

**San Jose State University
Department of Art and Art History
ART 162 Watercolor, Section 01, Fall 2019**

Instructor:	Matthew Weston Taylor
Office Location:	ART 317
Email:	matthew.taylor@sjsu.edu
Office Phone:	408-924-4406
Office Hours:	T-TH 11:15AM-12:00PM
Class Days/Time:	T-TH 3:00PM-5:50PM
Classroom:	Art 304
Prerequisites:	ART 12, ART 24

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Fall 2019 Tuesday Night Lecture Series - Attached is the lecture series schedule.

Please contact Aaron Wilder, aaron.wilder@sjsu.edu if you have any questions.

Course Description

This will be an introduction to both traditional and contemporary approaches to watercolor media. We will attempt to master many skills, beginning with terminology and equipment, color index names, learning the different characteristics of transparent, opaque and staining pigments, and how to organize a palette. Unlike oils or acrylic paints, watercolors are never fully controllable or predictable, and the artist must allow for unexpected movement, blending and mixing effects.

Basic techniques and materials will be presented to achieve controlled representations of what one sees. Equal time will be devoted to taking an experimental stance towards the media. Students will also be encouraged to develop a "notational" painting skill (painterly realism) apropos to Asian traditions, and one that we see in the work of the artists John Singer Sargent, J.M.W. Turner, John Constable, Winslow Homer, Paul Cezanne, Emil Nolde, John Marin, Edward Hopper, Giorgio Morandi, the 60's Photorealists, to name a few.

Course Goals and Student Learning Objectives

Upon successful completion of this course, students will be able to:

1. Develop basic Watercolor skills by completing a series of technical classroom still-life exercises and homework assignments.
2. Learn the basics of brushwork, and Western techniques: layering, flat and gradated washes, wet on wet technique
3. Develop skills in traditional Eastern approach (notational style)
4. Learn to control and understand color mixing with both transparent and opaque applications.
5. Research and examine the work of selected artists known for their practiced and accomplished use of watercolor.
6. Stretch watercolor paper using either staples or traditional paper tapes.
7. Develop the ability to evaluate critically one's own artwork and the work of others.
8. Further develop skills in composition, value, color and space
9. Gain a working knowledge of historical and contemporary watercolor painting.

Classroom Protocol

Objectives for each class will be outlined at the start of each day. It is imperative that you arrive to class on time and with all materials necessary, ready to work.

The structure of the course is one that encourages students to participate and take responsibility for their own learning experience. Think of our time in class as a laboratory, where you are encouraged to explore the concepts and topics set forth.

Cell phone use during class time is restricted to educational and musical uses when appropriate. We will take a 15 minute break at the half way point of each class, please use this time appropriately so that our work time can be focused on work.

Throughout the course we will conduct critiques and discussions. These may focus on in class work, homework, or other topics. Participation from all students is required.

Assignments and Grading Policy

Grading will be based upon a combination of in class work, homework, participation, and midterms/finals as assigned.

In class work consists of all work made over the course of the semester. Students are also required to maintain a portfolio of all work throughout the semester. Portfolios may be collected periodically for both evaluation and for discussion with students.

Homework assignments will be assigned weekly and will vary in scope and concept, but will coincide and aid the in class work. It is your responsibility to know what has been assigned and when homework is due.

Participation includes each student's engagement with their work and the work of their peers both in and out of class. It includes class discussions and critiques as well as the day-to-day class environment.

Class Work	70%
Home Work	20%
Participation	10%

Grade percentages are as follows:

A: 93-100, A-:90-92, B+: 87-89, B: 83-86, B-: 80-82, C+: 77-79, C: 73-76, C-: 70-72, D+ 67-69, D: 63-67, D-: 60-62, F: 0-59

Due to the nature of the course it is imperative that you attend all classes. In class work and participation makes up a large portion of your course grade. In the event that you must miss a class, it is always better to notify me ahead of time so that appropriate alternatives can be made. Due to the nature of the course and the requirements of working with a live model it is extremely detrimental to your educational experience to miss class time.

University policy F69-24, "Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading."

Attendance Policy: I expect you to attend all studio sessions. If you are absent more than three times without an excuse your grade will be lowered due to lack of participation. You must also notify me of your absence and submit a medical excuse if your absence exceeds three times. One letter grade will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification.

Course Materials

See Foundations site for a list of local and online art stores:

<http://ad.sjsu.edu/foundations/resources/>

I recommend the following list of watercolors in tubes, and I encourage selection of Artist quality paint over student brands. At some point in the semester, we will create our own “field boxes” for half or full pans, so that you have the convenience of working outside.

Watercolor paints are a basic emulsion of pigment suspended in a binder. Pigments are usually some sorts of dry ingredient that gives the paint its color. Binders are substances added to the paint to maintain even consistency, plasticize and preserve the paint. Examples are glycerin, gum arabic, and honey, which are used to keep the paint from drying and cracking. These pigments are ground into fine powders and are then milled with the binder. With a student grade watercolor paint you will find a ratio of less pigment to binder than you would find in a comparable color of professional paint. Put simply, for not much more cost, you get watercolor paints that are of higher quality than even the old masters used. However, since student grade watercolors do have lower ratios of pigment to binder than professional grade colors, you will find that your paint is less intense in color when it comes out of the tube. In the student grade line you will see colors that are called “hues”. A hue is a word that is used to let you know that specific paints are different in some way. For instance, in Winsor Newton’s Cotman Watercolor line, Cobalt Blue and Cobalt Blue Hue are going to be different. The “hue” lets you know that there is some pigment that has been substituted in the formulation to keep the price down. The other important fact to keep in mind is that there is little to no difference in the transparency of student grade watercolors and professional grade watercolors. Since essentially the same pigments are used, just smaller proportions the transparent properties of the paints are the same.

WATERCOLOR MANUFACTURERS FROM AROUND THE WORLD

Art Spectrum (Australia)	Schmincke (Germany)
Blockx (Belgium)	Sennelier (France)
Daler-Rowney (England)	Utrecht (US)
Daniel Smith (US)	Rembrandt (Netherlands)
Da Vinci (US)	Winsor & Newton (England)
Holbein (Germany)	Yarka/St. Petersburg (Russia)
Kremer (Germany)	Lukas (Germany)
Maimeri (Italy)	M. Graham & Co. (US)
Old Holland (Netherlands)	

WATERCOLOR LINKS:

<http://www.handprint.com/HP/WCL/waterfs.html>
http://en.wikipedia.org/wiki/Watercolor_painting
<http://www.watercolorpainting.com/>
http://www.paintmaking.com/grinding_watercolor_gouache.htm
<http://www.hilarypage.com/>
<http://artezan.blogspot.com/2007/04/home-made-watercolour-bijou-box.html>
<http://www.artsupplies.co.uk/index.php>
<http://www.goldenpaints.com/justpaint/jpindex.php>
<http://www.dickblick.com>
<http://www.aswexpress.com/>
<http://www.jerrysartarama.com/>
<http://www.misterart.com/>
<http://www.naturalpigments.com/>
<http://www.winsornewton.com/datasheets/UKSafetyDataSheets/UKColours/ukawcgeneral.pdf>

REQUIRED COLORS: Please note that company names vary for each hue (I like Winsor Newton)

LEMON YELLOW or WINSOR LEMON
CADMIUM YELLOW (MEDIUM or DEEP) or WINDSOR YELLOW DEEP
CADMIUM RED SCARLET or CADMIUM RED LIGHT
ALIZARIN CRIMSON
QUINACRADONE MAGENTA
ULTRAMARINE BLUE
CERULEAN BLUE
COBALT BLUE
VIRIDIAN GREEN
SAP GREEN or TERRA VERTE (YELLOW SHADE)
SEPIA
BURNT SIENA or TRANSPARENT RED OXIDE
PAYNES GRAY
YELLOW OCHRE or GOLD OCHRE
QUINACRIDONE GOLD or RAW SIENA
NEUTRAL TINT or INDIGO

BRUSHES:

There are a wide variety of brushes to consider. The highest quality brushes are Kolinsky Sable; next best is Sable, then Sable synthetic mix. The most affordable brushes are all-synthetic. The difference between the brushes is the cost, the amount of water they hold, the ability to maintain a sharp point and the effects that can be created with them. There are **round brushes**, **flat brushes**, riggers (for producing long fine lines) fan brushes (for special effects), **mop and wash brushes** (for applying large amounts of color). Be sure to get brushes made specifically for watercolor. The size of the paintings

you intend to do will have an influence on the sizes of brushes used. Buy the best you can afford. If you are using lots of different colors in a painting you need a lot of brushes, and often many in the same size. To offset this cost, I recommend the Winsor-Newton Sceptre series.

Watercolor Rounds: #3 #6 #10

Sceptre Gold II – **I recommend these**

Winsor Newton Series 7 Kolinsky Sable

Winsor Newton Cotman Synthetic Brushes

A Flat Brush: 1 inch (Cotman or Sceptre)

Oval Wash or Mop Brush or Squirrel Mop (Isabey, Escoda or Harmony)
Squirrel Mop (#6-8)

WATERCOLOR BOARD:

Preferred: Gatorfoam Board <http://www.dickblick.com/products/gatorfoam-board/> 16" x 23" x 3/8" thickness OR 23" x 31" x 3/8" thickness. Please be careful NOT to buy regular foam core, which is a paper laminate. This will result in warping. Gatorfoam board is a plastic laminate.

1/4" birch plywood no smaller than 23" x 31". You can make this yourself. A Small can of Varathane seal to waterproof the board (use a cheap house paint brush)

PAPER:

You will need approximately 10 sheets of 22" x 30" **140lb cold press-** Arches or Fabriano Paper Recommended

MISCELLANEOUS REQUIRED ITEMS:

An Art Box for your materials
Large and Small plastic Container for water

Portfolio for your work
LARGE PLASTIC PALETTE WITH LID 11" x 16"
DO NOT buy an open round plastic palettes
Soft rubber erasers
"Light duty" Staple Gun (not medium or heavy)
Bamboo roll up brush holder (or placemat) to protect brushes

Sponges (natural from Trader Joes is good) one to be left in your covered palette for hydration.

Pencils

Drawing sketchbook for your thumbnail compositions

Paper towels

Texts and Readings

Readings will be assigned throughout the duration of the course, it is your responsibility to remain current with readings and be prepared for class discussions.

There are many monographs on the watercolor painting of individual artists. Research at the MLK Library, or online. I will also share my collection of books with you.

Barber, John	Winsor Newton Mixing	Guide Search Press
Clarke, Michael	Watercolor	Dorling Kindersley
Crespo, Michael	Watercolor Class	Watson Gupthill
Dewey, David	The Watercolor Book	Watson Gupthill
Le Claire, Charles	The Art of Watercolor	Watson Gupthill
Morelle, Jean-Louis	Watercolour Painting	New Holland
Moorby Nicola	How to Paint Like Turner	Tate Gallery
Moyer, Linda	Light Up Your Watercolors	North Light Books
Page, Hilary	Guide to Watercolor Paints	Watson Gupthill
Parramon, Jose	The Big Book of Watercolor	Watson Gupthill
Smibert/Townsend	Tate Watercolor Manual	Tate Gallery
Wade, Robert	Watercolor Workshop	International Artist Pub.
Wilcox, Michael	Blue and Yellow Don't Make Green	School of Color
Wilcox, Michael	Color mixing Swatch Book	School of Color
Wilcox, Michael	Guide to Finest Watercolor Paints	School of Color

Art History (Selected)

Met Museum of Art	American Watercolors from the MMA	Harry Abrams
Hargraves, Matthew	British Watercolors/Mellon Collection	Yale University Press
Finch, Christopher	Twentieth Century Watercolors	Abbeville Press
Finch, Christopher	American Watercolors	Abbeville Press
Brett, Bernard	A History of Watercolor	Excalibur
Reynolds, Graham	Watercolours A Concise History	Thames and Hudson
Smith, Allison	Watercolour	Tate Gallery

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

[Art and Art History Library Resources are available online](http://libguides.sjsu.edu/ArtReference)

at: <http://libguides.sjsu.edu/ArtReference>

University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view [University Policy S16-15](#) and SJSU current semester's [Policies and Procedures](#). In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Workload and Credit Hour Requirements

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.

Attendance and Participation

Attendance per se shall not be used as a criterion for grading. However, students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases, attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student. Participation may be

used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated. The full policy language can be found at <http://www.sjsu.edu/senate/docs/F15-3.pdf>

Accommodation to Students' Religious Holidays

[University Policy S14-7](#) states that San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#). Students should be aware of the current deadlines and penalties for dropping classes ([Late Drop Information](#)).

Information about the latest changes and news is available at the [Advising Hub](#).

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

“Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the [Student Conduct and Ethical Development](#) website for more information.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](#) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) to establish a record of their disability.

Student Technology Resources

Computer labs and other resources for student use are available in:

[Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall

[Academic Technology Computer Center](http://www.sjsu.edu/at/hd/) at <http://www.sjsu.edu/at/hd/> on the 1st floor of Clark Hall

[Associated Students Computer Services Center](http://as.sjsu.edu/ascc/) at <http://as.sjsu.edu/ascc/> on the 2nd floor of the Student Union

[Student Computing Services](http://library.sjsu.edu/student-computing-services/student-computing-services-center) at

<http://library.sjsu.edu/student-computing-services/student-computing-services-center>

[Computers at the Martin Luther King Library](http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library) for public at large

at <http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library>

Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling and Psychological Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>

TUESDAY NIGHT LECTURE SERIES - FALL SEMESTER 2019

August 27 (inter)Facing: Fall 2019 Digital Media Art Faculty Exhibition Walk-Through

In conjunction with the opening of the periodic exhibition of Digital Media Art Faculty work in the Thompson Gallery this evening, the Faculty will provide a walk-through in order to showcase and contextualize their works on display.

September 3 Dionicio Mendoza: Artist Tool Box (Artist In Residence Programs)

The purpose of this lecture is to provide students with information about professional opportunities after graduation. Specifically, this lecture will focus on artist-in-residence (AIR) programs. Through this lecture, Dionicio Mendoza will introduce and increase student's knowledge about AIR programs (as an a option after graduation for both professional development and employment); help students identify local, national, and international AIR programs; and demonstrate work developed in AIR programs as a resource to create or continue a body of work.

September 10 Ann Weber: Art and Life

Ann Weber's art journey began in 1970 when she fell in love with a fellow potter in the ceramics studio at Purdue University in Lafayette, Indiana. After 15 years as a production potter in upstate New York and later, New York City, she left the East Coast to pursue an MFA at California College of the Arts and studied with Viola Frey. Her lecture covers the fertile ground of what it's like to be a full time artist: the struggle, the humiliation, rejections, sacrifices, and the ineffable joy and victory of living a meaningful, resourceful, and creative life.

September 17 Jenny Sabin: Matter Design Computation (Biosynthesis and New Paradigms of Making)

This talk will present ongoing trans-disciplinary research and design spanning across the fields of cell biology, materials science, physics, fiber science, fashion, mechanical and structural engineering, and architecture. Sabin's collaborative research, teaching, and design practice focus on the contextual, material, and formal intersections between architecture, science, and emerging technologies. This talk will elucidate the research methods, prototypes, and applications that Sabin and her collaborators have achieved, which include adaptive building skins, textile and ceramic assemblies, and architectural interventions that ultimately (re)configure their own performance based upon local criteria and human interaction.

September 24 Karl Daubmann: From Hand to Mouth

The human body and mechanics of movement can inform design at conceptual stages through the labor of construction and in the use and occupation of built space. As the work of design becomes more digital and automated, the body need not lose its agency. From Hand to Mouth

will share both historic precedents and design case studies demonstrating ways in which technology amplifies the influence of the body.

October 1 Aspen Mays

In conjunction with the opening of her exhibition in the Natalie and James Thompson Art Gallery later this evening, artist Aspen Mays will discuss her work, her inspirations, and the aesthetic issues she explores.

October 8 Chelley Sherman: Perceptual Geometries

Chelley Sherman will discuss the evolution of designing Dispersion , an immersive VR experience and other sonic environment into organic 3D spatial sound sculptures and explore different modes of sensory and perceptual illusion using spatial audio, haptics, and virtual and augmented reality. This work has focused on the visualization and sonification of audio signal features used in music information retrieval. Using the ontological relationship between mathematical, musical, and virtual harmonies we look at how bottom-up multisensory processing changes the possibility and experience of how we explore sonic landscapes.

October 15 Ebitenyefa Baralaye: Material Lives

Ebitenyefa Baralaye is a ceramicist, sculptor, and designer. His work explores translations of form/objects, text, patterns, and symbols interpreted through a diaspora lens and abstracted around the aesthetics of craft and design. Baralaye will discuss his work and the cultural, spiritual, and experiential dynamics that activate form and materials as vehicles for living narratives. Baralaye received a BFA in Ceramics from the Rhode Island School of Design and an MFA in

Ceramics from the Cranbrook Academy of Art. He is currently an Assistant Professor and Section Head of Ceramics at the College for Creative Studies in Detroit.

October 22 Rebeca Bollinger: A Shortcut Through Spacetime

This presentation will focus on moments from the Catalog of Stains universe, including Some Stain Titles in No Particular Order , and translations in mixed media (including explorations in sculpture, sound objects, photography, installation, projected image, music, voice, writing, narrative, and site.)

October 29 Tom Killion: Woodblock Prints of the California Landscape

Tom Killion will show slides of his work and its relationship to the California landscape, including his elaborate, multi-block, Japanese-style woodblock printmaking process. The slide lecture will cover his coastal, coast range, and Sierra Nevada prints, including over 100 different prints. He will also bring examples of his woodblocks and progressive proofs of some of his multi-color prints for the audience to handle and ask questions about after the slide lecture.

November 5 James Voorhies: I Call This Work Research

Exhibitions/residencies/public programs/a publication studio/a workshop/learning sites/archival research/bookshops/websites/writings/teaching/an interview project and — slash— a beer garden. Slashes and hybridity. Public and private activities, intentionally orchestrated and coordinated connections and mediations: this is what James Voorhies' curatorial research practice looks like.

November 12 BoundarySpan

In conjunction with the opening of the group exhibition in the Natalie and James Thompson Art Gallery later this evening, participating artists will discuss their work and how elements of their artistic practice relate to the theme of the exhibition.

November 19 Meridel Rubenstein

American artist Meridel Rubenstein began her professional career in the early 1970s, evolving from photographer of single photographic images to artist of extended works, multi-media installations, and social practice. The artist will provide an overview of her career as well as discuss recent projects.

December 3 Ranu Mukherjee: A Completely Matter of Fact Acceptance of the Agency of Non-Human Beings of Many Kinds

Ranu Mukherjee will present recent work and projects that represent shifting visions of landscape and ecology, migrations and diaspora, and female

experience and feminisms as forces that are moving us into the future. She will discuss finding sources of power and sustenance through image making; by deconstructing and recomposing, infusing surfaces with elements of sensuality and time, and holding space for the somatic intelligence of bodies - human or otherwise. She will also touch on her collective practice as the avatar Orphan Drift and their work, *If AI Were Cephalopod*.

Art 162, 01/Watercolor Fall 2019 Course Schedule

Schedule is subject to change

1	8/22	Introduction- go over syllabus, materials, expectations.
2	8/27 8/29	Boards, Stretching Paper, Materials Demonstrations, Palette Organization Demo: Flat, Gradated, Granulation Washes, Value Studies, Glazing Demo
3	9/3 9/5	4 Value still life 4 Value still life
4	9/10 9/12	Color Glazing and Washes- abstractions Color Glazing/Washes continued
5	9/17 9/19	Still life, warm/cool color. White Objects (ultramarine/burnt umber) White Objects
6	9/24 9/26	White Objects Primary Color overylays- color layering. Still life crop
7	10/1 10/3	Colorful still life Colorful still life
8	10/8 10/10	Wet on Wet Techniques demo, Moon Grid- Portfolios Due Moon Grid
9	10/15 10/17	12 Fruit studies in grid repetition- Color Key 12 Fruit studies
10	10/22 10/24	Wet on wet still life: Fruit- watermelon whole watermelon smash
11	10/29 10/31	Notational style technique- Flowers Flower Still life
12	11/5 11/7	Flower Still life Outdoor notational style
13	11/12 11/14	Outdoor Outdoor
14	11/19 m 11/21 m	Model Model
15	11/26	Final project proposals- Portfolios Due

	11/28	No Class- Thanksgiving
16	12/3 12/5	Final Projects Final Projects
17	12/11/19	Finals- 2:45PM-5:00PM