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ART 105-01, Beginning Painting, Spring 2006

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Rhodes College, Art Department
Art 105-01, Beginning Painting
Spring 2006, Clough 312, M/W 10-12:30pm
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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. You will find that the best way to create these conditions is to paint a lot. 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 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 7 completed assignments, and an artist sketchbook consisting of painted studies & other research as well as 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. Themes can be interpreted loosely or strictly and executed in a

representational, non-objective, abstract, or unconventional mode. You will be graded more on craftsmanship, the complexity and/or inventiveness of your ideas, and how well the execution illustrates your idea. Feel free to take liberties when considering the themes I provide: they are only a jumping off point. Finished paintings will be due on the 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 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 ARE RESPONSIBLE FOR ANY INFORMATION YOU MISS ON DAYS NOT IN CLASS.

SKETCHBOOK REQUIREMENTS:

PAINT STUDIES

With the exception of ASSIGNMENT #1, all assignments will have a requirement of **at least 5** 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 are to work out concepts & ideas as well as (to some extent) 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. Other formal elements such as composition, scale and color can be considered before you even reach the canvas. Paint studies will be due the first work day of each new assignment as outlined in the syllabus and will also be re-reviewed at your midterm & final.

REQUIREMENTS 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.**
- **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 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?**

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

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 your attendance and participation during crits will be factored into your final grade. (See assessment & grading)** You must come to class prepared. We all have something important to say about what we see and we all rely on our classmates to voice their opinions. 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.

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 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. **DO NOT LEAVE PAINTINGS OR MATERIALS OUT. FOLD AND PUT AWAY EASELS AFTER USE. IF CLEANING UP BECOMES AN ISSUE, YOUR PARTICIPATION GRADE 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)**

COURSE OBJECTIVES:

Essential course objectives:

- Developing creative capacities (inventing, designing, performing in art)
- Gaining a broader understanding and appreciation of intellectual/cultural activity
- Learning to apply course material by improving problem solving, thinking and technique

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.

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 letter grade to drop one full point. 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, 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. IF YOU ARE NOT PREPARED TO WORK IN CLASS ON THESE DAYS, YOUR PARTICIPATION GRADE WILL BE AFFECTED. (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:

You will be graded on a combination of the following:

- **40% PRODUCTION:** 6 finished assignments and completed sketchbook 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, 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

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 11th: Introductions, syllabus, materials list, rack/drawer assignments

Monday, January 16th: **MARTIN LUTHER KING OBSERVANCE – NO CLASS**

Wednesday, January 18st:

MATERIAL & MEDIUMS DEMONSTRATION

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

ASSIGNMENT #1 – “50 PAINTINGS”

Work in class assignment #1

Monday, January 23rd: Work in class assignment #1

Wednesday, January 25th: work in class assignment #1

Monday, January 30th: Work in class assignment #1

Wednesday, February 1st: Work in class assignment #1

Monday, February 6th: **CRITIQUE ASSIGNMENT #1**

Wednesday, February 8th:

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

ASSIGNMENT #2 –“COLOR TEMPERATURE” 3X4'

HOW TO PREPARE A CANVAS DEMONSTRATION

Monday, February 13th:

5 PAINT STUDIES DUE

Work in class assignment #2

Wednesday, February 15th:

Work in class assignment #2

SLIDE LECTURE including WILLIAMS, MARTIN, HESSE, RILEY, DEKOONING, TWOMBLY, BELMER

ASSIGNMENT #3 – “THIN LINE” 18X24”

Monday February 20th: **CRITIQUE ASSIGNMENT #2**

5 PAINT STUDIES DUE

Wednesday, February 22nd: *ERIN GONE* Work in class assignment #3

Monday, February 27th:

Work in class assignment #3

SLIDE LECTURE Including RINGOLD, JENSEN, JOHNS, BASQUIAT, RITCHIE, WARHOL

ASSIGNMENT #4– “DIAGRAM”

Wednesday, March 1st:

CRITIQUE ASSIGNMENT #3

MIDTERM – SKETCHBOOKS DUE including Artist Research #1

Thursday, March 2nd: ERIN'S ARTIST LECTURE, Blount Auditorium, 7pm

Friday, March 3th: “Pettest of Pets” OPENING RECEPTION, Clough Hanson Gallery, 6-8pm

Monday, March 6th:

5 PAINT STUDIES DUE

Work in class assign #4

Wednesday, March 8th: Work in class assign #4

SLIDE LECTURE including GALLAGER, FINSTER, BEECROFT, TOMASELLI, KUSAMA, FISH

ASSIGNMENT #5 – “OBSESSION”

Monday, March 13th: *SPRING BREAK – NO CLASS*

Wednesday, March 15th: *SPRING BREAK – NO CLASS*

Monday, March 20th:

CRITIQUE ASSIGNMENT #4

Wednesday, March 22nd:

5 PAINT STUDIES DUE

Work in class assign#5

Monday, March 27th:

Work in class assign #5

Wednesday, March 29th:

SLIDE LECTURE including ANTONI, SHERMAN, ORLAN, WALKER, SMITH, SAVILLE, KOONS,

ASSIGNMENT #6 – “PLEASURE/PAIN”

Work in class assign#5

Monday, April 3rd:
CRITIQUE ASSIGNMENT #5

Wednesday, April 5th:
5 PAINT STUDIES DUE
Work in class assign#6

Monday, April 10th:
Work in class assign#6

Wednesday, April 12th:
SLIDE LECTURE including VELASQUEZ, BACON, SHERMAN, MORIMURA, GOYA,
WALL, CEZANNE, MANET, RAMOS,
ASSIGNMENT #7 FINAL PAINTING-"CONTEMPORIZE"
Work in class assign #6

Monday, April 17th:
CRITIQUE ASSIGNMENT #6

Wednesday, April 19th:
5 PAINT STUDIES DUE
Work in class assign #7

Monday, April 24th:
Work on assign #7
SKETCHBOOKS DUE

Wednesday, April 26th: FINAL CRITIQUE

Tuesday, May 2nd, 1:00pm FINAL STUDIO CLEAN UP