

Rhodes College, Art Department
Art 105-01, Beginning Painting
Fall 2006, Clough 312, M/W 10-12:30pm
Professor: Erin Harmon
Email: harmone@rhodes.edu
Campus phone: 843-3826
Office hours: M/W 5-6pm or by appointment

BEGINNING 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 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 technique based class.**

A great painter named Francis Bacon once said this about his own process,

“In my case all painting... is an accident. I foresee it and yet I hardly ever carry it out as I foresee it. It transforms itself by the actual paint. I don't know in fact very often what the paint will do. And it does many things which are very much better than I could make it do...All painting is an accident. But it's also not an accident, because one must select what part of the accident one chooses to preserve.”

As Bacon implied, happy accidents can be a catalyst for evolution in a painting, and are often the greatest source 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. Over the course of the semester you will pursue what motivates & inspires you both physically & mentally and attempt to connect it with the process and medium of paint by transcribing that information in 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:

- 7 completed assignments

- An artist sketchbook consisting of painted studies & other research
- Group critiques

ASSIGNMENTS:

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 slide lectures.) There's not necessarily a "right way" to execute these types of assignments. Themes can be interpreted loosely or strictly and executed in a representational, non-objective, abstract, or unconventional mode. ***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. For this reason, you should never tell me that you don't have any ideas....if you don't have any ideas, you are making it harder than it is. **Completed artworks will be reviewed that day of the critique as outlined in the schedule.**

Scheduled slide lectures will be given in conjunction with assignments and are also a great opportunity to become acquainted with artists that you may want to study more closely in your **ARTIST RESEARCH**. It is important not to miss class on the days of scheduled lectures because they describe the theme 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 ARE RESPONSIBLE FOR ANY INFORMATION YOU MISS ON DAYS NOT IN CLASS. I suggest you pair up and exchange phone numbers/email with other students in the class in order to get the gist of material you may have missed.**

ARTIST SKETCHBOOKS:

ARTIST SKETCHBOOKS are a major part of the material for the course and consist of multiple components including:

- **PAINT STUDIES**

With the exception of ASSIGNMENT #1, 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 work out concepts & ideas as well as (to some extent) composition, scale, color 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 syllabus 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.
- 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 that the boundaries of your format correspond to the elements within that format.
- 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 TWO 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 ACURATELY as possible considering brush stroke, color, texture, scale, etc.
- Beneath each paint study INCLUDE IDENTIFYING INFORMATION including title, medium, dimensions, year etc. 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 ONE OF THESE ARTISTS WILL BE DUE AT MIDTERM AND THE SECOND 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 inspire creative thoughts for you. 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.***

CRITIQUES:

This is a studio course so examination comes through the process of critiques. Critiques 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. (See assessment & grading)** 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 as well as to begin to learn ways in which to discuss these observations. There will be a variety of critical methods used including one-on-one, roundtable discussions, and written responses. If you miss class on the day of a critique, your assignment will not be reviewed.

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. 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. **DO NOT LEAVE PAINTINGS OR MATERIALS OUT. FOLD AND PUT AWAY EASELS AFTER USE. IF CLEANING UP BECOMES AN ISSUE, YOUR PARTICIPATION GRADE 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)**

COURSE OBJECTIVES:

Essential course objectives:

- Developing creative capacities (inventing, designing, performing in art)
- Gaining a broader understanding and appreciation of intellectual/cultural activity
- Learning to apply course material by improving problem solving, thinking and technique

COURSE GOALS:

In this class you have the opportunity to:

- Pursue the material & technique of painting including application, color, texture, scale and composition.
- Begin to develop art vocabulary: understand dialogue and critical response to your own work and that of others, by participating in-group & individual critiques/discussions
- 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 unite medium, process and content.

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 can expect your letter grade to drop one full point. 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, even if your work is completed will not be tolerated. Any missed critiques will warrant a non-review of 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:

You will be graded on a combination of the following:

- **40% PRODUCTION:** 6 finished assignments and completed sketchbook 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, 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

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 23rd: Introductions, syllabus, materials list, rack & cart assignments

****Friday, August 25th:** *"A Different Path" works by Mark Pilgrim, organized by Joel Parsons; 6-8PM @ MATERIAL, 2553 Broad*

Monday, August 28th: **MATERIAL & MEDIUMS DEMONSTRATION**

SLIDE LECTURE including HOPPER, PORTER, BONNARD, DAVIS, DIEBENKORN, KATZ
ASSIGNMENT #1 – "50 PAINTINGS"

Work in class assignment #1

Wednesday, August 30th: Work in class assignment #1

****Thursday August 31st:** **ARTIST LECTURE, Amy Pleasant, 7PM @ Blount Auditorium**

****Friday, September 1st:** **OPENING RECEPTION, Amy Pleasant, 6-8PM @ Clough-Hansen Gallery**

Monday, September 4th: **NO CLASS- LABOR DAY**

Wednesday, September 6th: work in class assignment #1

Monday, September 11th: Work in class assignment #1

Wednesday, September 13th: Work in class assignment #1

Monday, September 18th: **CRITIQUE ASSIGNMENT #1**

Wednesday, September 20th:

SLIDE LECTURE including REINHARDT, RICHTER, BONNARD, O'KEEFE, ALBERS, FLEURY, FLAVIN

ASSIGNMENT #2 –"COLOR TEMPERATURE" 3X4'

HOW TO PREPARE A CANVAS DEMONSTRATION

Monday, September 25th:

5 PAINT STUDIES DUE

Work in class assignment #2

Wednesday, September 27th:

Work in class assignment #2

SLIDE LECTURE including WILLIAMS, MARTIN, HESSE, RILEY, DEKOONING, TWOMBLY, BELMER

ASSIGNMENT #3 – “THIN LINE” 18X24”

Monday October 2nd: CRITIQUE ASSIGNMENT #2

Wednesday, October 4th:

5 PAINT STUDIES DUE

Work in class assignment #3

**** Friday, October 6th: CODA ARTS SYMPOIUM**

Monday, October 9th:

Work in class assignment #3

SLIDE LECTURE Including RINGOLD, JENSEN, JOHNS, BASQUIAT, RITCHIE, WARHOL

ASSIGNMENT #4– “DIAGRAM”

Wednesday, October 11th: CRITIQUE ASSIGNMENT #3

MIDTERM – SKETCHBOOKS DUE including Artist Research #1

Monday, October 16th: NO CLASS – FALL RECESS!!

Wednesday, October 18th:

5 PAINT STUDIES DUE

Work in class assign #4

****Thursday, October 19th: ARTIST LECTURE, Jan Hankins, 7PM @ Blount Auditorium**

****Friday, October 20th: OPENING RECEPTION, Jan Hankins, 6-8PM @ Clough-Hansen Gallery**

Monday, October 23th:

Work in class assign #4

SLIDE LECTURE including GALLAGER, FINSTER, BEECROFT, TOMASELLI, KUSAMA, FISH

ASSIGNMENT #5 – “OBSESSION”

Wednesday, October 25th:

CRITIQUE ASSIGNMENT #4

Monday, October 30th:

5 PAINT STUDIES DUE

Work in class assign#5

Wednesday, November 1st:

Work in class assign#5

Monday, November 6th:

Work in class assign #5

SLIDE LECTURE including ANTONI, SHERMAN, ORLAN, WALKER, SMITH, SAVILLE, KOONS,

ASSIGNMENT #6 – “PLEASURE/PAIN”

Wednesday, November 8th:

CRITIQUE ASSIGNMENT #5

Monday, November 13th:

5 PAINT STUDIES DUE

SLIDE LECTURE including VELASQUEZ, BACON, SHERMAN, MORIMURA, GOYA, WALL, CEZANNE, MANET, RAMOS,

ASSIGNMENT #7 FINAL PAINTING-“CONTEMPORIZE”

Work in class assign#6

Wednesday, November 15th:

Work in class assign#6

Monday, November 20th:

CRITIQUE ASSIGNMENT #6

Wednesday, November 22nd: *NO CLASS – THANKSGIVING RECESS!!!!*

Monday, November 27th:

5 PAINT STUDIES DUE

Work in class assign #7

Wednesday, November 29th:

Work on assign #7

Monday, December 5th:

Work on assign #7 **SKETCHBOOKS DUE**

Wednesday, December 7th: FINAL CRITIQUE

Friday, December 8th, 1:00 FINAL STUDIO CLEAN UP