

Rhodes College, Art Department  
Art 105-01, Beginning Painting  
CRN  
Fall 2011, Clough 312, T/TH 2-4:30pm  
Professor: Erin Harmon  
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Office hours: Monday 2-3pm  
Tuesday/Thursday 1-2pm

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## BEGINNING PAINTING

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**“If I knew what the picture was going to be like I wouldn’t make it. It was almost like it was made already... the challenge is more about trying to make what you can’t think of.”**  
::: Cindy Sherman :::

What is Studio? Any artist can tell you that Studio is not just a physical location, but also a psychological space where each individual’s constantly evolving ideas are made physical through an ever-changing set of skills, technologies and processes. With this definition of studio in mind, Beginning Painting is designed to further develop your creative capacities in three major areas: your knowledge and understanding of historical and contemporary art and visual culture; your skills, techniques and self awareness in the development and execution of artworks; and in your ability to critically analyze artworks.

This class is an opportunity to question what you think painting is and what you think art is. This semester I will be looking for you to continuously seek to change your own misconceptions about art making and image making. Together we will explore the possibilities of paint. You can expect to be immersed in certain fundamentals of material and application including color, texture, scale and composition...however, **this is not a purely technical class – the objective of this course is to stimulate the development for each student’s creative capacities by pursuing personal research into technique and application as most appropriate to each individual’s content.** Over the course of the semester we will cultivate a set methods and you will be expected to use them for your own purposes. Accidents can be a catalyst for evolution in a painting, and if addressed, are often the greatest sources of strength for beginners. There is no right way to make a good painting and there is no right way to “fulfill the assignment”. You will be encouraged to experiment and have accidents in order to develop a process that is unique and tailored to your own personal content. This class is designed to allow you, the painter, to make what is most important, interesting, crazy, vulgar, spiritual, painful, comical, obnoxious, elegant or hysterical in a technique tailored to that objective. Over the course of the semester you will gain formal tools in regards to color, scale, composition which will begin to help you transcribe these objectives into a visual language. You will learn ways in which to research so that you may add content to the work based on your own personality. You will work as a team during critiques to begin to articulate what you see in your own work and the work around you. This class gives you the chance to question how painting functions, how it interacts with its audience and how it embodies content.

The class will be based on the following components:

- 6 completed Assignments including:
  - Preparatory Studies
  - Canvas Prep
  - Necessary Research
- Attendance at three Art Events to be discussed in a one page Art Event Essay
- Group critiques

### **ASSIGNMENTS:**

**ASSIGNMENTS** are structured around certain technical, formal and conceptual goals. Although each assignment will have a set of constraints (which may relate to scale, material, subject matter, etc..) I encourage innovation and personal interpretation. A variety of approaches will be demonstrated during slide lectures. There's not ALWAYS a "right way" to execute assignments. ***You will be graded on your ability to address formal issues, craftsmanship, innovation, commitment to the execution of an idea, and your overall participation INCLUDING PREPAREDNESS AND CLEAN UP OF THE STUDIO.*** Feel free to take liberties when considering conceptual themes I provide: they are only a jumping off point.

Scheduled slide lectures will be given in conjunction with assignments in order to demonstrate successful solutions to formal problems. Lectures are also serving the purpose of acquainting you with master artists. Although the discussion surrounding a lecture can not be made up, in the event that you miss a slide lecture, you can find a copy of the PowerPoint presentation in the appropriate Public folder on the Academic Volume. **YOU ARE RESPONSIBLE FOR ANY INFORMATION MISSED ON DAYS NOT IN CLASS.**

### **LATE WORK-**

All work for this course is due as notated in the class schedule. Finished assignments are due at the beginning of class, the day of the critique unless otherwise noted. If you miss class on the day of a critique, your assignment will not be reviewed by the group and you will not receive participation points for the critique or critique notes. Preparatory elements (studies, canvases, scales, research materials) are due at the beginning of class as notated in the class schedule. **ANY WORK SUBMITTED LATE INCLUDING ASSIGNMENTS, STUDIES OR PREPATORY MATERIALS WILL RECEIVE MAXIMUM HALF CREDIT AND MUST BE TURNED IN THE FOLLOWING CLASS.**

### **PREPATORY & PAINT STUDIES:**

With the exception of ASSIGNMENT #1, all assignments will be accompanied by some sort of preparatory study. Preparatory Studies can include paint studies, color scales, collages, and other research materials.

Studies should be done in your sketchbook (either directly or on loose paper that is attached later.) The purpose of these paint studies is to work out concepts & ideas in regards to composition, scale, color etc. before you get to canvas. For some assignments, each paint study may represent three different conceptual ideas although it is perfectly acceptable to make three different paint studies which solve one conceptual idea in three different ways. Think about alternative ways to express the same idea or generate more than one solution to each assignment theme: your first idea isn't always the best one so work problems out before you go large and elaborate. **Come to class with paint studies completed.**

### WHAT CONSTITUTES A PAINT STUDY:

- Each paint study should be a **full page** or as close to a full page as possible.
- Do the math! Study **dimensions should correspond** to the proportion of the canvas you will be working on. Do not do a rectangular paint study if your canvas is square.
- No floating compositions – each study should be confined to a **drawn frame** so that the boundaries of your format correspond to the elements within that format. This will leave you the option of using a grid to transfer a successful study composition to a large canvas.
- **Do not substitute the white page for white paint** – this means the entire paint study should be paint covered.

### CRITIQUES:

This is a studio course so examination comes through the process of critiques. The objective of critiques is to promote the analysis and interpretation of artworks, both your own and each other's, by articulating what you see. Although critiques may sometimes be in the form of roundtable discussion, or small groups, the majority will involve the entire class in a discussion about the strengths and weaknesses of each painting, one at a time. This valuable opportunity will give each of you a chance to understand your own (and each other's) work from the point of view of the audience -rather than what you think of while making the work, you will have a precious chance to *listen* to what an active and engaged audience takes away from a work. I liken this process to that of a scientist in a lab: it is important to understand that just because an experiment fails to prove your hypothesis, that doesn't mean there's nothing to be gained. The outcomes of failed experiments are often invaluable fodder for future work. We take what we have learned and go back to the lab. After each critique, I will email personal critique notes to each of you in order to reiterate the important points of the discussion and to update you on your grade. If you miss class on the day of a critique, your assignment will not be reviewed by the group, you will not receive participation points for the critique, or critique notes.

### ART EVENTS:

A requirement for all Art Department courses and a component to the class this semester is attendance at art related events. You will be required to attend at least 3 events, two of which must be on campus, one event off campus. Such events include lectures, opening receptions, and exhibitions. In a one-page essay, give the following information for each event:

- title of the event/ artist(s) showing work / title of exhibition
- date(s) attended
- location and other important identifying information
- Your impressions of each event – what do you think the aim of the artist was? Was the work successful? Why or Why not?

You will submit the essay (pass/fail) to me no later than the beginning of class **TUESDAY, DECEMBER 6TH** as either a hardcopy paper or emailed to me.

### ESSENTIAL COURSE OBJECTIVES:

- **DEVELOPING CREATIVE CAPACITIES (INVENTING, DESIGNING, And PERFORMING IN ART):** by focusing on *flexibility and divergence in thinking, elaboration of thoughts and insights, imagination & expressiveness of individuality.*
- **GAINING A BROADER UNDERSTANDING AND APPRECIATION OF INTELLECTUAL/CULTURAL ACTIVITY:** by *gaining and valuing a "Liberal Education"*

- **LEARNING TO APPLY COURSE MATERIAL (TO IMPROVE THINKING, PROBLEM SOLVING, AND DECISIONS)** : *by applying what you have learned in this class to clarify thinking or problem solving.*

#### **STUDIO:**

Please consider this a co-operative space in which you are all part owner. The building can be accessed 24hours a day and will become one of your most frequented places on campus. It is very important that you all work to keep the studio clean and clutter free for a safe & comfortable work environment. You are each responsible for cleaning up after yourselves every time you leave the studio. NOTHING can be left out after class or over the weekend, any materials that don't fit in your drawer or storage rack must be taken home so that space is suitable for the next class. **IF CLEANING UP BECOMES AN ISSUE, YOUR POINTS FOR A GIVEN ASSIGNMENT WILL BE EFFECTED.** There will be a mandatory final studio clean up day at the end of the semester. **Anyone who does not participate in final clean up will not receive their final grade. (See class schedule)**

#### **ATTENDANCE POLICY:**

Attendance and punctuality is an absolute requirement for successful completion of this course. You will be allowed three unexcused absences. On the occasion of your FOURTH unexcused absence, you will be penalized 10 grade points. An expected A- will become a B-. Every unexcused absence after the FOURTH will lower your grade an additional 10 points. Six or more absences will result in automatic failure. Two tardies/incomplete class days equal one absence.

Missed critiques cannot be made up. Absence from critiques will warrant a non-review of that assignment and you will not receive critique points for that assignment. Certain class days will be scheduled as work-in-class, to which you must come, prepared to work on the assignment at hand, including all supplies, homework and/or research materials. Using studio time to do work for other classes will not be tolerated. **IF YOU COME TO CLASS UNPREPARED, YOU WILL BE ASKED TO LEAVE AND COUNTED AS ABSENT.** (Should you confront personal problems or illness it is your responsibility to seek me out to discuss the situation.) It is your responsibility to provide doctor's notes etc., or your absence will be otherwise considered unexcused.

#### **ASSESSMENT & GRADING:**

Grading for the semester is weighted strongly toward the second half of the semester. Only 23% of the overall points for the semester will be factored into the midterm grade. Your final project alone is worth nearly 30% of your overall grade. Your grade is comprised of the following elements:

- Completed Assignments- Approximately 50%
- Studies AND other Assignment Preparation- Approximately 27%
- Participation in Critique Discussions - Approximately 18%
- Art Events Essay- Approximately 5%

**YOUR MIDTERM GRADE WILL CONSTITUTE APROX. 23% OF YOUR OVERALL GRADE**

ASSIGNMENT:	TOTAL Points Possible:	Points Received
1. "50 Paintings" a) Finished paintings (5pts) b) CRITIQUE 1 (3pts)	8	
2. "Monochrome Self Portrait" a) Finished painting (5pts) b) Preparatory Study: Color Scales (2pts) c) CRITIQUE 2 (3pts)	10	
3. "Warm/Cool Color Collage" a) Finished painting (5pts) b) 20x20" Stretched & Gessoed (1pt) c) Preparatory Study: Warm/Cool Color Scales (2pts) d) Preparatory Study: Collage (2pts) e) CRITIQUE 2 (3pts)	13	
4. "Diagram" a) Finished painting (5pts) b) 22x30" or 26x26" Stretched & Gessoed (1pts) c) Paint Studies (3@2pts each) d) CRITIQUE 2 (3pts)"	15	
5. "Shapes" a) Finished painting (10pts) b) 20x25" Stretched & Gessoed (1pt) c) Paint Studies (3@2pts each) d) CRITIQUE 2 (3pts)	20	
6. "FINAL PAINTING" a) Finished painting (20pts) b) Paint Studies (3@2pts each) c) CRITIQUE 2 (3pts)	29	
Art Events Essay (pass/fail)	5	
94-100pts      A      77-79 points   C+		
90-93pts      A-      74-76 points   C		
87-89pts      B+      70-73 points   C-		
84-86 points      B      67-69 points   D+		
80-83 points      B-      64-66 points   D		

### IF YOU WANT AN "A" IN THIS CLASS

- You will work a MINIMUM 10 hours per week outside of class time on paintings and projects.
- You will not WHINE.
- You will ALWAYS LOOK UP ARTISTS SUGGESTED TO YOU BY THE PROFESSOR.
- You will be an OVERALL LEADER IN THE CLASS in regards to your participation and attitude.
- You will SHOW CLEAR PROGRESSION AND EVOLUTION from Assignment to

Assignment by RESPONDING TO DISCUSSION AND CRITIQUE THROUGH PROBLEM SOLVING AND TROUBLE-SHOOTING.

- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will CONSISTANTLY & ACTIVELY participate in critiques and discussions, offering PRAISE AND APPRECIATION AS WELL AS CONSTRUCTIVE CRITICISM.
- You will ALWAYS come to class prepared with research material, paint studies, and working materials and be ready to discuss the work in progress with the Professor.
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will CONSISTENTLY BE ON TIME AND READY TO WORK.
- You will always CLEAN UP AFTER YOURSELF in the studio and respect other classes by putting materials and paintings away and not leaving tools, installations or any materials out in the room.
- You will come to OFFICE HOURS or MAKE AN APPOINTMENT IF YOU ARE HAVING TROUBLE OR NEED HELP.

**IF YOU WANT A “B” IN THIS CLASS:**

- You will work a MINIMUM 7 hours per week outside of class time on paintings and projects.
- You will not WHINE.
- You will CONSISTENTLY DEMONSTRATE POSATIVE ATTITUDE AND PARTICIPATION.
- You will demonstrate reasonable PROGRESSION AND EVOLUTION from Assignment to Assignment by RESPONDING TO DISCUSSION AND CRITIQUE THROUGH PROBLEM SOLVING AND TROUBLE-SHOOTING.
- You will make an effort to LOOK UP ARTISTS SUGGESTED TO YOU.
- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will CONSISTANTLY & ACTIVELY participate in critiques and discussions, offering PRAISE AND APPRECIATION AS WELL AS CONSTRUCTIVE CRITICISM.
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will CONSISTENTLY BE ON TIME AND READY TO WORK.
- You will come to class prepared with research material, paint studies, and working materials.
- You will CLEAN UP AFTER YOURSELF in the studio and respect other classes by putting materials and paintings away and not leaving tools, installations or any materials out in the room.
- You will come to OFFICE HOURS or MAKE AN APPOINTMENT IF YOU ARE HAVING TROUBLE OR NEED HELP.

**IF YOU WANT A “C” IN THIS CLASS:**

- You will work a MINIMUM 5 hours per week outside of class time on paintings and projects.
- You will demonstrate progression in your technical skill and concept over the course of the semester.
- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will participate in critiques and discussions
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will be on time.

### **CLASS SCHEDULE:\***

*I reserve the right to revise, change or add-to this list in anyway appropriate throughout the course of the semester*

#### **Thursday, August 23:**

Introductions, syllabus, materials list, rack & cart assignments. Easels, tools, sink & other room information

Prepare supports for Assignment #1

**HW:** Finish preparing supports & gather reference materials

#### **Tuesday, August 28:**

##### **ASSIGNMENT #1 – “50 PAINTINGS”**

**SLIDE LECTURE** including HOPPER, PORTER, BONNARD, DAVIS, DIEBENKORN, KATZ  
**MATERIAL & MEDIUMS DEMONSTRATION**

Work in class Assignment #1

**HW:** Assignment #1 & gather reference materials

#### **Thursday, August 30:**

Work in class Assignment #1

**HW:** Assignment #1

#### **Tuesday, September 4:**

Work in class Assignment #1

**HW:** Assignment #1 & gather reference materials

#### **Thursday, September 6:**

Work in class Assignment #1

**HW:** Assignment #1

**ARTIST LECTURE**-Christopher Ulivo, 7pm, Blount Auditorium

**Friday, September 9:** Clough Hanson Opening Reception: “In Search Of...”, 6-8pm

#### **Tuesday, September 11:**

**COLOR SWATCH SELECTION**

##### **SLIDE LECTURE: ASSIGNMENT #2 –“SELF-PORTRAIT”**

Work in class Assignment #1

**HW:** Assignment #1 & brainstorm for SELF PORTRAIT

#### **Thursday, September 13:**

Work in class Assignment #1

**HW:** Assignment #1 & brainstorm for SELF PORTRAIT

**Hang work in hallway before Tuesday 21<sup>st</sup> class**

#### **Tuesday, September 18: DUE TODAY:**

**“50 PAINTINGS” CRITIQUE ASSIGNMENT #1**

**HW:** brainstorm for SELF PORTRAIT

**Wednesday, September 19:** FILM SCREENING- "In Search Of..." with remarks by Steven Schlozman, Crosstown Arts; 427 N. Watkins; time TBA

**Thursday, September 20:**

*COLOR MIXING DEMONSTRATION & COLOR SCALES  
USING THE GRID DEMONSTRATION*

Work in class Assignment #2

**HW:** color scales; grid and begin S.P.

**MOSS/COMMUNITIES IN CONVERSATION LECTURE:** In conjunction with "In Search Of..." exhibition; Dr Steven Schlozman, Assistant Professor of Psychiatry, Harvard Medical School & Author *Zombie Autopsy*; Blount Auditorium, 7pm

**Tuesday, September 25:** **DUE TODAY:**  
**COLOR-SCALES  
IN-PROGRESS S.P.**

Work in class Assignment #2

**HW:** Assignment #2

**Thursday, September 27:**

Work in class Assignment #2

**HW:** Assignment #2 & gather collage materials

**ARTIST LECTURE:** Erin Harmon in connection with MATERIAL Exhibition, 7pm, Orgill

**Friday, September 30:** MATERIAL Opening Reception; 2553 Broad Ave;-  
Erin Harmon 6-8pm

**Tuesday, October 2:** **DUE TODAY:**  
**"SELF-PORTRAIT" CRITIQUE ASSIGNMENT #2**

**HW:** gather collage materials

**Thursday, October 4:**

**SLIDE LECTURE: ASSIGNMENT #3:"4 COLOR COLLAGE" 20X20"**

*HOW TO PREPARE A CANVAS DEMONSTRATION*

*4-COLOR SCALE DEMONSTRATION*

Work in class Assignment #3

**HW:** 4-color scale; prep and grid canvas; gather & cut out collage materials; basic collage design

**Tuesday, October 9:** **DUE TODAY:**  
**PREPARED /GRIDED CANVAS  
4-COLOR SCALE  
BASIC COLLAGE DESIGN (DO NOT GLUE)**

Work in class Assignment #3 – FINALIZE COLLAGE

**HW:** Assignment #3

**Senior Seminar Art Midterm Critiques; 6-8 pm; Clough 312**



**Thursday, October 11: MIDTERM**

Work in class Assignment #3

**HW:** Assignment #3

**Tuesday, October 16:** NO CLASS – FALL RECESS!

**Thursday October 18:**

**SLIDE LECTURE – ASSIGNMENT #4: “SHAPE PAINTING ” 20X25”**

Work in class Assignment #3

**HW:** Assignment #3; gather reference materials for SHAPE painting

**Tuesday, October 23:** **DUE TODAY:**

**“4 COLOR COLLAGE” CRITIQUE ASSIGNMENT #3**

**HW:** gather reference materials for SHAPE painting; prep canvas

**Thursday, October 25:** **DUE TODAY:**

**PREPARED CANVAS**

**HW:** 3 paint studies and begin painting

**ARTIST LECTURE-** John Dilg, 7pm, Blount Auditorium

**Friday, October 26:** Clough Hanson Opening Reception: John Dilg, 6-8pm

**Tuesday, October 30:** **DUE TODAY:**

**3 PAINT STUDIES  
IN PROGRESS PAINTING**

Work in class Assignment #4

**HW:** Assignment #4

**Thursday, November 1:**

**ASSIGNMENT #5 – “DIAGRAM” 22X30” OR 26X26”**

**SLIDE LECTURE** including JENSON, PITTMAN, ALBERS, RITCHIE, WARHOL

Work in class Assignment #4

**HW:** Assignment #4 & brainstorm for DIAGRAM

**ARTIST LECTURE:** Jordan Martins in connection with MATERIAL Exhibition, 7pm, Orgill

**Friday, September 30:** MATERIAL Opening Reception; 2553 Broad Ave;- Jordan Martins 6-8pm

**Tuesday, November 6:** **DUE TODAY:**

**“SHAPE PAINTING” CRITIQUE ASSIGNMENT #4**

**HW:** DIAGRAM paint studies & prep canvas

**Thursday, November 8:** **DUE TODAY:**

**3 PAINT STUDIES  
PREPARED CANVAS**

Work in class Assignment #5

**HW:** Assignment #5

**Tuesday, November 13:**

Work in class Assignment #5

**HW:** Assignment #5

**Thursday, November 15:**

Work in class Assignment #5

**HW:** Assignment #5; concept development & paint studies Assignment #6

**MOSS LECTURE: Melody Duesner** (Rhodes class of '99)

**ARTIST LECTURE: Maggie Kleinpeter & Jeana Baumgardner** in connection with MATERIAL Exhibition, 7pm, Orgill

**Friday, November 16:** MATERIAL Opening Reception; 2553 Broad Ave;-  
**Maggie Kleinpeter & Jeana Baumgardner** 6-8pm

**Senior Seminar Art History Presentation** (Leonardo da Vinci) II; 6:30 pm  
– Clough 417

**Tuesday, November 20:** DUE TODAY:

**“DIAGRAM” CRITIQUE ASSIGNMENT #5**

**HW:** concept development & paint studies Assignment #6

**Thursday, November 22:** NO CLASS – HAPPY THANKSGIVING!

**Tuesday, November 27:** DUE TODAY:

**CONCEPT AND PAINT STUDIES FOR FINAL PAINTING**

**INDIVIDUAL MEETINGS WITH ERIN**

Work in class final painting

**HW:** final painting

**Thursday, November 29:**

Work in class final painting

**HW:** final painting

**Tuesday, December 4:** LAST DAY OF CLASS -**ART EVENT PAPER DUE TODAY**

Work in class final painting

**HW:** final painting

**Senior Seminar Art Final Critiques;** 6-8 pm; Clough 312

**Saturday, December 8<sup>th</sup> -1 pm - FINAL EXAM**