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ART 305-01 405-01, Intermediate and Advanced Painting, Spring 2009

Item Type	Other
Authors	Harmon, Erin
Publisher	Memphis, Tenn. : Rhodes College
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Rhodes College, Art Department
Art # 305-01-405-01, Intermediate & Advanced Painting
SPRING 2009, Clough RM# 312
Monday/Wednesday 10-12:30pm
Professor: Erin Harmon
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Phone: 843-3826
Office hours: M/W 4:30-6:00pm AND 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 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
 - Preparatory 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 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.

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 5points) 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 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 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

Point Breakdown:	points possible: 150	received
Assignment 1: FIVE SERIES	10	
Critique 1	3	
ARTIST JOURNAL: (2 pages@ 2pts)	4	
Assignment 2: UPSCALE & REWORK	10	
Critique 2	3	
Assignment 3: ARTIST AS NATURALIST	10	
Assignment 3 Paint Studies (3 @ 1pt each)	3	
Critique 3	3	
ARTIST JOURNAL: (8 pages@ 2pts)	16	
Assignment 4: IDOLIZATION	10	
Assignment 4 Paint Studies (3 @ 1pt each)	3	
Critique 4	3	
Assignment 5: SELF PORTRAIT	15	
Assignment 5 Paint Studies (3 @ 1pt each)	3	
Critique 5	3	
Final Individual Assignment	20	
Final Paint Studies (3 @ 1pts each)	3	
Final Crit	3	
ARTIST JOURNAL: (10 pages@ 2pts each)	20	
ARTS EVENTS ATTENDANCE (pass/fail)	5	

150-142 points 100%-94.6%	A	114-110 points 76%-73.3%	C
141-135 points 94%-90%	A-	109-105 points 72.6%-70%	C-
134-130 points 89.3%-86.6%	B+	104-100 points 69.3%-66.6%	D+
129-125 points 86%-83.3%	B	99-95 points 66%-63.3%	D
124-120 points 82.6%-80%	B-	94-90 points 62.6%-60%	D-
119-115 points 73.3%-76.6%	C+	89 points & below	F

MATERIALS NEEDED BUT NOT LIMITED TO:

- 1 plastic palette with lid (@least 12x16")
- 1 wire bound sketchbook @least9x12"
- @least 2 pieces 22x30" Multimedia 140lb paper (\$2.90 each)
- @least 2 36" stretcher frames
- @least 2 48" stretcher frames
- Various additional stretcher frames, wood panels or supports of some kind
- One gallon of gesso – to share?

PAINT: any latex paint including Golden & Liquitex

- 2 oz tubes: naples yellow, cad. Yellow yellow ochre, burnt sienna, alizarin crimson, prussian blue, ultramarine blue, cad red medium, sap 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
- **Pearl Paint** www.pearlpaint.com
- **Utrecht** 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 14: Introductions, syllabus, materials list rack & drawer assignments

Monday, January 19: **NO CLASS – MARTIN LUTHER KING OBSERVANCE**

Wednesday, January 21:

C: SLIDE LECTURE – Artist Journals

ASSIGNMENT #1: FIVE SERIES

HW: Artist Journal & ASSIGNMENT #1: FIVE SERIES

Thursday, January 22: 7pm JOHN TALLMAN ARTIST LECTURE; 7PM; BLOUNT

Friday, January 23: 6-8:00pm JOHN TALLMAN EXHIBITION RECEPTION

Monday, January 26:

C: Work in class ASSIGNMENT #1: : FIVE SERIES

HW: Artist Journal & ASSIGNMENT #1: FIVE SERIES

Wednesday, January 28:

C: Work in class ASSIGNMENT #1: : FIVE SERIES

HW: Artist Journal & ASSIGNMENT #1: FIVE SERIES

Monday, February 2: **CRITIQUE ASSIGNMENT #1: : FIVE SERIES**

ASSIGNMENT #2: UPSCALE AND REWORK (36x48" exact)

HW: Artist Journal & ASSIGNMENT #2: UPSCALE AND REWORK

Wednesday, February 4:

C: ASSIGNMENT #2: UPSCALE AND REWORK

HW: ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal

Monday, February 9: **2 ARTIST JOURNAL PAGES DUE**

INDIVIDUAL CRITIQUES

C: ASSIGNMENT #2: UPSCALE AND REWORK

HW: ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal

Wednesday, February 11:

C: **SLIDE LECTURE** ASSIGNMENT #3: ARTIST AS NATURALIST

ASSIGNMENT #2: UPSCALE AND REWORK

HW: ASSIGNMENT #2: UPSCALE AND REWORK & Artist Journal

Thursday, February 12: 7pm CHICAGO CURATOR/CRITIC/ARTIST MICHELLE GRABNER LECTURE; BLOUNT

Saturday, February 14: 1-3:00 ART CRITICISM SYMPOSIUM WITH MICHELLE GRABNER & DAVID MCCARTHY; 051 BARRETT LIBRARY

Monday, February 16: **CRITIQUE ASSIGNMENT #2: UPSCALE AND REWORK**

HW: 3 PAINT STUDIES ASSIGNMENT #3: ARTIST AS NATURALIST

Wednesday, February 18:

C: 3 PAINT STUDIES DUE: ASSIGNMENT #3: ARTIST AS NATURALIST

HW: ASSIGNMENT #3: ARTIST AS NATURALIST & Artist Journal

Monday, February 23:

C: ASSIGNMENT #3: ARTIST AS NATURALIST

SLIDE LECTURE ASSIGNMENT #4: IDOLIZATION

HW: ASSIGNMENT #3: ARTIST AS NATURALIST & Artist Journal

Wednesday, February 25: ERIN GONE –COLLEGE ARTS ASSOCIATION CONFERENCE

HW: ASSIGNMENT #3: ARTIST AS NATURALIST & Artist Journal

Thursday, February 26: 7pm DEMETRIUS OLIVER ARTIST LECTURE; BLOUNT

Friday, February 27: 6-8:00pm DEMETRIUS OLIVER EXHIBITION RECEPTION

Monday, March 2: MIDTERM CRITIQUE ASSIGNMENT #3 ARTIST AS NATURALIST

HW: ASSIGNMENT #4: IDOLIZATION& Artist Journal

Wednesday, March 4: 8 ARTIST JOURNAL PAGES DUE

C: 3 PAINT STUDIES DUE: ASSIGNMENT #4: IDOLIZATION

HW: ASSIGNMENT #4: IDOLIZATION

Thursday, March 5: 7pm BALTIMORE ARTIST CHRISTINE BUCKTON ARTIST LECTURE

(in conjunction with her exhibition at Material) ; BLOUNT

www.christinebucktontillman.com

Monday, March 9:

C: ASSIGNMENT #4: IDOLIZATION

HW: ASSIGNMENT #4: IDOLIZATION & Artist Journal

Wednesday, March 11:

C ASSIGNMENT #4: IDOLIZATION

HW: ASSIGNMENT #4: IDOLIZATION & Artist Journal

Monday, March 16: NO CLASS – SPRING BREAK!!

Wednesday, March 18: NO CLASS – SPRING BREAK!!

Monday, March 23:

C: SLIDE LECTURE ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT AS...

HW: ASSIGNMENT #4: IDOLIZATION & Artist Journal

Wednesday, March 25: CRITIQUE ASSIGNMENT #4: IDOLIZATION

HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Monday, March 30: DROP OFF FOR JURIED STUDENT EXHIBITION

C: 3 PAINT STUDIES DUE ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT

HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Tuesday, March 31: DROP OFF FOR JURIED STUDENT EXHIBITION

Wednesday, April 1:

C: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT

HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Friday, April 3: 7pm RECEPTION FOR JURIED STUDENT EXHIBITION

Monday, April 6:

C: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT

HW: ASSIGNMENT #5: LIFE-SIZE SELF PORTRAIT & Artist Journal

Wednesday, April 8:

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 13: CRITIQUE ASSIGNMENT #5 LIFE-SIZE SELF PORTRAIT

HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS_& Artist Journal

Wednesday, April 15:

C: 3 PAINT STUDIES DUE ASSIGNMENT #6: PERSONAL ASSIGNMENTS

HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS_& Artist Journal

Friday, April 17: 4:30-8PM SENIOR THESIS OPENING RECEPTION

Monday, April 20:

C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS

HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS_& Artist Journal

Wednesday, April 22:

C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS

HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS_& Artist Journal

Monday, April 27:

10 ARTIST JOURNAL PAGES DUE

C: ASSIGNMENT #6: PERSONAL ASSIGNMENTS

HW: ASSIGNMENT #6: PERSONAL ASSIGNMENTS_& Artist Journal

Wednesday, April 29: FINAL CRITIQUE ASSIGNMENT #6: PERSONAL ASSIGNMENTS

MONDAY, MAY 4TH, 1:00PM ---- MANDATORY STUDIO CLEAN UP