

Diane Hoffman

Intermediate and Advanced Painting

Intermediate painting provides students with the opportunity to further pursue the physical and illusionistic properties of oil 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.

Required work: Four class paintings + Final project+ Homework is required. Class attendance and participation is mandatory. Critique attendance is mandatory.

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

Required Reading List due Jan 21

Chieffo, Clifford T., The contemporary oil painter's handbook : a complete guide to oil painting : materials, tools, techniques, and auxiliary services
pages 1-78

Other texts that are very useful:

Camp Jerffery , Paint, A manual of pictorial thought and practical advice
cover to cover, great book keep notes on projects you might pursue

Coke, Van Deren,

The painter and the photograph; from Delacroix to Warhol.
Introduction, Chapters 2,3 and scan rest of book

Syllabus

Jan 14 Introduction.

	<u>Illusionistic pursuit</u>	<u>Project</u>
Jan 21, 26,28	Form	1st in class painting
	choose one of the limited palettes below: Picasso' cubist palette: white, black, burnt sienna, yellow ochre, cad yellow light Reynolds: white, black, naples yellow, naphthol, prussian blue Fred Burton: white, naphthol red, cad. yellow, thalo blue Judy Koon: white, cobalt blue, zinc yellow, terra rosa Don Southard's : white, black, burnt sienna, yellow ocher	
	***** <i>Jan 26 , Monday night, Buzz Spector, University of Memphis call for time: 687-2216</i>	
Feb 2,4, 9, 11	Texture	Feb 2nd Critique of 1st painting Begin 2nd in class painting
	***** <i>Tues Feb 10. Night 7pm at Blount Auditorium, Gissele Amantea *****Friday 13, Opening, Gissele Amantea, Cough Gallery</i>	
Feb 16, 18, 23, 25	Space	Feb 16: critique 2nd painting Begin 3rd painting
	***** <i>Feb, 19: Coleman Coker, University of M, call for time: 687-2216</i>	
Mar 2, 4	Midterm Critiques: City Scape/Deep space	
Mar 16, 18, 23, 25	Light	Begin 4th painting
	***** <i>Thursday March 19, Moss Lecture, Fred Wilson, 8pm Hardie Aud.</i>	
March 30 April 1,6, 8,		Final Painting or series of paintings
April 13, 15,		Group Preliminary Crit on final
April 20, 22,		Final revisions
April 27, 29		Final critiques

REQUIREMENTS TO PASS THIS CLASS:

Time requirement. Log 138 minimum hours: Studio art classes at Rhodes require a minimum of 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. (33% of grade)

Attendance: Class attendance is mandatory. Do not be absent. You will not be able to make up _____ in class work and

- 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 (33% of grade)

3. Final Project: 33%

Checklist

Come to class on time.

Have your homework finished on time.

Participate in all studio activity, including critiques.

Come prepared to class. (supplies, primed canvases, homework and readings)

Log of your homework hours on the back of homework paintings.

Studio Checklist

Clean up your work area.

Do not drink, eat or smoke in classroom.

Do not put turpentine down the drain.

Do not ingest the paint.

Do not smoke with paint on your hands.

Return carts and easels to proper position.

Put your name on all supplies.

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.

Responsibilities

My responsibilities:

Present ideas

Present techniques

Inform you of my philosophy of making objects

Review your work

Send you off to do research

Give you feed back

Your responsibilities:

Realize the time commitment this class demands.

Come to class prepared and ready to work.

Be self-motivated. Always ask yourself: What is the objective of this project?

Get your work in on time.

Take an active participatory roll: Participation is not merely talking in class, but listening, coming prepared to class, doing the outside readings, being alert and working hard.

Throw out your excuses.

Develop your own philosophy on making objects and defend it.

Recognize your talents and exploit them.

Recognize your weakness work around them.

Bring outside interests into class.

Look at your work critically.

Research your topic. Take nothing for granted. Do not fear failure.

SUPPLY LIST

OIL PAINT

titanium white, large tube *
burnt sienna*
yellow ocher*
ivory black*
ultramarine blue
phthalo blue
phthalo green
cad. yellow light
per. yellow deep
quinacridone red
naphthol red

WARNING: do not buy student grade paint: especially winton, it is not paint, it is all filler.
Do not buy MAX oil paints.

GROUND

acrylic gesso

TOOLS

bristle brushes
palette knife
(not required but very useful)
and handsome and expensive sable brush
canvas pliers
paint box, for on location painting

SUPPORTS

Several sheets of paper that you can gesso and paint on: Lenox 22x30"
stretcher strips to make canvases: 24" square should be the smallest size.
12 oz. raw cotton
hardboard panels, must be cradled

ADDITIONAL THINGS to be found at a hardware store

mineral spirits
sandpaper: rough and fine
paint scrapper
tape
large brushes (only natural hair brushes, do not buy synthetic brushes)

ADDITIONAL THINGS to scavenge

2 large jars for turp
rags rags rags and more rags

Homework Intermediate and Advanced Painting, Monday and Wednesday 1-4,

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Office hours: Tuesday and Thursday 12 noon -1pm or by appointment.

Homework: For the first half of the semester, homework will be spent working on a project designed by you. You, being an intermediate or advanced student, knows best what kind of homework is the most beneficial to you. This project will directly transition into the final project due at the end of the semester. The requirements: a concrete proposal (i.e. written and pledged at the bottom of the page), 3 hours of work a week, a concrete production schedule, concrete number of works.

examples

1. Sketchbook

Time span: Start date --Jan14. End date (deadline)-- midterm
25 minutes each day for the next 54 days working.

2. A three hour painting a week. 7 paintings by midterm

3. A six hour painting every two weeks. 3-4 paintings by midterm

4. ?????

Proposals due at the end of class, January 14th. Please use the back of this page if you need more room

Name/Pledged: _____

How I intend to spend the first half of the semester in homework:

REQUIRED ACTIVITIES OUTSIDE OF ACTUAL PAINTING

Painters: become familiar with these artists

Auerbach
Avery
Bacon
Balthus
Beckmann
Bischoff
Bonnard
Stuart Davis
Diebenkorn
Lucian Freud
Giacometti
Goya
Guston
Hans Hoffmann
Hopper

Ingres
Alex Katz
Klee
Kossoff
Matisse
Morandi
Pearlstein
Picasso
Pissarro
Paula Rego
Bridget Riley
Ben Shahn
Sickert
Uglow
Van Gogh
Vermeer
Vuillard
Zurbaran