

Maymester 2013

4340/5340 Topics in Studio Art: Plein Air: Animated Field Books



instructor: Rebecca Heavner. University of Colorado, Denver

3 credit hours /Class meets: Monday-Thursday, Monday, May 20 - Thursday, June 6, 2013

Meeting time: 8:30 am - 5:00 pm /Room: Arts 291/Prerequisites: FINE-BFA: FINE 1100 or instructor permission

In *Plein Air: Animated Field Books*, students create drawings with a mixed media approach to plein air painting. Students will describe and render landscape experience¹ in the field. Weather permitting, the class will meet outside to create personal, intuitive and intellectual interpretations of place. Students will take “tactical reads”² and create drawings in many forms: traditional drawing, collages, mappings, perception drawings and digital animations. Building upon the idea of story, the student will describe landscape through the use of text and image.³ Each experience is a unique interpretation. Experience is relational—people to people and people to things. *Animated Field Books* is designed for many levels: the visual artist, the landscape architect, the architect, the illustrator and the graphic designer. This class is open to those who seek to be more expressive with drawing and establish a practice that includes drawing in the field. The class will be introduced to reflective field practices and processes.

Supplies include:

8.5X 11.5 inch Moleskin Fieldbook/or similar suitable for watercolor, ink pens, a variety of pencils, tiny scissors, glue stick, inexpensive digital camera or (camera phone with *StopMotion Pro* preferred—but not necessary), watercolor field kit or casein (small kit with brushes, water bottle), pastels, pastel paper and collage paper as needed.

1. The designer simultaneously carries over ideas, interprets and designs as the landscape is being filmed. Joern Langhorst, “Representing Change-Cinematography and the Phenomenology of Spatial Experience” Pencil Pixel Progression, Design Communication Biannual Conference, 2005-06. Pg 265

2. Landscape can be described through particular kinds of reads as a vehicle to be situated and initiate design ideas in the field. Joni Palmer, “Interlude I: Introduction to the Slow Read + Slow Read 1: “National Velvet”The Politics of “The Public”: Public Art, Urban Regeneration and the Postindustrial City—The Case of Downtown Denver,” University of Colorado, Boulder unpublished dissertation 2012., Pg. 4

3. Place is an identity and can be described by considering the structure and meaning of words. Donna Jeanne Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991). Pg. 111