

Rhodes College, Art Department
Art # 305-01-405-01, Intermediate & Advanced Painting
Fall 2006, 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 INTERESTED 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.

The class will be based on the following components:

- 6 completed assignments
- An artist sketchbook
- Group critiques
- Attendance to FOUR art events outside of class

ASSIGNMENTS

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. There is no right way to make a painting and thus there is no right way to fulfill assignments. You will be graded more on craftsmanship, the complexity and/or inventiveness of your ideas, and how well the execution illustrates your idea. Assignment themes are meant simply to be jumping off points..... How can you make YOUR painting while still considering the theme? I will never hold you to the theme of an assignment. Knowing this, you should never be at a loss for what to paint. Over the course of this semester, I expect to in fact see you get closer to what is most hilarious, disturbing, sentimental, obnoxious, elegant, spiritual or important to you. You will attempt to build believability and a sense of necessity into the way it looks.

After the fact, think about this: 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? Now, go make another painting.....

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.

Scheduled slide lectures will be given in conjunction with assignments and sometimes will be accompanied by a reading assignment. As well as outlining assignment themes, slide lectures are also an opportunity to become acquainted or reacquainted with artists that may influence your own personal vision. It is important not to miss class on the days of scheduled lectures because 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.

SKETCHBOOK

The completion of a sketchbook is a major component to this course. It will house all of your research materials as well as a myriad of other information that will prove a useful document both over the course of the semester as well as beyond. Please look carefully at the required aspects:

- **PAINT STUDIES:**

*All assignments will have a requirement of **at least 5** preparatory paint studies to be archived 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.*

GUIDELINES 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?
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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

- **EXHIBITION/ARTIST LECTURE EVENT 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. Include: title, artist/s, materials, location, date etc.. and your impressions of the work. What was the best thing about the event? What was the worst? This will be due at the end of the semester when sketchbooks are collected.

- **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.***

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 will be factored into your final grade. We all have something to say about what we see and we rely on our classmates to voice their opinions, impressions, emotions surrounding the work. 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 CAN 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 will 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 by me, your grade will be affected. There is 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 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..) the assignment will be reviewed at the next critique.

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, YOU WILL BE ASKED TO LEAVE AND IT WILL BE COUNTED AS AN ABSENCE.** Using class time to work on assignments for other courses will not be tolerated. (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 not be excused.

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

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

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 23rd: Introductions, syllabus, materials list rack & drawer assignments
SLIDE LECTURE ASSIGNMENT #1 – "LOADED STILL LIVES" 5 paintings all 10X10" or larger* can be wood panels, canvas boards or stretched canvases

Monday, August 28th: Work in class assignment #1

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

Monday, September 4th: NO CLASS- LABOR DAY

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

Monday, September 11th: work in class assignment #1
SLIDE LECTURE ASSIGNMENT #2 – "CAMOFLAGE" 3X4' or larger

Wednesday, September 13th: CRITIQUE ASSIGNMENT #1
5 PAINT STUDIES DUE
Work in class assignment #2

Monday, September 18th: Work in class assignment #2

Wednesday, September 20th:
Work in class assignment #2
SLIDE LECTURE ASSIGNMENT #3 – "ORDINARY/EXTRAORDINARY" open scale

Monday, September 25th: CRITIQUE ASSIGNMENT #2

Wednesday, September 27th:
5 PAINT STUDIES DUE
Work in class assignment #3

Monday October 2nd:
Work in class assignment #3

Wednesday, October 4th:

SLIDE LECTURE ASSIGNMENT #4– “MYTH”

Work in class assignment #3

Monday, October 9th: CRITIQUE ASSIGNMENT #3

Wednesday, October 11th:

5 PAINT STUDIES DUE

Work in class assign #4

MIDTERM – SKETCHBOOKS DUE including Artist Research #1 & 2

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

Wednesday, October 18th:

Work in class assign #4

Monday, October 23rd:

Work in class assign #4

SLIDE LECTURE ASSIGNMENT #5 – “CHILDHOOD/ADOLESCENCE”

Wednesday, October 25th:

CRITIQUE ASSIGNMENT #4

Monday, October 30th: HAPPY HALLOWEEN!!!!

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

ASSIGNMENT #6 – “CARTOON/GRAFFITI” 3x4’ or larger

Wednesday, November 8th:

CRITIQUE ASSIGNMENT #5

Monday, November 13th:

5 PAINT STUDIES DUE

Work in class assign#6

Wednesday, November 15th:

Work in class assign#6

Monday, November 20th:

ASSIGNMENT #7 – “PERSONAL ASSIGNMENTS”

Work in class assign#6

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

Monday, November 27th:

CRITIQUE ASSIGNMENT #6

5 PAINT STUDIES DUE

Wednesday, November 29th:

Work on assign #7

Monday, December 5th:

Work on assign #7

SKETCHBOOKS DUE

Wednesday, December 7th: FINAL CRITIQUE

Friday, December 8th, 5:30PM FINAL STUDIO CLEAN UP