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:
- 5 completed Assignments
- An Artist Journal including:
  - 10 Time Focused Journal Pages
  - Prepatory Studies for each assignment
  - Reference materials
  - Attendance to 3 art events outside of class
- Group critiques

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.

**Assignments will be graded on the following criteria:**

- Quality of craftsmanship
- Complexity, Ingenuity & Uniqueness of Idea
- How well the execution defines/illustrates the idea

**ARTIST JOURNAL PAGES:**

A comprehensive artist journal is the second major component to the course. Done honestly, this is an excellent way to generate smart, loose ideas and images – what you make in your journal will be different from your paintings but just as valuable (if not more) in terms of being loaded with potential, next steps and fodder for future work. This should be your greatest tool for practicing and developing different methods for generating imagery. Although you will be expected to do an average of one page per week in your journal, this project takes TIME. Plan to work in your journal consistently but not necessarily chronologically – rather attempting to complete one page and then move on, (although this may sometimes happen) develop and rhythmic relationship by adding and editing here and there. DO NOT ATTEMPT TO FINISH THE SKETCHBOOK THE WEEK BEFORE DUE DATE. Journal Pages will be due three times over the course of the semester.(As outlined in the schedule.)

**ALSO INCLUDED IN THE JOURNAL:**

**PREPATORY & PAINT STUDIES:**

With the exception of Assignments 1 & 2, all assignments will require preparatory studies. Generally paint studies, (although sometimes other methods may be more appropriate such as collage, model or photo study) may be made directly in the journal or on loose paper that is attached later. The purpose of this exercise is to work out concepts & ideas in regards to 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 that 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. **Come to class with paint studies completed.**

- 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 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.

**REFERENCE MATERIAL:**

Although I will not grade the amount of additional reference material in your journal, there is a direct correlation between those journals that receive outstanding scores and those that are filled with non-required materials. Critique notes, project plans, materials lists, color swatches and
recipes, photocopies, research notes, artists suggested to you all make for a rich record of your progress as well as demonstrate overall commitment and focus.

**EXHIBITION/ARTIST LECTURE EVENT REPORT:**
This semester you will be required to attend three art functions in town or on campus. These will be accounted for in your final journal 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 assignment (worth 5 points) is pass/fail.

**ESSENTIAL COURSE OBJECTIVES**

- **DEVELOPING CREATIVE CAPACITIES (INVENTING, DESIGNING, PERFORMING IN ART):** by focusing on flexibility and divergence in thinking, elaboration of thoughts and insights, imagination & expressiveness of individuality.

- **GAINING A BROADER UNDERSTANDING AND APPRECIATION OF INTELLECTUAL/CULTURAL ACTIVITY:** by gaining and valuing a "Liberal Education”

- **LEARNING TO APPLY COURSE MATERIAL (TO IMPROVE THINKING, PROBLEM SOLVING, AND DECISIONS):** by applying what you have learned in this class to clarify thinking or problem solving.

**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 an artist journal as a means to research topics of interest that enrich your personal vision

**CRITIQUES**
This is a studio course so examination comes through the process of critiques. Critiques will manifest in multiple forms but will mainly 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. 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. If you do not participate in a critique, you will not receive participation points.

**STUDIO**
Please consider this a co-operative space in which you are all part owner. The building can be accessed 24 hours 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 points for that particular assignment 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 absences. On the occasion of your FOURTH absence, you will be docked 12 points, thus dropping your grade one full letter. An expected A- will become a B-. Every absence after the FOURTH will lower your grade an additional 12 points and thus an additional letter. Six or more absences will result in failure. Three tardies/incomplete class days equal one absence.

Absence from crits will not be tolerated. Critiques can not be made up in the event that you are absent. If you miss a critique it will warrant a non-review of the assignment and you will not receive participation points for the 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 before your grade is in crisis.)

ASSESSMENT & GRADING

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<tr>
<th>Assignment 1: TEN SERIES</th>
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<td>Critique 2</td>
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<td>ARTIST JOURNAL: (2 pages@ 2pts)</td>
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<td>Assignment 2: UPSCALE &amp; REWORK</td>
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<td>Assignment 3: ORDINARY/EXTRORDINARY</td>
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<td>Assignment 3 Paint Studies (3 @ 1pt each)</td>
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<td>Critique 3</td>
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<td>Assignment 4: PERSONAL MYTH</td>
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<td>Assignment 4 Paint Studies (3 @ 1pt each)</td>
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<td>Critique 4</td>
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<td>Assignment 5 Paint Studies (3 @ 1pt each)</td>
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<td>Final Paint Studies (3 @ 1pts each)</td>
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<td>Final Crit</td>
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<td>ARTIST JOURNAL: (10 pages@ 2pts each)</td>
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<td>ARTS EVENTS ATTENDANCE (pass/fail)</td>
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### Materials Needed But Not Limited To:

- 1 plastic palette with lid (@least 12x16“)
- 1 wire bound sketchbook @least 9x12“
- @least 2 pieces 22x30” Multimedia 140lb paper ($2.90 each)
- @least 2 36” stretcher frames
- @least 2 48” stretcher frames
- Various additional stretcher frames or supports of some kind
- One gallon of gesso – to share?

**Paint:** any latex paint including Golden & Liquitex

- 2 oz tubes: naples yellow, yellow ochre, burnt siena, 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

### Places to Purchase Supplies in Town:

- **Art Center Supply,** 1636 Union Avenue, Memphis, TN 38104  (901) 276-6321
- **Michaels Arts & Crafts,** 857 South White Station Road, Memphis, TN 38117  
  (901) 762-0117 – “10% OFF ANY ITEM” COUPON IN SUNDAY PAPER
- **Sharri’s Discount Arts,** 3517 Southern Avenue, Memphis, TN 38111 (901) 323-4681

### Internet

- **Dick Blick** [www.dickblick.com](http://www.dickblick.com)
- **Pearl Paint** [www.pearlpaint.com](http://www.pearlpaint.com)
- **Utrecht** [www.utrechtart.com](http://www.utrechtart.com)
**CLASS SCHEDULE**

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

**Wednesday, January 9:** Introductions, syllabus, materials list rack & drawer assignments

**Monday, January 14:**
C: SLIDE LECTURE – Artist Journals  
**ASSIGNMENT #1**  
HW: Artist Journal & **ASSIGNMENT #1: TEN SERIES**

**Wednesday, January 16:**
C: Work in class **ASSIGNMENT #1: TEN SERIES**  
HW: Artist Journal & **ASSIGNMENT #1: TEN SERIES**

**Monday, January 21: **NO CLASS – MARTIN LUTHER KING OBSERVANCE

**Wednesday, January 23:**
C: Work in class **ASSIGNMENT #1: TEN SERIES**  
HW: Artist Journal & **ASSIGNMENT #1: TEN SERIES**

**Monday, January 28:**
C: Work in class **ASSIGNMENT #1: TEN SERIES**  
HW: Artist Journal & **ASSIGNMENT #1: TEN SERIES**

**Wednesday, January 30:** SMALL GROUPS CRITIQUE **ASSIGNMENT #1: TEN SERIES**  
**ASSIGNMENT #2: UPSCALE AND REWORK (36x48” exact)**  
HW: Artist Journal & **ASSIGNMENT #2: UPSCALE AND REWORK**

**Monday, February 4:** 2 ARTIST JOURNAL PAGES DUE  
**INDIVIDUAL CRITIQUES**  
C: **ASSIGNMENT #2: UPSCALE AND REWORK**  
HW: **ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal**

**Wednesday, February 6:**
C: **ASSIGNMENT #2: UPSCALE AND REWORK**  
HW: **ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal**

**Monday, February 11:**
C: SLIDE LECTURE **ASSIGNMENT #3: ORDINARY/EXTRAORDINARY (open scale)**  
**ASSIGNMENT #2: UPSCALE AND REWORK**  
HW: **ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal**

**Wednesday, February 13:** CRITIQUE **ASSIGNMENT #2: UPSCALE AND REWORK**  
HW: **ASSIGNMENT #3: ORDINARY/EXTRAORDINARY & Artist Journal**

**Monday, February 18:**
C: 3 PAINT STUDIES DUE: **ASSIGNMENT #3: ORDINARY/EXTRAORDINARY (open scale)**  
HW: **ASSIGNMENT #3: ORDINARY/EXTRAORDINARY & Artist Journal**

**Wednesday, February 20:** ERIN GONE –COLLEGE ARTS ASSOCIATION CONFERENCE  
HW: **ASSIGNMENT #3: ORDINARY/EXTRAORDINARY & Artist Journal**
Monday, February 25:
C: SLIDE LECTURE ASSIGNMENT #4: PERSONAL MYTH (open scale)
ASSIGNMENT #3: ORDINARY/EXTRAORDINARY (open scale)
HW: ASSIGNMENT #3: ORDINARY/EXTRAORDINARY & Artist Journal

Wednesday, February 27: MIDTERM CRITIQUE ASSIGNMENT #3 ORDINARY/EXTRAORDINARY
C: 8 ARTIST JOURNAL PAGES DUE
HW: ASSIGNMENT #4: PERSONAL MYTH (open scale)

Monday, March 3: NO CLASS – SPRING BREAK!!

Wednesday, March 5: NO CLASS – SPRING BREAK!!

Monday, March 10:
C: 3 PAINT STUDIES DUE: ASSIGNMENT #4: PERSONAL MYTH (open scale)
HW: ASSIGNMENT #4: PERSONAL MYTH & Artist Journal

Wednesday, March 12:
C ASSIGNMENT #4: PERSONAL MYTH (open scale)
HW: ASSIGNMENT #4: PERSONAL MYTH & Artist Journal

Monday, March 17:
C: SLIDE LECTURE ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT
HW: ASSIGNMENT #4: PERSONAL MYTH & Artist Journal

Wednesday, March 19: CRITIQUE ASSIGNMENT #4: PERSONAL MYTH
HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Monday, March 24:
C: 3 PAINT STUDIES DUE ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT
HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Wednesday, March 26:
C: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT
HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Monday, March 31:
C: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT
HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Wednesday, April 2:
C: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT, ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

Monday, April 7: CRITIQUE ASSIGNMENT #5 LIFE-SIZE SELF PORTRAIT
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

Wednesday, April 9:
C: 5 PAINT STUDIES DUE ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

Monday, November 27th:
C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

**Monday, April 14:**
C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

**Wednesday, April 16:**
C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

**Monday, April 21:**
10 ARTIST JOURNAL PAGES DUE
C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS
HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS & Artist Journal

**Wednesday, April 23: FINAL CRITIQUE ASSIGNMENT #6**

**WEDNESDAY, APRIL 30, 1:00PM ---- MANDITORY STUDIO CLEAN UP**