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ART 105-01, Beginning Painting, Fall 2007

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Authors	Harmon, Erin
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Rhodes College, Art Department
Art 105-01, Beginning Painting
Fall 2007, Clough 312, M/W 10-12:30pm
Professor: Erin Harmon
Email: harmone@rhodes.edu
Campus phone: 843-3826
Office hours: M/W 4:30-6pm or by appointment

BEGINNING PAINTING

COURSE OVERVIEW:

If I knew what the picture was going to be like I wouldn't make it. It was almost like it was made already.. the challenge is more about trying to make what you can't think of.
::: **Cindy Sherman** :::

This class is an opportunity to question what you think painting is and what you think art is. This semester I will be looking for you to continuously seek to change your own misconceptions about art making and image making. Together we will 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 – the objective of this course is to stimulate the development for each student's creative capacities by pursuing personal research into technique and application as most appropriate to each individual's content.** Accidents can be a catalyst for evolution in a painting, and if addressed, 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 in a technique tailored to that objective. Over the course of the semester you will gain formal tools in regards to color, scale, composition which will begin to help you transcribe these objectives into 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:

- 6 completed Assignments including Paint Studies
- Artist Research Paint Studies
- 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. ***You will be graded more on craftsmanship, the complexity and/or inventiveness of your ideas, how well the execution illustrates your idea, and your overall participation INCLUDING PREPAREDNESS AND CLEAN UP OF THE STUDIO.*** 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.**

PAINT STUDIES:

With the exception of ASSIGNMENT #1, all assignments will have a requirement of **at least 3** 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 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 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. **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 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 THE EXPERIENCE OF MAKING EACH STUDY IN YOUR OWN WORDS What surprised you? 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.

CRITIQUES:

This is a studio course so examination comes through the process of critiques. 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 by the group and you will not receive points for that crit.

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.*

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. 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. **IF CLEANING UP BECOMES AN ISSUE, YOUR POINTS FOR A GIVEN ASSIGNMENT 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)**

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 will be penalized 10 grade points. An expected A- will become a B-. Every unexcused absence after the FOURTH will lower your grade an additional 10 points. 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 and you will not receive any critique points. 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:

Point Breakdown:	points possible: 84	<u>received</u>
Assignment 1	5	
Assignment 2	5	
Assignment 2 Paint Studies (3 @ 1pt each)	3	
Critique 2	3	
Midterm Artist Research	5	
Assignment 3	5	
Assignment 3 Paint Studies (3 @ 1pt each)	3	
Critique 3	3	
Assignment 4	8	
Assignment 4 Paint Studies (3 @ 1pt each)	3	
Critique 4	3	
Assignment 5	8	
Assignment 5 Paint Studies (3 @ 1pt each)	3	
Critique 5	3	
Final Assignment	10	
Final Paint Studies (3 @ 2pts each)	6	
Final Crit	3	
Final Artist Research	5	

84-81 points	A+	60-57 points	C+
80-77 points	A	56-53 points	C
76-73 points	A-	52-49 points	C-
72-69 points	B+	48-45 points	D+
68-65 points	B	44-41 points	D
64-61 points	B-	40-37 points	D-
		36 points & below	F

IF YOU WANT AN "A" IN THIS CLASS

- You will work a MINIMUM 10 hours per week outside of class time on paintings and projects.
- You will not WHINE.
- You will ALWAYS LOOK UP ARTISTS SUGGESTED TO YOU BY THE PROFESSOR.
- You will be an OVERALL LEADER IN THE CLASS in regards to your participation and attitude.
- You will SHOW CLEAR PROGRESSION AND EVOLUTION from Assignment to Assignment by RESPONDING TO DISCUSSION AND CRITIQUE THROUGH PROBLEM SOLVING AND TROUBLE-SHOOTING.
- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will CONSISTANTLY & ACTIVELY participate in critiques and discussions, offering PRAISE AND APPRECIATION AS WELL AS CONSTRUCTIVE CRITICISM.
- You will ALWAYS come to class prepared with research material, paint studies, and working materials and be ready to discuss the work in progress with the Professor.
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will CONSISTENTLY BE ON TIME AND READY TO WORK.
- You will always CLEAN UP AFTER YOURSELF in the studio and respect other classes by putting materials and paintings away and not leaving tools, installations or any materials out in the room.
- You will come to OFFICE HOURS or MAKE AN APPOINTMENT IF YOU ARE HAVING TROUBLE OR NEED HELP.

IF YOU WANT A "B" IN THIS CLASS:

- You will work a MINIMUM 7 hours per week outside of class time on paintings and projects.
- You will not WHINE.
- You will CONSISTENTLY DEMONSTRATE POSITIVE ATTITUDE AND PARTICIPATION.
- You will demonstrate reasonable PROGRESSION AND EVOLUTION from Assignment to Assignment by RESPONDING TO DISCUSSION AND CRITIQUE THROUGH PROBLEM SOLVING AND TROUBLE-SHOOTING.
- You will make an effort to LOOK UP ARTISTS SUGGESTED TO YOU.
- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will CONSISTANTLY & ACTIVELY participate in critiques and discussions, offering PRAISE AND APPRECIATION AS WELL AS CONSTRUCTIVE CRITICISM.
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will CONSISTENTLY BE ON TIME AND READY TO WORK.
- You will come to class prepared with research material, paint studies, and working materials.
- You will CLEAN UP AFTER YOURSELF in the studio and respect other classes by putting materials and paintings away and not leaving tools, installations or any materials out in the room.
- You will come to OFFICE HOURS or MAKE AN APPOINTMENT IF YOU ARE HAVING TROUBLE OR NEED HELP.

IF YOU WANT A "C" IN THIS CLASS:

- You will work a MINIMUM 5 hours per week outside of class time on paintings and projects.
- You will demonstrate progression in your technical skill and concept over the course of the semester.

- You will not WAIT UNTIL THE DAY BEFORE TO MAKE A PAINTING.
- You will participate in critiques and discussions
- You will not be absent MORE THAN 3 TIMES over the course of the semester & will be on time.

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 22: Introductions, syllabus, materials list, rack & cart assignments

SLIDE LECTURE "WHAT IS ART?"

MATERIAL & MEDIUMS DEMONSTRATION

Monday, August 27:

SLIDE LECTURE including HOPPER, PORTER, BONNARD, DAVIS, DIEBENKORN, KATZ

ASSIGNMENT #1 – "50 PAINTINGS"

Work in class assignment #1

Wednesday, August 29:

Work in class assignment #1

Monday, September 3: LABOR DAY...NO CLASS

Wednesday, September 5:

Work in class assignment #1

Monday, September 10:

Work in class assignment #1

Wednesday, September 12:

Work in class assignment #1

Monday, September 17: CRITIQUE ASSIGNMENT #1

Wednesday September 19:

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

COLOR MIXING DEMO AND SCALES

HOW TO PREPARE A CANVAS DEMONSTRATION

Prepare for Assignment #2 : gather materials and begin 8x8" collage

Monday, September 24: FINISHED CANVAS DUE

Work in class on Assignment #2 Collages, grids and scales

ASSIGNMENT #2 –"2 COLOR MIX COLLAGE PAINTING" 24x24"

Wednesday, September 26:

COLLAGE COPIES & 2 PAINT STUDIES & SCALES DUE

Discuss Artist Research with Erin

Work in class assignment #2

Monday, October 1:

Work in class assignment #2

SLIDE LECTURE ASSIGNMENT #3 – “MASTER COMPOSITION” 36X48” OR NEAR

Wednesday, October 3: CRITIQUE ASSIGNMENT #2

Monday, October 8: 3 PAINT STUDIES DUE

Work in class assignment #3

Wednesday, October 10: END OF FIRST SEVEN WEEKS

MIDTERM –Artist Research DUE

Work in class assignment #3

Monday, October 15: FALL RECESS – NO CLASS....

Wednesday, October 17:

Work in class Assignment #3

SLIDE LECTURE Including RINGOLD, JENSEN, JOHNS, BASQUIAT, RITCHIE, WARHOL
ASSIGNMENT #4– “DIAGRAM”

Monday, October 22: CRITIQUE ASSIGNMENT #3

Wednesday, October 24:

3 PAINT STUDIES DUE

Work in class assign #4

Monday, October 29:

Work in class assign #4

Wednesday, October 31:

Work in class assign #4

SLIDE LECTURE including TAAFFE, PITTMAN, WILLIAMS, AHMER, CHRISTO,
WHITEREAD

ASSIGNMENT #5– “CAMOUFLAGE”

Monday, November 5: CRITIQUE ASSIGNMENT #4

Wednesday, November 7:

3 PAINT STUDIES DUE

Work in class assign #5

Monday, November 12:

Work in class assign#5

Wednesday, November 14:

Work in class assign#5

DISCUSS FINAL ARTIST RESEARCH WITH ERIN

SLIDE LECTURE including GALLAGER, FINSTER, BEECROFT, TOMASELLI, KUSAMA, FISH
FINAL PAINTING – “OBSESSION”

Monday, November 19: CRITIQUE ASSIGNMENT #5

Wednesday, November 21: NO CLASS : THANKSGIVING BREAK

Monday, November 26: 3 PAINT STUDIES DUE

Work in class Final

Wednesday, November 28:

Work in class Final

Monday, December 3:

Work on Final

Wednesday, December 5: FINAL CRITIQUE

FINAL ARTIST RESEARCH DUE

MANDATORY!!!!

FINAL STUDIO CLEAN UP MONDAY DECEMBER 10, 1:00PM