Tutor: Tully Moore

Objectives
The course will look at painting in its contemporary form. Through set exercises and personal experimentation the student will learn the practices and visual ideas that inform painting in the 21st Century. This course will best suit the student who already has knowledge of the technical side of painting and is looking to enhance their practice by exploring the conceptual possibilities available to them.

Outline
The first part of the course will consist of set exercises; through these the student will be introduced to the many ways one can approach painting and to painting's conceptual possibilities.

The second part will focus on the student developing their own body of work for exhibition at the end of year show. Through these classes the student will receive guidance and critical feedback from the tutor.

Dates
Saturday mornings, 10am - 1pm
Saturday 30 January - Tuesday 18 October

Easter Break (no classes): 26 March, 2 April & 9 April
Mid year Break (no classes): 25 June, 2 July & 9 July
Spring Break (no classes): 24 September & 1 October

Final class Monday 17 October (exhibition install)
Exhibition Tuesday 18 October

Venue
VCA Art
Enter via Gate 4
Dodds Street
Southbank VIC 3006

Contact
Aline Gouger
Program Coordinator

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P: +61 3 9810 3381
W: vca-mcm.unimelb.edu.au/shortcourses/art
Materials List

In week 2 an introduction to painting materials is given.

**Suggested Oil colours**
- Raw Umber
- Lemon Yellow
- Cadmium or Spectrum Yellow medium
- Cadmium or Spectrum Red
- Alizarin Crimson
- Ultramarine Blue
- Cobalt Blue
- Ivory Black
- Titanium White

**Other materials**
- Oil sketch paper or canvas boards
- Stretcher bars (suggest 12"x16", or 16"x20")
- Canvas sufficient to stretch over chosen size
- Small container of Gesso Primer.
- Oil painting medium: suggest Winsor & Newton “Original Liquin” as this is very fast drying
- Odourless solvent
- Disposable palette
- Palette knife
- Ruler
- Scissors
- Rags and paper towel
- Glass jar with lid for brush cleaning
- Baby oil
- Masking tape
- A variety of brushes, flat, round and filbert, ranging in sizes
- 2" house painting brush, (for priming)

**Art Supply Stores**
- St Lukes: 32 Smith St, Collingwood, 3065. Ph 03 9486 9992
- St Kilda Art Supplies: Level 1, 178 High Street Prahran. Ph 03 9939 7095
- Art Stretchers: 321 High St Northcote VIC 3070. Ph 03 9663 8624
- Melbourne Artist Supplies: 34 Little Latrobe Street, Melbourne. Ph 03 9639 6622
- Seniors Artist Supplies: 21 Degraves St, Melbourne. Ph 03 9639 6662
- Eckersleys Franklin Street: 97 Franklin Street, Melbourne. Ph 03 9663 6799
Term 1

(may be subject to change)

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<tr>
<th>Date</th>
<th>Room</th>
<th>Content</th>
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| 30 Jan  | Art Auditorium | Lecture and Class Discussion  
Class meets in the school of art auditorium for a lecture from a guest artist, followed by a class discussion on the lecture and an introduction to the course. |
| 6 Feb   | Jim Marks Room | Set Exercise: Painting from a collaborative model  
This exercise will focus on painting a still life which is created from a collaborative arrangement created by the entire class. |
| 13 Feb  | Jim Marks Room | Set Exercise: Painting from a collaborative model  
Week two of this exercise I will ask each of you to deconstruct your painting from the week before. Manipulating the image through either a completely different approach or through manipulation of scale. |
| 20 Feb  | Jim Marks Room | Set Exercise: Process Painting  
Using a short space of time, the student will make a sculpture or maquette that will then be used as a model for a painting. |
| 27 Feb  | Jim Marks Room | Set Exercise: Collage  
Using found imagery, textures and materials to create a collage with a painting in mind you will create a collage in half an hour, from this you will create a painting that emulates or manipulates form and surface. |
| 5 Mar   | Jim Marks Room | Set Exercise: Process Painting  
Using a short space of time, the student will make a sculpture or maquette that will then be used as a model for a painting. |
| 12 Mar  | Jim Marks Room | Set Exercise: Painting from Life  
Using a life model to paint from the student will be required to explore their observational skills and experiment with application of paint. |
| 19 Mar  | Jim Marks Room | Set Exercise  
One-week project where the student will explore the possibilities of incorporating text into painting. You will be creating an image prompted by a single descriptive word allocated at the end Week 7. |

Easter Break (no classes): 26 March, 2 April & 9 April
Term 2

(may be subject to change)

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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>16 Apr</td>
<td>Art Auditorium</td>
<td>Lecture and Class Discussion</td>
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<td>Class meets in the school of art auditorium for a lecture from a guest artist, followed by a class discussion and a look at the array of different drawing materials and paper available to the artist.</td>
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<td>23 Apr</td>
<td>Jim Marks Room</td>
<td>Painting an Object</td>
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<td>This class I will challenge you to think of painting beyond its two dimensional constraints and bring in the potential of painting relationship to an object or an environment.</td>
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<td>30 Apr</td>
<td>Jim Marks Room</td>
<td>Set Exercise: Extending Painting Beyond the Picture Plane</td>
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<td>An exercise based on wall drawing, installation and painting in the expanded field.</td>
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<td>7 May</td>
<td>Jim Marks Room</td>
<td>Slide Session: Contemporary Painting Survey</td>
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<td>A look at local and international painting in the 21st century. The second half of the night I want you to bring in a found image or painting to work over the top of. Reworking found imagery.</td>
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<td>14 May – 18 June</td>
<td>Jim Marks Room</td>
<td>Studio Session</td>
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<td>The student will spend the class sessions working on their project and receiving critical guidance from their lecturer. This first week I will sit down and speak to each of you about what you want your project to be.</td>
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Mid-year Break (no classes): 25 June, 2 July & 9 July
Term 3
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<tr>
<td>16 July</td>
<td>Art Auditorium</td>
<td>Lecture and Class Discussion</td>
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<td>Class meets in the school of art auditorium for a lecture from a guest artist, followed by a class discussion.</td>
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<td>23 July – 17 Sept</td>
<td>Jim Marks Room</td>
<td>Studio Sessions</td>
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<td>The student will spend the class sessions working on their project and receiving critical guidance from their lecturer.</td>
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Spring Break: 24 September & 1 October

Term 4
(may be subject to change)

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<th>Date</th>
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<tr>
<td>8 &amp; 15 Oct</td>
<td>Jim Marks Room</td>
<td>Studio Sessions</td>
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<td>The student will spend the class sessions working on their project and receiving critical guidance from their lecturer.</td>
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<td>17 &amp; 18 Oct</td>
<td>Student Gallery</td>
<td>Exhibition installation and opening</td>
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<td>Monday 17 October 6 - 9pm: Arranging and Hanging the Exhibition</td>
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<td>Tuesday 18 October 6 - 8pm: Exhibition Opening all invited</td>
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Contemporary Painting Tutor: Tully Moore

Tully Moore is a Melbourne-based artist whose practice primarily explores urban themes through the painting and re imagination of urban and sub-urban scenic fragments. Navigating city landscapes, he is drawn in by the different facets that make the backdrop to contemporary living. The likes of design, intervention, and decay are a constant and his wanderings and subsequent paintings/installations form a kind of incidental map of the terrain. The resultant works often feature pictograms, architecture, street signage and graffiti, with text appearing in a cacophony of meaning and banality.

In 2008 Moore completed his Honours in Fine Art at the VCA. He has exhibited nationally at both ARI's and commercial spaces as well as the National Gallery of Victoria. Moore was also the recipient of the John Vickery Scholarship and the Roger Kemp Memorial Prize in 2007 whilst studying at VCA and in 2011 was a recipient of the Australia Council Residency (Liverpool, UK). In 2013 Tully was awarded the Marten Bequest Scholarship for painting. In 2014-16 Tully had a studio residency at Gertrude Contemporary.