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ART 105-01, Painting, Fall 2003

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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.”(Francis Bacon)

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 technique including application, color, texture, scale and composition. But mostly you will be encouraged to experiment and have accidents. As Bacon implied, happy accidents can be a great source of strength and a catalyst for evolution in painting. And here's your opportunity to learn the lessons of painting ten fold, by observing the accidents and evolution of your classmates. You will watch each others progression closely and bounce off each others moves. Together we 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 begin to articulate through language 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 8 completed assignments, an artist sketchbook/journal & a 2 page paper. Finished paintings will be due on the day of the critique as outlined in the schedule and will also be re-reviewed at your final individual crit at the end of the semester. Assignments can be interpreted loosely or strictly and executed in a representational, non-objective, abstract, or unconventional mode.

RESEARCH:

An important component to art making is examining the work of other artists both current and throughout history. We will look at a lot of art together throughout the semester tied directly to assignments. Scheduled slide lectures

will be given in conjunction with assignments and sometimes will be accompanied by a reading assignment. 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 lectures.) These lectures are a great opportunity to become acquainted with artists that may influence your own personal vision. It is important not to miss class on the days of scheduled lectures because they describe the aim 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'll also be responsible for getting any assignments or announcements from your fellow classmates.

In addition, a requirement for this course is the creation & maintenance of an artist sketchbook/journal that will be reviewed at midterm and will be **due Tuesday, November 25**. *NOTE: You will be expected to keep this sketchbook on a daily basis & I may ask to see it at any point. A list of what is required for your sketchbook has been provided.

You will also be required to write a two page paper on an exhibited work in the Memphis Brooks Museum tying it to one of the assignment themes discussed over the entirety of the course. Details of this paper will be given later in the class. **Papers due: Tuesday, December 2.**

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 your attendance and participation during crits will be factored into your final grade. You must come to class prepared. Part of the magic of a class experience is feeding off of each other, stealing from each other, bouncing off each other, and sharing with each other. We all have something important to say about what we see and we all rely on our classmates to voice their opinions. There will be a variety of critical methods used including one-on-one, roundtable discussions, and written responses.

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. The less I have to clean up after you, the more time I'll be able to work with you one-on-one. 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.

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.
- Make and maintain a sketchbook as means to research topics of interest that enrich your personal vision.

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 two unexcused absences. On the occasion of your THIRD 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 third 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 up for that session will not be tolerated. 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. (Should you confront personal problems or illness it is your responsibility to seek me out to discuss the situation.)

ASSESSMENT & GRADING:

You will be graded on a combination of the following:

- Your work (both in class & outside assignments) quantity & quality including 8 finished assignments, sketchbook, & paper.
- Your participation in discussions and critiques
- Your development over the semester
- Your overall commitment & attitude

MATERIALS: including but not limited to:

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)
- 1 paper palette (@least 12x16")
- ACRYLIC BRUSHES: 1 #1 round, 1 square 1, 1 #12 filbert, 1 #4 flat, 1 #8 round, 1 gesso brush, large natural hair
- Gesso @ least 32oz.
- palette knife
- 1 box thumbtacks
- 2 30x40 sheets illustration board
- 1 exacto knife or matte cutter
- 1 wire bound sketchbook @least9x12"
- 1 old towel or t-shirt
- @least 1 large jar

OPTIONAL: Mediums: Absorbent ground (white), Golden retarder, Golden acrylic flow release

CLASS CALENDER
Revised 9/24/03

Thursday, August 28: Introductions, syllabus, materials list, student questionnaire
SKETCHBOOK

Tuesday, September 2: **SLIDE LECTURE** including Hopper, Porter, Bonnard, Vermeer **ASSIGNMENT #1 – “50 PAINTINGS”**
Work in class assignment #1

Thursday, September 4: Work in class assignment #1

Tuesday, September 9: Work in class assignment #1

Thursday, September 11: Work in class assignment #1

Tuesday, September 16: Work in class assignment #1
SLIDE LECTURE including Reinhardt, Richter, Picasso, Kandinsky
ASSIGNMENT #2 – “COLOR TEMPERATURE”

Thursday, September 18: **CRITIQUE ASSIGNMENT #1**

Tuesday, September 23: Work in class assignment #2

Thursday, September 25: Work in class assignment #2

Tuesday, September 30: **CRITIQUE ASSIGNMENT #2**
SLIDE LECTURE including Ringold, Jenson, Johns **ASSIGNMENT #3 – “DIAGRAM”**

Thursday, October 2: Work in class assignment #3

Tuesday, October 7: Work in class assignment #3
SLIDE LECTURE including Klee, Martin, Twombly, Williams, Guston, Miro, Polke, Hesse, DeKooning **ASSIGNMENT #4 – “THIN LINE”**

Thursday, October 9 **CRITIQUE ASSIGNMENT #3**

Tuesday, October 14: Work in class assignment #4

Thursday, October 16: **MIDTERM**
Work in class assignment #4
SLIDE LECTURE including Gallager, Finster, Beecroft, Tomaselli, Kusama, Fish
ASSIGNMENT #5 – “OBSESSION”
Individual mid-semester reviews & sketchbook check

Instructor feedback

Tuesday, October 21: FALL RECESS – NO CLASS!!!

Thursday, October 23: CRITIQUE ASSIGNMENT #4

Work in class assign #5

Tuesday, October 28: Work in class assign#5

SLIDE LECTURE including Clemente, Sherman, Orlan, Saar, Bleckner, Chapmans, Smith **ASSIGNMENT #6 – “PLEASURE/PAIN”**

Thursday, October 30: CRITIQUE ASSIGNMENT #5

Tuesday, November 4: Work in class assign#6

Thursday, November 6: Work in class assign#6

SLIDE LECTURE including Ahmer, Pittman, DeKooning, Brown, Welliver **ASSIGNMENT #7 – “CAMOUFLAGE”**

Tuesday, November 11: CRITIQUE ASSIGNMENT #6

Thursday, November 13: Work in class assign#7

Tuesday, November 18: Work in class assign#7

SLIDE LECTURE including Velasquez, Bacon, Sherman, Morimura, Chapmans, Goya **ASSIGNMENT #8 – “CONTEMPORIZE”**

Thursday, November 20: FINAL GROUP CRITIQUE ASSIGNMENT #7

Tuesday, November 25: Work in class assign#8

SKETCHBOOKS DUE

Thursday, November 27: THANKSGIVING RECESS – NO CLASS!!!

Tuesday, December 2: Work in class assign#8

PAPER DUE

Thursday, December 4: FINAL INDIVIDUAL CRITIQUES

Tuesday, December 9: FINAL INDIVIDUAL CRITIQUES

Tuesday, December 16, 5:30-8pm STUDIO CLEAN-UP & PIZZA PARTY!