

FA318 Advanced Painting: Color in Practice

Seminar Leader: Katy Kirbach

Email: k.kirbach@berlin.bard.edu

Course Times: Tuesday 09:30-12:45

Office Hours: By appointment

This advanced painting course is taught by Berlin-based painter Katy Kirbach, whose paintings use color to open up conversations with 20th-century art and design. Accordingly, the seminar is designed to deepen our visual, material, and cultural understanding of color. It will begin with the *Interaction of Color*, Josef Albers' 1963 book which introduced an experimental approach to the study of color, prioritizing practice *before* theory. This approach to color has influenced generations of artists, designers, and architects, and will encourage slow looking and questioning what we see and why. Through exercises with Color-Aid paper and then paint, color will be shown to be highly malleable, changing relative to its surroundings. Concurrent with studio exercises, we will build our understanding of color through readings and slideshows, learning how a range of contemporary artists think about and use color in their practices. In the second half of the semester we will take this new level of color literacy into independent studio work, focusing on the development of an individual understanding of color in practice. We will consider the social, political, and perceptual implications of color as both subject and object. Students are expected to have prior painting experience, a willingness to experiment, and be highly motivated to make and discuss art. Evaluations and critiques occur at midterm and at the end of term. The semester culminates in the "Open Studios" exhibition. This course requires a significant investment of time outside of class sessions.

Please note there is a fee of €25 for participation in this course to cover material expenses. While we endeavor to cover all basic materials, some materials may also need to be purchased directly by each student at their own expense, depending on individual project goals.

Requirements

Students are expected to:

- Turn off phones during class time.
- Initiate appointments with the Professor or arts staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent production.
- Respond to emails from their professors in a timely manner.
- Inform their professors at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.

- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: j.park@berlin.bard.edu

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Attendance

- Attendance of all classes is expected.
- More than one unexcused absence will significantly lower the final grade for the course.
- Tardiness after 10 minutes will be considered an absence.
- Students are expected to attend all off-campus classes punctually, from start to finish. If there is a scheduling/travel conflict, the Professor must be informed in advance.
- Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.
- *SPECIAL CONSIDERATION FOR SPRING 2024*: for the health of the BCB community all students and instructors should refrain from in-person attendance if they are feeling ill. A reasonable effort will be made to offer alternatives to in-person attendance when needed, including remote participation or asynchronous options. These alternatives will be introduced on a case-by-case basis.

Assessment

Students receive mid-and end-of-semester grades for their semester work.

Students are assessed on their willingness to experiment, their contributions to class discussions, participation during critiques, and their ability to work effectively throughout the semester. Grading will reflect the ambition, time-investment, and overall quality of the finished artworks. This assessment will also include the student's ability to adequately manage their time for working and clean-up of materials and spaces used at BCB.

70% Work (meaning all artworks made in or for class, presented for critiques, and assignments)
30% Attendance, participation in discussions, and professionalism

Assignments are due at the beginning of the class session. Detailed information about assignments and projects will be given in class. Assignments and the dates described in this syllabus are subject to change by the instructor. Students will be notified of any changes to the syllabus in class and via

email. Students must regularly check their Bard email accounts.

Students are encouraged to make an appointment with the instructor to discuss assignments and seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

IMPORTANT -- Please be aware that basic art materials will be provided, though some materials may need to be purchased directly by each student at their own expense, depending on individual project goals.

Policy on Late Submission of Artworks / Presentations

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment.

Schedule

- January 30** Introduction to course, expectations and materials. Set up studio workspaces.
Mandatory in-class facility orientations: overview of responsible studio etiquette, safe handling & disposal of materials.
Read and discuss excerpts from Josef Albers' *Interaction of Color* and begin first exercises from IV: A color has many faces - the relativity of color.
Assignment: Look for real life examples of the relativity of color, to share next week.
- February 6** Share found examples of relativity of color
V: Lighter and/or darker - light intensity, lightness
VI: 1 color appears as 2 - looking like the reverse grounds
Assignment: Continue/finish collages from class. Remember to check your color relationships in different lighting conditions (daylight vs. artificial light).
- February 13** Slide presentation and discussion
VII: 2 different colors look alike - subtraction of color
Assignment: Research contemporary or ultra-contemporary artists working with color.
- February 20** Share artist research
IX: Color mixture in paper - illusion of transparency
XVI: Color juxtaposition - harmony - quantity
Assignment: Read Amy Sillman's essay "On Color" and write down three questions or observations to share in next week's class discussion.
- February 27** Discuss "On Color"

- Mix and match: mix oil paint to match the Color-Aid paper used in previous collages.
Canvas stretching demo; exploring different grounds for painting.
Transparency, opacity, gesture, surface: how do these qualities impact color relationships?
- Assignment:** Working in studio groups, gather a selection of objects to create a still life. Also prepare surfaces to paint on (at least 3, of your choice).
- March 5** Mixing from pure hue to perfect middle mixture: saturation to desaturation in stages.
Observational still life using a palette of two complementary colors + white
- Assignment:** Finish still life painting. Paint your remaining two surfaces with brightly colored grounds of your choice.
- March 12** Read excerpt from Joris-Karl Huysmans *Against Nature* and discuss.
Studio work session - painting in response to the (brightly colored) ground.
- Assignment:** Finish at least one of these paintings, prepare for Midterm presentations.
- March 19** Midterm presentations & group critique.
- March 26** *Spring Break ~~~ Spring Break ~~~ Spring Break*
- April 2** Slide presentation and discussion: how do artists talk about color? What do we mean when we say that color is “intuitive”?
Create color palettes, prepare more surfaces, and begin planning Final Project.
- Assignment:** Finish preparing surfaces. Read a selection of artist statements on color (TBD).
- April 9** Discuss readings.
Ready-made paint mediums and DIY recipes.
Begin Final Project. Studio work session and individual meetings.
- Assignment:** Continue Final Project. Write a short statement or manifesto on your use of color (draft).
- April 16** Slide presentation & discussion.
Studio work session, individual meetings to discuss color statement and final project.
- Assignment:** Finish Color statement. Continue Final Project.
- April 23** Studio work session, individual meetings.
Assignment: Finish Final Project.
- April 30** Installation of artworks. Presentations & critiques of Final Projects
- May 7** Presentations & critiques of Final Projects, continued.
- May 10** “Open Studios” exhibition from 4-8pm (date & time subject to change).

May 13-17 Completion Week. Studios must be clean, artworks & personal materials removed.

Facility Guidelines:

Direktorenhaus at Monopol (Provinzstraße 40-44)

- 1) The Direktorenhaus at Monopol (Provinzstraße 40-44) has space and facilities available to BCB students with an academic purpose for using the building. Mandatory in-class orientations are required to retain chip access to the Direktorenhaus. Chip access to the Direktorenhaus is from 7am to 10pm every day during the semester.
- 2) Students agree to only use the common spaces that are available for their needs, and must respect private spaces that are off limits.
- 3) No smoking is allowed anywhere inside the building. There are to be no projects using open flames (such as candles, torches, lanterns, fireworks, etc.) inside any part of the building.
- 4) Fire exits and lanes must be kept clear of any obstructions.
- 5) Spray painting and handling of any hazardous (chemical or combustible) material is not allowed inside the building. Contact the Studio Arts Manager concerning working with these materials. All work surfaces (indoor and outdoor) must be properly protected with a drop cloth or packing paper provided by the workshop.
- 6) Students must make sure all lights are turned off and doors are closed when leaving the building. No windows or doors are to be left opened or cracked. Electrical items must be unplugged when not in use.
- 7) If BCB workshop tools must be borrowed for a purpose outside of the building, please contact the Studio Arts Manager (by appointment).
- 8) There are to be no architectural changes to studios or any areas inside or outside of the building without first speaking with the Studio Arts Manager.
- 9) During completion week, any space used by a student must be returned empty with clean walls and floors. All garbage must be bagged (or boxed) and properly disposed of. Final grades may be penalized and/or fines imposed if items are left (or renovations unfinished) by the inspection deadline.

Contact Studio Arts Manager Joon Park directly with any questions: j.park@berlin.bard.edu