

Scheduling and Goals:

This course is at night because at night you can keep going until you drop—there are no other classes/interferences to break the on-going spell of your work. This course is not for making paintings to show in galleries or to build a career; it is for those for whom painting is or will be the way to find and say their lives—and at night we find the deepest things.

In the last hundred or so years, painting has become a solitary act—we have few friends or guides in today's art world of passing commercial entertainment. That is why it is important for us to know painters who have gone before us and have met some of the problems our futures may bring. There will be a 15-20 minute lecture in the studio about such painters at 7:30 on most Tuesday nights (see schedule). Attendance is required.

Like athletics, painting is a physical act, the more we do it the more we learn—not only about painting but also about ourselves. There will be a review of each previous month's work (see schedule) so that we can all see what has been accomplished since the previous review. Attendance is required.

Course Content:

Because each student in the course is different, the course content will be different for each student. There will be the Tuesday lectures and the monthly reviews shared by all, but beyond that, the course content will be my conversation with each individual student about their work and what of my experience I can bring to enrich, expand, support and inspire each individual to go beyond today into tomorrow.

Required to Pass:

- There will be a 15-20 minute lecture at 7:30 on most Tuesday nights. See next page for schedule. Attendance is required.
- Not less than ten works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a review of the previous month's work early in each following month. See the schedule on the next page with special notes about preparing for the reviews. Attendance is required.

What you should have when it's over...

- A sharing of your favorite painters with others in the class, and an enlargement of your own knowledge of the history and contemporary condition of painting.
- A working sense of the "Contemporary Dialog" and your place in it.
- A sense of "being somebody" and ten significant works of art to prove it.

For details about the lectures and web versions of some of them, go to
www.fredmartin.net and click Art Histories

Course Schedule (subject to change as the course progresses).

Tuesday, August 30. Introduction to the course.

Thursday, September 1. Bring one or two of your most recent works.

Be prepared to talk about why you used your medium and your strengths and weaknesses in it, and what message did you want to send (and can you say it and should you say it?)

Tuesday, September 6. Vincent Van Gogh and painting as self expression.

Tuesday, September 13. Sonya Delaunay and painting as the enhancement of life.

Tuesday, September 20. Kathe Kollwitz and painting as the transformation of society.

Tuesday, September 27. No Lecture.

Thursday, September 29 and Tuesday, October 4, Review of September work.

There will have been five weeks so far this semester; present five new works, with a handout with a paragraph about one or two painters that matter to your work and that we should know about. Bring a couple of books or magazines with images of their work.

Tuesday, October 11. Painters and war: Otto Dix and James Hillman and “The Terrible Love of War”.

Tuesday, October 18. Painters and war: Max Beckman and James Hillman and “The Terrible Love of War”.

Tuesday, October 25. No Lecture.

Thursday, October 27 and Tuesday, November 1, Review of October work.

There will have been three-four weeks in October, present at least three new works.

During the month, read at least two of the cover articles from ArtForum and two from Art in America. Write a paragraph about your work in relation to the work in those magazines. Bring a copy for each class member so we know how to approach your work in relation to the “contemporary dialog.”

Tuesday, November 8. On Beauty (and darkness, ruin and death).

Tuesday, November 15. Kandinsky and On the Spiritual in Art

Tuesday November 22. A movie about artists.

Thursday November 25. Thanksgiving Day, no class.

Tuesday, November 29. No Lecture. Use the time to further prepare for the End of Semester Review.

Thursday, December 1 and Tuesday, December 6, End of Semester Review.

Present one work from the first review, along with three new works from November-December. Is there a progression?. Be prepared to talk about it.

Thursday December 8. Class party.