

Rhodes College, Art Department
Art # 305-01-405-01, Intermediate & Advanced Painting
Fall 2005, Clough RM# 312
Monday/Wednesday 2-4: 30pm
Professor: Erin Harmon
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Office hours: M/W 5-6:00pm or by appointment

“One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wide-awake language, cut-and-dry grammar and go-ahead plot...”

Excerpt from a 1926 letter by James Joyce written in defense of Finnegans Wake

INTERMEDIATE & ADVANCED PAINTING:

SUGGESTED READING FOR INTRESTED PARTIES:

Art in America, Flash Art, Art News, Art on Paper, Art Forum, Parkett

COURSE OVERVIEW:

This class is an opportunity to customize your influences. It's a chance to ilk out paths and options but also to experiment with making a body of work that stands on your own ideas (an experiment that helps you step outside of your boundaries is the most valuable one.) You'll have many opportunities for such experiments this semester. I want to see you take risks and dare to make substantive changes in both paintings in progress and in your attitudes, ideas and explorations surrounding the making of art.

Here's your chance to devote energy to discovering an inner logic for your work. You will attempt to build believability and a sense of necessity into the way it looks. All artists deal with their works' (or any given works) relationship to the traditions of painting & the contemporaries of art making. What particular lineage are you interested in working in – or will you form a hybrid...or work in opposition to...or expose...or critique...? Where do you locate yourself in the art of others, no matter how different stylistically? Art is complex and endlessly varied. We live in a period of great freedom with no dominant ISM. At the beginning of this new century there is a great deal of reevaluation going on as to how painting can continue to operate as a meaningful form. Questions as to how it functions, how it interacts with its audience and how it embodies content are all around us. The above issues will be deeply involved in our discussions. And while you are delving into all of this – your actual skills in handling materials are growing. You'll be experimenting with scale, format, and color as well as paint application. Sophistication and precision in the making and hands on aspect of your art grow along with your use of language to critique your own efforts as well as the rest of the art that you see around you. You are finding a voice and honing the skills that allow it to be heard—presenting a vision with the means that allow it to be seen.

A major focus of this class is connecting process & content. Now you have a relationship & working knowledge of paint. You have begun to understand what the medium is capable of. Here's your chance to connect it with what motivates you both physically and mentally. You will learn ways to research these motivations and research their possible manifestations.

The class will be based on 6 completed assignments including a sketchbook holding 35 paint studies and 4 sets of Artist Research & 4 event descriptions. Finished paintings will be due on the day of the critique (see class schedule) Assignments can be interpreted loosely or strictly and executed in a representational, non-objective, abstract, or unconventional mode.

SKETCHBOOK REQUIREMENTS:

PAINT STUDIES:

All assignments will have a requirement of **at least 5** preparatory paint studies to be done in your sketchbook. You may choose to paint directly into the sketchbook or on loose paper that is attached later. The purpose of these paint studies is to force you to work out ideas quickly in color and with a brush while addressing concept, composition, scale, etc.. before you get to canvas. Think about the dimensions of your canvas and how elements will fit within that format. 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. Paint studies will be due the first work day of each new assignment as outlined in the class schedule and will also be re-reviewed at your midterm & final.

REQUIREMENTS FOR PAINT STUDIES:

- **Each paint study should be a full page or as close to a full page as possible.**
- **No floating compositions – each study should be confined to the boundaries of your format as it pertains to your canvas. I.e.: if you will be working on a long rectangular canvas, make sure that your paint study reflects this. WORK WITHIN A FRAME.**
- **Do not substitute the white page for white paint – this means the entire paint study should be paint covered.**

ARTIST RESEARCH

During the semester you will research the work of FOUR PAINTERS, chosen by you and approved by me. For each of these artists include the following:

- **Paint studies of 5 representative works. Re-produce the image as accurately as possible considering brush stroke, color, texture, scale, etc.**
- **Beneath each paint study include identifying information including title, medium, dimensions, year etc. Also include a printed copy of the original work.**
- **Describe what surprised you about the paint studies – what was particularly difficult? What did you struggle with? What was easier than you thought it would be?**
- **What connection do you see (if any) between their work and your own – why are you drawn to this work? OR why does it repel you? What are your impressions of the work?**

COMPLETE RESEARCH ON TWO OF THESE ARTISTS WILL BE DUE AT MIDTERM AND THE FINAL TWO WILL BE DUE AT FINAL REVIEW...please refer to the class schedule

REFERENCE MATERIALS

Include any reference materials that are used in your paint studies or finally in assignments or that are simply inspiring creative thoughts for you. In this case feel free

to use photocopied materials, advertisements, photo references, notes, clippings, readings, poetry, fabrics etc.

NOTES:

Record any pertinent information discussed in class which might include information acquired via slide lectures, discussions, & demonstrations, art/books/movies suggested to you, information re: assignments, etc. **It is particularly important to take notes during critiques or ask a peer to record comments for you so that you may look back and reflect afterward.**

EXHIBITION/ARTIST LECTURE REPORT:

This semester you will be required to attend four art functions in town or on campus. These will be accounted for in your sketchbook with a brief description of the event, location, date etc.. and your impressions of the work. This will be due at the end of the semester when sketchbooks are collected.

SLIDE LECTURES:

An important component to art making is examining the work of other artists both current and throughout history. We will look at a lot of art together throughout the semester. Scheduled slide lectures will be given in conjunction with assignments and sometimes will be accompanied by a reading assignment. All assignments are tied to certain themes but can be interpreted in unlimited ways (as demonstrated by the variety of approaches we will look @ during lectures.) There's not necessarily a "right way" to execute these types of assignments. You will be graded more on craftsmanship, the complexity and/or inventiveness of your ideas, and how well the execution illustrates your idea. Feel free to take liberties when considering the themes I provide: they are only a jumping off point. Slide lectures are also a great opportunity to become acquainted with artists that may influence your own personal vision. It is important not to miss class on the days of scheduled lectures because they describe the aim of each assignment - the material covered is impossible to make up. In the event that you do miss a slide lecture, I will provide you a list of images that you will be responsible for looking up either on the internet or at the library. You'll also be responsible for getting any assignments or announcements from your fellow classmates.

CRITIQUES:

This is a studio course so examination comes through the process of critiques. Critiques will manifest in multiple forms including speaking and writing but most of the time it will involve the entire class in a discussion about each of your works. Your constructive participation in critiques and discussions is expected and attendance at critiques is mandatory. This is a major component to the class and your attendance and participation during crits will be factored into your final grade. You must come to class prepared. We all have something important to say about what we see and we all rely on our classmates to voice their opinions. The objective of critiques is to generate observation and revelation about a painting and this is best achieved when working as a team. There will be a variety of critical methods used including one-on-one, roundtable discussions, and written responses. Your overall grade in this class is greatly affected by your participation and performance in critiques. (see grading & assessment for breakdown) **IF YOU DO NOT PARTICIPATE IN CRITIQUES, THE HIGHEST GRADE YOU COULD RECEIVE IS A "C".**

STUDIO:

Please consider this a co-operative space in which you are all part owner. The building can be accessed 24hours a day and I hope will become one of your most frequented places on campus. Although this is a great studio, it's limited in space. 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 clean up becomes an issue that must be addressed more than a couple of times, your grade will be affected. 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)**

COURSE OBJECTIVES:

Essential course objectives:

- Developing creative capacities (inventing, designing, performing in art)
- Gaining a broader understanding and appreciation of intellectual/cultural activity

COURSE GOALS:

In this class you have the opportunity to:

- Further develop your art vocabulary: understand dialogue and critical response to your own work and that of others, by participating in-group & individual critiques/discussions
- Develop technical competence & mechanical skills through various exercises that highlight materials, perception, skills & content
- Develop and demonstrate a sense of self-motivation, self-discipline, commitment and professionalism: demonstrated through positive work habits, preparation, attendance, attitude and the quality of your work.
- Begin to demonstrate a sense of momentum and commitment to studio practice.
- Make and maintain a sketchbook as means to research topics of interest that enrich your personal vision

ATTENDANCE POLICY:

Attendance and punctuality is an absolute requirement for successful completion of this course. You must be working in the studio during class time. You will be granted three unexcused absences. On the occasion of your FOURTH unexcused absence, you can expect your grade to drop one full letter. An expected A- will become a B-. Every unexcused absence after the FOURTH will lower your grade an additional letter. Six or more absences will result in failure. Two tardies/incomplete class days equal one absence.

Absence from crits will not be tolerated. In the event that you have a documented excuse for missing a critique (i.e. doctor's note stating illness etc..) you will be expected to have the assignment ready at the next critique. Otherwise, a missed critique cannot be made up.

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. **IF YOU ARE NOT PREPARED TO WORK IN CLASS ON THESE DAYS, YOUR PARTICIPATION GRADE WILL BE AFFECTED.** (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 documentation if you expect an illness to be excused. Documentation means a doctor's written note detailing illness & recovery time, etc., or your absence will

ASSESSMENT & GRADING:

You will be graded on a combination of the following:

- **40% PRODUCTION:** Course work will be graded based on the following criteria:
 - ✓ Quality of craftsmanship
 - ✓ Complexity, Ingenuity & Uniqueness of Idea
 - ✓ How well the execution defines/illustrates the idea
- **40% PARTICIPATION:** Your participation in discussions and critiques (including make-up essays), attendance, and your preparedness each class day, *IE:* did you bring all needed materials to class? Are you ready to work?
- **20% PERSONAL DEVELOPMENT:** Your cumulative progress over the semester as well as your overall commitment & attitude

MATERIALS NEEDED BUT NOT LIMITED TO:

- 1 plastic palette with lid (@least 12x16")
- 1 wire bound sketchbook @least9x12"

PAINT: suggested Golden Full Bodied Acrylics

- 2 oz tubes: naples yellow, yellow ochre, burnt sienna, alizarin crimson, prussian blue, ultramarine blue, cad red medium, phthalo green
- 4oz tubes: mars black, titanium white
- 8oz squeeze bottle Golden polymer medium (gloss)
- SMALL Absorbent ground (white)
- SMALL Golden retarder
- SMALL Golden acrylic flow release

BRUSHES: get a nice variety of large brushes

- palette knife
- 1 old towel or t-shirt for rags
- @least one large jar

CLASS SCHEDULE

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

Wednesday, August 24th: Introductions, syllabus, materials list
SLIDE LECTURE including Flack, Freud, Gauguin, Kahlo, Warhol
ASSIGNMENT #1 – “IDOLIZATION OF A RELATIONSHIP-10 PAINTINGS, 3 COLORS” all 10X10” or all 12X8”
***can be wood panels, gessoed illustration boards or stretched canvases**

Monday, August 29th: Work in class assignment #1

Wednesday, August 31st: Work in class assignment #1

Monday, September 5th: NO CLASS- LABOR DAY

Wednesday, September 7th: work in class assignment #1

Monday, September 12th: work in class assignment #1
SLIDE LECTURE including Balthus, Mann, Kelley
ASSIGNMENT #2 – “CHILDHOOD & ADOLESCENCE” 3X4’ or larger

Wednesday, September 14th: CRITIQUE ASSIGNMENT #1
5 PAINT STUDIES DUE
Work in class assignment #2

Monday, September 19th: Work in class assignment #2

Wednesday, September 21st:
Work in class assignment #2
SLIDE LECTURE including Tomaselli, Pittman, Schapiro, Apfelbaum
ASSIGNMENT #3 – “THE EXHAULTED SURFACE: USING THE DECORATIVE IN PAINTING” open scale

Monday, September 26th: CRITIQUE ASSIGNMENT #2

Wednesday, September 28th:
5 PAINT STUDIES DUE
Work in class assignment #3

Monday October 3rd:
Work in class assignment #3

Wednesday, October 5th:

SLIDE LECTURE Including Murray, Williams, Basquiat

ASSIGNMENT #4– “CARTOON/GRAFITTI” 3x4’ or larger

Work in class assignment #3

Monday, October 10th: CRITIQUE ASSIGNMENT #3

Wednesday, October 12th:

5 PAINT STUDIES DUE

Work in class assign #4

MIDTERM – SKETCHBOOKS DUE including Artist Research #1 & 2

Monday, October 17th: NO CLASS – FALL RECESS!!

Wednesday, October 19th:

Work in class assign #4

Monday, October 24th:

Work in class assign #4

SLIDE LECTURE including Saville, Freud, Beckman

ASSIGNMENT #5 – “SELF PORTRAIT – LIFE SIZE OR LARGER”

Wednesday, October 26th:

CRITIQUE ASSIGNMENT #4

Monday, October 31st: HAPPY HALLOWEEN!!!!

5 PAINT STUDIES DUE

Work in class assign#5

Wednesday, November 2nd:

Work in class assign#5

Monday, November 7th:

Work in class assign #5

SLIDE LECTURE

ASSIGNMENT #6 – “SLIDING SCALE – PAINTING 10F3” approx. 24x24”

Wednesday, November 9th:

CRITIQUE ASSIGNMENT #5

Monday, November 14th:

5 PAINT STUDIES DUE

Work in class assign#6

Wednesday, November 16th:

Work in class assign#6

Monday, November 21st:
CRITIQUE ASSIGNMENT #6 (1OF3)

Wednesday, November 23rd: ***NO CLASS – THANKSGIVING RECESS!!!!***

Monday, November 28th:
Work in class assign #6

Wednesday, November 30th:
Work on assign #6

Monday, December 5th:
Work on assign #6
SKETCHBOOKS DUE

Wednesday, December 7th: FINAL CRITIQUE

Saturday, December 10th, 1:00 FINAL STUDIO CLEAN UP