Diane Hoffman  
Intermediate Painting  

Intermediate painting provides students with the opportunity to further pursue the physical and illusionistic properties of painting. Requirements include: nine hours of studio work per week (six in class hours, three hours on homework), the development of a body of work that focuses on depth and commitment to precise formal and conceptual explorations, a sketchbook for visual collection and recording of studio and critique strategies, and the active participation in weekly critiques with art faculty and peer group. Twice during the semester each student will present his/her work in a formal critique to art faculty and peer group.  

Attendance: Class attendance and participation is mandatory. Critique attendance is mandatory.  

Preparation: Students must prepare surfaces to work on weekly. All supports should be of a substantial size, be primed and dry and ready to work on at the beginning of the class.  

3-Ring Binder Notebook.  
Time log: Please record all hours spent outside of class on homework in this three ring binder. You must pledge at least 48 additional hours on homework.  
Syllabus + Assignment sheets.  
Outlines: required Reading:  
Goldstein, *Painting, Visual, and Technical Fundamentals*  
Elkins, James, *What painting is*  
Dunning, William V., *Changing Images of Pictorial Space*  
Camp Jerffery, *Paint, A manual of pictorial thought and practical advice*  
Coke, Van Deren, *The painter and the photograph; from Delacroix to Warhol.*  

"Many students would rather follow the line of least resistance, roll down hill the easy way, rather than struggle uphill on the road to self-discipline; and that easy road is precisely what a good teacher can help them avoid. A good teacher can be a valuable tool for a young artist who wants to learn. Such teachers are valuable in the following ways: they can bring ideas to the awareness of young artists; they can help young artist become familiar with the considered opinion of the professionals in their discipline; they can make students aware of what issues are currently being discussed in the art world; they can suggest and teach new techniques; and they can let students know when they are taking the line of least resistance."

From *Art and Fear*
Syllabus (revised)
First half of the semester will be a figure painting workshop. Have all your paper primed.
Second half of the semester we will concentrate on location landscape painting

Jan 12 Introduction. Build Still life. Discuss Homework, divide artists list.
Figure Painting.
    Jan 19 Homework one due. Bring all books to class.
    Jan 26: gesso all supports due. Please lay paper down so not to paint my floors.
Jan 19, 24, 26, First Figure Painting/ critique in progress, Jan 26
    Jan 26 Homework two Due
Jan 31 First Figure Painting continue
Feb 2 Homework three Due
Feb 2, 7, 9 First Figure Painting continue
Feb 9 Homework four due
Feb 14, 16, 21, 23, 28 Second Figure Painting / critique in progress, Feb 16
    Feb 16 Homework five due
Feb 23 Homework six due
Feb 28, Mar 1 Midterm Critiques: All paintings are due. Homework up to six due.
Dunning , William V., *Changing Images of Pictorial Space*

Landscape painting.
Rain days will be spent doing self-portraits. Have a head size mirror in you cart at all times.

Mar 13, 15, 20 22, First Landscape
    Mar 22, Homework seven due
    March 29, Homework part eight True Crime is due
March 27, 29 April 3,5, 10 12, Second Landscape
    April 5, Homework nine due

*Required lecture: James Elkin's, April 11 at 8 pm, Hardie Auditorium*

    April 12, Homework ten due
April 17, 19, Third Landscape
    April 19, Homework eleven due
April 24, 26, Finish Third landscape. Final critiques. All paintings due. All homework is due. Outlines due for Camp Jerffery, *Paint, A manual of pictorial thought and practical advice*; Coke, Van Deren, *The painter and the photograph; from Delacroix to Warhol.*

Mon. May 1, 1pm, final extension on class work, homework
Tues, May 2, 1 p.m. last day to pick up and clean up
REQUIREMENTS TO PASS THIS CLASS:
Time requirement. Log 138 minimum hours: Studio art classes at require a minimum 138 work hours for three hours of credit. You will fail if you do not have this minimum hours of work. To achieve this you must average 9 hours of work each week. Six hours will be spent in class, however, you must plan to spend the remainder on homework. You will need to keep a log of hours you spend outside class. Please date the painting on the back as to the hours spent.

1. Engagement and completion of all in Class work: At the end of the term, you must present all of your work completed during the semester. Use your class time wisely: slow workers must complete projects outside class. (50% of grade)

   Attendance: Class attendance is mandatory. Do not be absent. You will not be able to make up in class work and your grade will reflect this. Please contact me immediately if you have a serious health problem or family emergency. In these extreme cases, three classes or nine credit hours can be made up.

   • Team sports absence: If you play team sports and go out of town, be prepared to make up the hours. If you miss a class, you will need to work outside class to make up the hours. Please keep this in mind. You are responsible for showing me the work you have made up.

   • Punctuality: Please be punctual. If you are late, I will mark you absent 1/2 day.

Critiques: This class requires a professional and committed participation in critiques. You must be prepared to accept and give constructive criticism during the semester. I will ask each advanced student to lead the critical inquiry throughout the semester. You must foster an active interest in your colleagues' work.

2. Homework assignment. There will be a critique every week on the homework. See below (50% of grade)

Class Grades:

   Extraordinary improvement and risk taking will earn full 20% (A grade).
   6 or more paintings completed and resolved by fulfilling both guidelines below: 1) thorough resolution of the picture plane, and 2) a convincing and fluent construction of illusionistic space.

   Good improvement and risk taking will earn 10% (B grade): 5 completed and resolved works

   Undistinguished improvement and risk taking will earn no additional points (C grade): 4 completed, resolved works

   Less than average improvement and risk taking will earn a D grade: 3 completed and resolved works

   Failure to improve and/ or take risks will earn an F grade: 2 or less completed and resolved work
**Homework Grades:** All work must be on time. Your letter grade will be reduced by 1/3 if homework is late.

Extraordinary Improvement and risk taking will earn full 20% (A grade).

6 or more paintings completed and resolved by fulfilling both guidelines below: 1) thorough resolution of the picture plane, and 2) a convincing and fluent construction of illusionistic space.

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Less than average improvement and risk taking will earn a D grade: 3 completed and resolved works

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Office hours: My office hours are Tuesday and Thursday 12 noon -1pm or by appointment. The best way to contact me is through the E-mail system. My address is Hoffman.
SUPPLY LIST

Acrylic Paint, Golden
titanium white, large tube
cad yellow primrose
cad yellow medium
yellow ochre
quinacridone red
naphthol red light
cad.red deep
chromium oxide green
cobalt green
ultramarine blue
cerulean blue chromium
violet oxide

GROUND
acrylic gesso

TOOLS
bristle brushes 6, 10, flats and rounds
(synthetic sable brush #8)
Acrylic medium
Paper palette- at least 12 x18"

SUPPORTS
10 sheets of paper that you can gesso and paint on: Lenox 22x30"

ADDITIONAL THINGS to be found at a hardware/office supply store
3 ring binder
masking tape
large brushes 1"or 2"
paint box, for on location painting

ADDITIONAL THINGS
one large can or jar
a spritzer bottle
rags rags rags and more rags
In order for this project to work, you are responsible to make the work on time. If you do not have your homework on the given date, you risk a 1/3 reduction of a letter grade, and more importantly, forfeit your critique of that particular stage of work.

Intermediate Painting Homework Pledge:
I will promise to complete each stage of my homework on time no matter what. I promise not to procrastinate when all kinds of problems may occur. I understand I risk a 1/3 reduction of a letter grade, and more importantly, forfeit my critique of that particular stage of work if my work is not on time.

Signed/Pledged__________________________________________________________
Homework
Intermediate Painting, Monday and Wednesday 1-4,
Office hours: Tuesday and Thursday 12 noon -1pm or by appointment.

Make a Time Log page.( date, time start, time end, activity, total hours)
Insert syllabus + assignments sheets below.
Keep required readings outlines:
Goldstein, *Painting, Visual, and Technical Fundamentals*
Elkins, James, *What painting is*
Dunning, William V., *Changing Images of Pictorial Space*
Camp Jerffery, *Paint, A manual of pictorial thought and practical advice*
Coke, Van Deren, *The painter and the photograph; from Delacroix to Warhol.*

Part one: due Jan 19.
Research the painters below and become familiar his/her work. (Divide the list evenly and each person in the class to bring back at least one book or periodical that focuses on the painters work to class on Jan 19. :
Auerbach
Avery
Bacon
Balthus
Beckmann
Bischoff
Bonnard
Stuart Davis
Diebenkorn
Lucian Freud
Giacometti
Guston
Hans Hoffmann
Hopper
Ingres
Alex Katz
Kossoff
Matisse
Morandi
Pearlstein
Picasso
Pissarro
Paula Rego
Bridget Riley
Ben Shahn
Uglow
Van Gogh
Vermeer
Part two: Due Jan 26. Go through the materials the class brings back. Choose one artist and make a master copy of his/her mature work.

Part three: Due Feb 2. (two parts)
A. Research:
   Find at least two records either pictorial (photographs) or narrative about the artist's studio. Bring xeroxes to class.
B. Writing assignment: Use concrete noun and verbs "automobile", "descend" etc.. Avoid abstract terminology that cannot be visualized: "joy", "faith" "thinking" etc.
   See examples.
   1. Write a one paragraph essay describing the painting you copied for homework.
   2. Write a one paragraph fictional narrative about the artist and how and why he/she made this painting.
   3. Write a one paragraph fictional first-person narrative spoken by one of the characters or items in the painting.
   4. Write a one paragraph essay on what you think is the most important idea in the painting.
   5. Free associate for one full page on the idea you have chosen.

Part four: Due Feb 9. Research images from the circled list. You must have at least one image per word + any images you circle as well where to look: books, textbooks, encyclopedias, newspapers, magazines, internet, printed images anywhere, comic books, real objects, etc. (Write each word on an envelope, and fill envelope with images as you go.)
   think across the word's variety of visual meanings:
   letter
   can be visualized as a letter in an envelope, a letter of the alphabet (printed or written) in English in a different language (Japanese, Hebrew) etc.

Part five: Due Feb 16. Make four collages. Consider palette, compositional structure, pressure from the corners and edges and spatial illusion. Make one that feels dense, one that feels airy, one that is one color dominant, one is your choice.

Part six: Due Monday, Feb 21. Make drawings of words that you were unable to find or visualize. Two drawings per idea.

Part seven: Begin Feb 22- Due March 22.

Make 10 small paintings from collages and paintings (part five and six), measuring 8x11", make a viewfinder and explore your collages, compose 10 paintings from details of each painting. Be conscience of edges, corners, and possible narratives.

Three paintings due per week:
Painting #1, 2, 3(compose with viewfinder) due for mid term crit Feb 28 or March 1
Paintings #3-5 (make viewfinder bigger or smaller than the first) paintings March 15
6-10 (completely random composition) : Due March 22----bring all ten paintings to class.
Part eight: True Crime: see handout next page due March 29

Part nine: Due April 5. 10 small paintings, 8x11", painting images from memory, very fast (two images per painting)

Part ten: First final full size Painting: Consider palette, compositional structure, pressure from the corners and edges and spatial illusion.

Part eleven: Second final full size painting: Consider palette, compositional structure, pressure from the corners and edges and spatial illusion.
**Intermediate syllabus painting change:**

Part six: **Due Monday, Feb. 21.** Make drawings of words that you were unable to find or visualize. Two drawings per idea.

I will be out of town on Feb 23. Elizabeth will be here, work independently.

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Jan 19

**Checklist:**
Check all the supplies.
1-1:30: name on your cart, name on all your supplies
Gesso paper at least twice, Set up easel (show easel use) before break.

At 2:45 Begin first painting
Start with limited palette: set up palette as shown:

<table>
<thead>
<tr>
<th>naphthol red light</th>
<th>yellow ochre</th>
</tr>
</thead>
<tbody>
<tr>
<td>xxxxxxx</td>
<td>xxxx</td>
</tr>
</tbody>
</table>

paint set up on palette

<table>
<thead>
<tr>
<th>ultramarine blue</th>
<th>white</th>
</tr>
</thead>
<tbody>
<tr>
<td>xxxxxxx</td>
<td>xxxxx</td>
</tr>
</tbody>
</table>

Mix secondaries

3:30
Give out Studio Jobs:
Daily Reminder, syllabus
Trash
Lights
Stools/Chairs
Sweepers (2 people)
Timer
Easels
Carts
Drawers

Before you leave:
wash brushes
Mark easel with tape
RESOLUTION OF THE PICTURE PLANE:

**Rectangle acting on image:** The rectangle of the picture plane must pressurize image. The eye, like a racket ball, should ricochet off the edges of the page back into the drawing. (slide: Morandi)

**Pressure from corners:** The pressure of the drawing must extend to the corners of the picture plane. (Imagine inflating a beach float. Limp corners will lose a viewer to the next drawing) (slide: Diebenkorn)

**Pressure from ‘negative’ shapes / ‘negative’ shapes acting on ‘positive’ shapes:** All shapes are created equal in a drawing. In most drawings, positive shapes beat up the negative shapes. We will have a democracy. (slides: Diebenkorn, Leger)

**Synergy:** the repetition of a shape or form within the picture plane. (slides Seurat, Degas)

CONSTRUCTION OF ILLUSIONISTIC SPACE:

**Relative position**
**Overlap**
**Relative contrasts**
  - value
  - sharpness (also referred to as aerial perspective)
  - texture etc.
  - hue
**Diagonals**
**Converging parallel lines**
**Clearly organizing layers of space:** foreground, middle ground and background
Part two: Due Jan 26. Go through the materials the class brings back. Choose one artist and make a master copy of his/her mature work.

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Critique schedule:
Feb 28: In class work day
1:20 Brandy
1:40 Allana
2:00 Erin Corbett
2:20 Abby
2:40 Carla
3:00 Christina

Wed March 1: In class work day
1:20 Summer
1:40 Erin W
2:20 Jamie
2:40 Jessica
3:00 Scott

Reminder: Notes are due at midterm March 1: On reserve at the library
Goldstein, Painting, Visual, and Technical Fundamentals
Elkins, James, What painting is
Pictorial Space.... By Dunning
Part eight : True Crime: see handout next page due March 29
Read this form carefully before your critique:

Bring this form and all your paintings to the midterm critique--including thumbnails. Homework assignments complete (Total of hours spent outside of class totaling 23 hours, pledged)

Name_____________________________ Mail Box #____________________

email ______________________

How many classes have you missed ______

Indication your paintings are improving:

Circled type indicates your exceptional strengths. However, please pay particular attention to underlined areas: they need more attention.

Classwork: Paintings completed and resolved by fulfilling one of the two guidelines:
1) thorough resolution of the picture plane
Attention to all areas of the painting
Resolved and varied value contrasts
Resolved and varied color contrasts
Balanced composition
Pressure from ‘negative’ shapes or ‘negative’ shapes acting on ‘positive’
Pressure from corners, Rectangle acting on image, grid
Synergetic relationships

2) a convincing and fluent construction of illusionistic space.
Shapes in proportional and spatially coherent relationships vs. arbitrary relationships, embellishment, filling in.
Travel or Pathways

Classwork grade: _________

Hours total homework pledged ______

Homework: Paintings completed and resolved by fulfilling one of the two guidelines:
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Attention to all areas of the painting
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Synergetic relationships

2) a convincing and fluent construction of illusionistic space.
Shapes in proportional and spatially coherent relationships vs. arbitrary relationships, embellishment, filling in.
Travel or Pathways

Homework grade _________

Midterm average _________
Painting Mid term REQUIREMENTS TO PASS THIS CLASS: REQUIREMENTS TO PASS THIS CLASS:
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   • Team sports absence: If you play team sports and go out of town, be prepared to make up the hours. If you miss a class, you will need to work outside class to make up the hours. Please keep this in mind. You are responsible for showing me the work you have made up.
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   Failure to improve and/or take risks will earn an F grade: 2 or less completed and resolved work
Intermediate Painting
Second half of the semester: Landscape painting

Schedule for every week : Monday 1pm: critique of classwork landscape painting
Wednesday, 1pm: critique of homework painting. Rain days will be spent doing self-portraits. Embed your mirror in the still life.
New information: You will need to have your true crime piece framed for display at the Brooks. True Crime is due March 29. We will work on framing the following week.

Mar 13, 15, 20 22, First Landscape: Rhodes College. Four paintings per week
March 20, Rhodes landscapes are due for crit:
Resolution of picture plane:
Rectangle acting on image: The rectangle of the picture plane must pressurize image. The eye, like a racket ball, should ricochet off the edges of the page back into the drawing.
Pressure from corners
Pressure from ‘negative’ shapes / ‘negative’ shapes acting on ‘positive’ shapes
Synergy: the repetition of a shape or form within the picture plane
Construction of Illusionistic space:
Relative position
Overlap
Relative contrasts: value, sharpness (also referred to as aerial perspective), texture, hue
Diagonals
Converging parallel lines
Clearly organizing layers of space: foreground, middle ground and background

Mar 22, Homework seven due

March 29, Homework part eight True Crime is due
Intermediate Painting
March 27, 29 April 3,5, 10 12, Second Landscape: My house

**April 5, Homework nine due** Part nine: Due April 5. 10 small paintings, 8x11", painting images from memory, very fast (two images per painting)

*Required lecture: James Elkin's, April 11 at 8 pm, Hardie Auditorium*

**April 12, Homework ten due** Part ten: First final full size Painting: Consider palette, compositional structure, pressure from the corners and edges and spatial illusion.

April 17, 19, Third Landscape: Elmwood

**April 19, Homework eleven due** Part eleven. Second final full size painting: Consider palette, compositional structure, pressure from the corners and edges and spatial illusion.

April 24, 26, Finish Third landscape. Final critiques. All paintings due. All homework is due. Outlines due for Camp Jerffery, *Paint, A manual of pictorial thought and practical advice*; Coke, Van Deren, *The painter and the photograph; from Delacroix to Warhol*.

Critique schedule:
April 24  In class work day
1:20 Summer
1:40 Erin W
2:20 Jamie
2:40 Jessica

April 26 In class work day
1:20 Brandy
1:40 Allana
2:00 Erin Corbett
2:20 Abby
2:40 Carla
3:00 Christina

Mon. May 1, 1pm, final extension on class work, homework

Tues, May 2, 1 p.m. last day to pick up  and clean up