monday-journal.com/symphony-in-white-no-1-whistlers-white-girl-as-desiring-subject/>

Jack Whitten

Jack Whitten, *Notes from the Woodshed*, ed. Katy Siegel, “Methods and Materials”, pp: 42-49. Hauser & Wirth Publishers (Google Folder pdf)

Matthew Wong

Raffi Khatchadourian, “Matthew Wong’s Life in Light and Shadow”, *The New Yorker*, May 16, 2022, <https://www.newyorker.com/magazine/2022/05/16/matthew-wongs-life-in-light-and-shadow>

Lynette Yiadom-Boakye

Zadie Smith, "Lynette Yiadom-Boakye's Imaginary Portraits", *The New Yorker*, June 19, 2017

<https://www.newyorker.com/magazine/2017/06/19/lynette-yiadom-boakyes-imaginary-portraits>

## CLASS POLICIES AND GRADING

**Critique and Classroom Etiquette:** Electronic devices should not be used for personal communication, texting, social media or for doing homework for other classes. During class hours any personal communication, or work not related to this class, should be conducted during breaks. Please silence your cell phone during class. Eating and drinking in the classroom is prohibited.

Being fully present and mindful at critiques encourages active participation and engaging dialogue. I recommend maintaining a journal/sketchbook for the class for the purposes of taking notes during critiques and in class.

### **Grading**

Assignments and Projects: 60%

Attendance and Participation: 40%

### **Assignments and Projects**

The quality of your work, and the depth of your involvement with it, is of primary importance. Work must be completed on time. You are expected to complete 8 hours of in-class work, plus 7 hours outside of scheduled class meetings, each week, dedicated to studio projects, research and reading.

Your final grade is based on the body of work that you complete this quarter, your class participation, group reading presentation and attendance. The final grade is further determined by:

- Improvement (growth and development).
- Risk-taking.
- Level of commitment and responsibility towards work. Attitude.
- Ability to complete readings and presentations on time.

Each painting is evaluated based on the following criteria:

- Technical and formal quality of work (i.e., color, form & shape, texture, composition, handling of space, as applicable.)
- Content: conceptual clarity and strength.
- Problem solving: creative approach to solving problems.
- Effort and labor.
- Overall success of project.

### **Attendance and Participation**

Attendance is expected at each class session for the entire class session. Repeated absences will result in the lowering of your final grade. Plan to arrive at the beginning of class and stay for the duration as habitual tardiness and/or early dismissals will affect your grade. 3 tardys (arriving 15 minutes late or leaving class early) = 1 absence. Lengthy tardies (arriving/leaving 1 hour late or more) will be counted as 1 absence. No more than 2 absences will be allowed without penalty to your final grade. Upon the third absence the final grade will be lowered one full letter (i.e., from a "B" to a "C.") Each subsequent absence will lower your grade an additional letter.

Participation includes verbal contributions to class discussions and critiques as well as overall presence in the classroom (i.e., using class time productively, being fully engaged during critiques and discussions, assuming an active role in your education.) It is expected that each student be a responsible member of the class through fully engaged participation. You are encouraged to learn how to address the issues in each other's work and to listen to each other carefully and with respect.

In case of illness or emergency please email me as soon as possible. Doctor's notes are appreciated when available.

Letter Grade definitions:

A: 100-90% Excellence in all areas: exceptional work, attendance and participation. Completion of all projects and readings. Demonstrable improvement and outstanding level of effort. A class leader by virtue of work produced and participation in class.

B: 89-80% Very good work, regular attendance and participation. All class work completed, above average quality and effort.

C: 79-70%. Average work, attendance problems and infrequent participation. All class work completed. This grade given only if student has shown good effort.

D: 69-60%. Poor work, serious attendance problems and very infrequent participation. Majority of class work completed.

F: 59-50%. Little or no work, excessive absence and no effort to participate.

A mid-term assessment will be communicated in the 6th week. If you have any questions at any time regarding your progress in the class, please don't hesitate to ask.

Materials/Supplies: Painting materials and supplies will be determined according to student projects, and in consultation with Zoé and me. A materials list is provided as a general reference.

Area Policies: Ben Evans, Painting Area Lab Supervisor, will circulate area rules and policies at the start of the quarter. Non-compliance with UCLA, Department of Art, or area rules, policies, and codes of conduct will result in disciplinary action and may impact your grade.

**CAMPUS RESOURCES**

**Anti-Racism, Equity, Diversity, and Inclusion Statement and Resources:** I hope that you will communicate with me or with Zoé if you experience anything in this course that does not support an inclusive environment. You can also report any incidents you may witness or experience on campus to the Office of Equity, Diversity and Inclusion on their website (<https://equity.ucla.edu/report-an-incident/>). UCLA's Office for Equity, Diversity and Inclusion provides [resources, events and information about current initiatives at UCLA to support equality for all members of the UCLA community.](#)

**Special Accommodations:** If you are already registered with the **Center for Accessible Education (CAE)**, please request your Letter of Accommodation on their Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website: [www.cae.ucla.edu](http://www.cae.ucla.edu), visit the CAE at A255 Murphy Hall, or contact them by phone at 310.825.1501.

*Note that the CAE does not send accommodations letters to instructors--you must request that your instructor view the letter in the online Faculty Portal. Once you have requested your accommodations via the Student Portal, notify me immediately so that I can view your letter.*

**Case Management Services** works to support currently enrolled undergraduate and graduate students who are experiencing personal difficulties. Both on-going and unexpected situations can impact students' academic experiences. The Case Managers help students make a plan to move through these challenges by presenting them with resources and options. Please note, this service is not confidential and abides by FERPA. You can learn more about the office and may refer yourself or your peer by visiting [www.studentincrisis.ucla.edu](http://www.studentincrisis.ucla.edu).

**Counseling and Psychological Services (CAPS)** supports students' mental health needs as they pursue their academic goals. CAPS services are designed to foster the development of healthy well-being necessary for success in a complex global environment. All registered UCLA students are eligible for same-day clinical consultation and help with referrals, linkage, treatment recommendations, and coordination of mental health care and support regardless of insurance plan or current residence. Due to state law and [California Board of Psychology](#) and [Board of Behavioral Sciences](#) restrictions, students who are not currently in CAPS care, and are out of the state or the country, are eligible only for clinical coordination and referral to a provider in their local area based on student insurance plans.

CAPS is open during regular business hours, providing all services through telehealth. For more information, visit their website: <https://www.counseling.ucla.edu>. 24/7 crisis support is always available by phone at 310-825-0768

**Title IX Resources:** Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, [CAREadvocate@careprogram.ucla.edu](mailto:CAREadvocate@careprogram.ucla.edu), 310.206.2465. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at 310.825.0768. You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, [titleix@conet.ucla.edu](mailto:titleix@conet.ucla.edu), 310.206.3417. Reports to law enforcement can be made to UCPD at 310.825.1491.

Faculty and TAs are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Coordinator should they become aware that you or any other student has experienced sexual violence or sexual harassment. <https://sexualharassment.ucla.edu>

**UCLA Student Code of Conduct:** All students are expected to abide by the [UCLA Student Code of Conduct](#). Students are expected to engage in thoughtful reflection and exhibit superior ethical decision-making skills, and to respect the rights and dignity of all members of our community by listening attentively, communicating clearly, and remaining open to understanding others and their diverse points of view. For further information please visit the following links:  
<https://www.deanofstudents.ucla.edu/studentconductcode>  
<https://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Student-Conduct-Policies>