BELHAVEN UNIVERSITY
Our Standard is Christ

VISUAL ARTS DEPARTMENT
STUDIO MANUAL

2018-2019
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THE VISUAL ARTS DEPARTMENT AT BELHAVEN UNIVERSITY IS
AN ACCREDITED INSTITUTIONAL MEMBER OF THE
NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN
# TABLE OF CONTENTS

ABOUT THE VISUAL ARTS DEPARTMENT ................................................. 4-8
  MISSION AND VISION ................................................................. 4
  COURSES AND STUDIO DISCIPLINES ............................................. 5-7
  SENIOR SEMINAR ............................................................. 8
  PRACTICUM ................................................................. 8
  DEPARTMENTAL MEETINGS ............................................. 9
  GALLERY ................................................................. 9
FACILITIES ACCESS POLICIES .......................................................... 10-11
STORAGE OF STUDENT WORK ......................................................... 11
UPSTAIRS STUDIO AND INDIVIDUAL STUDIO SPACES ........................................ 12
VISUAL ARTS DEPARTMENT FACULTY ............................................. 13-14
RESPONSIBILITIES OF THE ART STUDENT ........................................ 15-21
DEGREES AND REQUIREMENTS ....................................................... 16
EXHIBITIONS ........................................................................... 17-18
  STUDENT INVITATIONAL EXHIBITION ...................................... 17
  SENIOR EXHIBITION ......................................................... 18
  PROFESSIONAL EXHIBITIONS ........................................... 18
STUDIO ETIQUETTE .......................................................... 19
PURCHASING SUPPLIES ............................................................ 20
FIELD TRIPS ................................................................. 20
WARREN A. HOOD LIBRARY ......................................................... 20
AWARDS ................................................................. 21
OTHER OPPORTUNITIES ....................................................... 21
RÉSUMÉ AND CURRICULUM VITAE ...................................................... 21
DOCUMENTING WORK ............................................................. 22
MATTING AND FRAMING .......................................................... 22
THE VISUAL ARTS DEPARTMENT’S APPROACH TO ART .................. 23-31
TERMINOLOGY ............................................................. 32-37
BELHAVEN’S ART RELATED PUBLICATIONS ........................................ 38
SUGGESTED READING .............................................................. 38
WEBSITES OF INTEREST ............................................................ 39
SOURCES FOR MATERIALS .......................................................... 40
STUDENT SAFETY RULES AND GUIDELINES ........................................ 41-45
ACCREDITATION ..................................................................... 46

Corrections or suggestions for the Studio Manual should be made to

Professor Theisen: ntheisen@belhaven.edu
MISSION AND VISION

The Visual Arts Department at Belhaven University seeks to help students develop the creative vision, aesthetic insight, technical skill, intellectual rigor, spiritual discernment, and work ethic necessary for the practice of visual art from a Christian worldview. The department also seeks to provide the campus and local community with opportunities to encounter and engage with works of visual art and their creators. Visual arts majors gain professional experience through participation in public exhibitions, including the senior show, as well as opportunities for internships.

The Visual Arts Department offers a Bachelor of Arts, A Bachelor of Fine Arts, and a minor in art.

Our nationally accredited program strives for academic and artistic excellence by emphasizing foundational skills in drawing and design; authenticity of process; competency in the use of tools and materials; exposure to and exploration of contemporary and experimental approaches in visual art; first-hand exposure to the work of major artists, both past and present; grounding in art history, aesthetics, and art theory from a Christian worldview; and practical experience creating and exhibiting a body of work.
**DRAWING**

*Drawing is the fundamental language of all the visual arts.*

We believe that through a process of profound experiential drawing, emphasizing both accurate draftsmanship and deep sensitivity, a proper base can be established on which to build other skills. Freedom to express with confidence and power can only be attained in direct proportion to disciplined control.

For the untrained, this process begins with learning to see: not merely to look, but to see with understanding, to see with more than the eyes. For the student already on this journey, it is a process of deepening and fine-tuning skills, increasing sensitivity and responsiveness, and experiencing drawing as another way of knowing about life and oneself.

Introductory classes focus on fundamental perceptual development and problem solving. Through time-proven exercises and repeated drilling, the student is taught to see. The act of correct observation is instilled as prerequisite to further development. Subject matter consists of assorted objects, plaster casts, and the live model. Gesture is established as the essential life force from which all other interpretation and expression emanates.

The process of learning to draw is demanding and time-consuming, and there are no short cuts. However, the rewards are enriching and life-changing. Any student who has the determination, patience and commitment can attain a high level of skill in drawing. At Belhaven we are committed to assisting serious students in this vital area of growth.
PAINTING

Much like our approach to drawing, instruction in painting begins with an emphasis on careful observation of form, color, and light. The fundamentals of oil technique are introduced with exercises that gradually increase in range and complexity. Skills in observational painting provide a foundation from which students can also explore more expressive and conceptual approaches.

PHOTOGRAPHY

The study of photography begins with an intensive technical examination of the camera and the various photographic materials used in the production of a fine art photograph. In the semesters that follow, photo students develop a thorough understanding of the history of photography. As their expertise with the photographic medium increases, students explore both purist and pictorialist approaches to photographic expression, interfacing photography with graphic arts, design, and alternative non-silver printing and screen printing processes.
SCULPTURE

Perhaps more than any other mode of art-making, sculpture requires facility, dexterity, and overall familiarity with materials on the part of the artist. The knowledge of the attributes and limitations of sculptural substances is the key to unlocking their aesthetic potential. The basic sculpture courses provide an introduction for those with little or no experience with sculpture. The concepts, ideas, forms, and critical response to sculpture are all examined, but the main focus is on mechanical and technical issues associated with the primary materials and methods of working in the third dimension, typically wood, clay, and metals.

Advanced sculpture is a continuation of the basic sculpture courses. The concepts, ideas, forms, critical response, materials and methods of sculpture continue to be examined; however, these courses allow students a freer, more personal exploration of the language of sculpture. A high level of maturity and responsibility is required.

ART HISTORY

A four-semester survey of art history from the ancient world to the present introduces students to major artistic monuments, styles, and cultures from both western and non-western civilizations. Art history courses seek to develop visual literacy, skills in oral and written analysis of works of art, and Christian discernment in the interpretation of artifacts as they embody worldviews.

Courses on aesthetics and art theory explore the philosophical underpinnings of discourse on art from antiquity to the present. Through the study of original texts by philosophers, artists, and critics, students investigate the basic premises, ideologies, and philosophies that have shaped pre-modern, modern, and postmodern artistic production and analyze them in light of a Christian worldview.
SENIOR SEMINAR

To thrive in the art world requires technical knowledge and professional savvy; Senior Seminar, a course taken the fall semester of the senior year, seeks to prepare students to launch into the professional art world. The course consists of instructor lectures, guest lectures and presentations, and student-led discussions as well as practical applications. Senior Seminar culminates in the senior exhibition in which students go through the process of developing, producing, hanging, and de-installing their own work. This is a complex and difficult process, and the goal of this course is to give students the ability and experience to make their mark in the larger art world.

PRACTICUM

Practicum is a unique program pioneered by Belhaven University’s Visual Arts Department. One of the struggles of art students as well as instructors is that art education often seems disconnected from the realities of life as a practicing artist. All good artists know that finding their voice, and knowing who they are as artists, count for much more than what courses they have taken: **art is a process, not an assignment.** Practicum thus seeks to foster a spirit of serious discovery and open exploration: Practicum is not so much a course as a period set aside every semester during which students of all class levels produce art outside of the confines of assignment-based projects. Practicum generally occurs during the last month of the Fall semester and the first month of the spring semester, when all studio courses change from their normal mode of operation into a more open experience, with the instructor playing a less prescriptive and more supportive, yet critical role. Practicum culminates in the annual student invitational exhibition, where the results of both practicum sessions are displayed. **Practicum is not a class, it is an experience.**
DEPARTMENTAL MEETINGS

Throughout the semester, all visual arts majors are required to participate in departmental meetings, usually scheduled for Friday afternoons, 2-4pm. Meeting activities include gallery talks, museum trips, group or individual critiques, and creative encounters. The primary purpose of these sessions is to reinforce and enhance the Practicum process, which is designed to introduce students to true art-making and help them find their path as visual makers.

Participation in scheduled departmental meetings is mandatory for all visual arts majors; extracurricular, work, and travel schedules must be adjusted accordingly. The schedule of meetings as well as attendance policies and procedures will be communicated to students at the beginning of each semester.

THE GALLERY

The Belhaven University Gallery is located on the first floor of the Bitsy Irby Visual arts and Dance Center. The gallery itself is one of the best art venues in the area, providing artists and students a premier place to showcase their work. The Gallery hosts the annual student exhibition, senior exhibitions, and faculty exhibitions as well as guest artist and group shows.

The Gallery maintains a traditional gallery commission agreement with all exhibiting artists. A 20% commission is taken on all sales in the gallery, including the rotunda and hallway display areas. Artists must collect payment from the purchaser within 30 days of the exhibition sale and then pay the corresponding amount of commission to the Gallery. For more information, contact Gretchen Haien, Gallery Director, at ghaien@belhaven.edu.
THE VADC (VISUAL ARTS AND DANCE CENTER) BUILDING

The Belhaven Visual Arts Department seeks to take every reasonable step possible to insure your safety and that of the facility and its equipment. Therefore, the following policies must be understood and adhered to by all art majors wishing to use the facilities after hours. OUR FOREMOST CONCERN IS YOUR SAFETY AND WELL-BEING.

- The VADC is closed 3:00-6:00 am Monday –Saturday and 3:00am-6:00pm on Sunday
- ONLY ART OR DANCE MAJORS are allowed in the building after hours, beginning at 10-11pm. No Visitors. No Exceptions.
- Do all that you can to manage your work time and schedule so that you will not need to work after hours if at all possible.
- Anyone wishing to occupy the VADC after 11:00pm must sign in between 10:45pm and 11:00pm. A sign up form will be located at the reception desk in the Lobby.
- When you leave you must sign out so that Campus Security will know who is and who is not in the building.
- No access will be granted after 11:00pm, when the building will be locked.
- If you leave after 11:00pm, re-entry will not be possible.
- The building must be vacated by 3:00am.
- NEVER block open an exterior door, EVER.
- NO USE OF POWER SAWS is permitted without another person present.
- When you exit the building, make sure the exit door has completely closed and latched.
- Do not walk back to the dorms by yourself. If no other student is with you, call Campus Security and they will be happy to escort you.
- Know the Campus Security phone number: 601-968-5900.
- Cooperate respectfully and immediately with any and all requests or directives from a Campus Security officer.
- Students and staff must be actively engaged in their art work or they will be required to leave at the discretion of the authority challenging their activities.
- Security and faculty will make unannounced visits to verify that those occupying the VADC have signed in and have a legitimate need to be in the building after hours.
- Any student found in the building contrary to the rules above will be subject to disciplinary action including the loss of any privilege to occupy the building after 11:00pm for the rest of the current semester and the next semester the student attends. Additional disciplinary action will be decided by Student Development and the arts faculty.
- All students are required to report infractions of any of these rules to Campus Security and/or the arts faculty immediately. Those students found to have not reported any infraction will also be subject to disciplinary action.
- Second and third documented violations will incur increasingly serious disciplinary action.
ROOM ACCESS

Studio classrooms will be opened for class, then immediately locked for security purposes. Access outside of class time is granted only to students currently enrolled in the particular course: see your instructor for specific information on your class.

STORAGE OF STUDENT WORK

Students are required to make their own accommodations for the work they produce. In many cases, the faculty can assist in this process. WORK THAT HAS BEEN LEFT IN THE DEPARTMENT BY STUDENTS WHO HAVE GRADUATED WILL BECOME THE PROPERTY OF THE VISUAL ARTS DEPARTMENT AT THE BEGINNING OF THE NEXT SEMESTER AFTER GRADUATION. The faculty reserves the right to display or dispose of all such work.

MATERIAL STORAGE

Lockers located on the first floor of the VADC building are available for use. Please contact one of your instructors for further information. Many of the studio classrooms also have designated storage areas, which include flat files, lockers and shelves. These areas are issued at the discretion of the instructor. All flammable materials must be stored in one of the hazardous materials lockers located in the painting room, sculpture room, or upstairs studio. Large pieces may require special considerations; these accommodations must be made by the student. Work, tools, or materials left out or unlabeled are subject to disposal or appropriation; please inform one of the faculty of any special needs or exceptions.
UPSTAIRS STUDIO AND INDIVIDUAL STUDIO SPACES

The Upstairs Studio is a shared space used by faculty and students. It is a communal space where the active engagement of art is facilitated. Individual studios in this area are reserved for serious art majors whose process requires a dedicated long-term work space. The Upstairs Studio and the individual studio spaces are a unique and exciting facet of Belhaven University’s Visual Arts program and must be properly respected and maintained.

- All Belhaven University rules, regulations and codes of conduct apply to these spaces.
- Safety is everyone’s concern – all flammable liquids, solvents, combustible materials, paints, etc. must be stored in the yellow fire-proof cabinet.
- The Visual Arts Department is not responsible for the loss of or theft of any personal belongings from individual studios. Store valuables at your own risk.
- Hallways, doors and emergency exits must be kept clear of debris, trash or work.
- Disposing of ALL trash generated by you and your work is your responsibility. Trash needs to be placed in a trash can in the room, or put into another receptacle elsewhere in the building. DO NOT pile trash by the entrance to the Upstairs Studio.
- All flammable waste, such as painting rags, must be placed in one of the red fireproof waste cans located throughout the building.
- These spaces, as well as the whole building, must be kept workably neat and free of excess trash and junk.
- Curtains/coverings are for privacy while you are working in your individual studio space. They need to be neatly tied back or opened when not being used.
- Studios are assigned, not claimed, inherited, passed down, or staked out. Individual studio spaces are assigned at the discretion of the faculty based upon the needs of the individual student.
- In order to be considered for an individual studio, see Professor Bob Pennebaker, chair of the department.
- Upon graduation or completion of your senior show, your studio must be left empty and clean no later than the first day of the following semester.

Failure to follow these guidelines will result in the forfeiture of your individual studio privileges.
VISUAL ARTS DEPARTMENT FACULTY

BOB PENNEBAKER

(2003) **Associate Professor and Chair of the Visual Arts Department**

BA, MA, Mississippi College

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BOB PENNEBAKER, ASSOCIATE PROFESSOR OF ART AND CHAIR OF THE VISUAL ARTS DEPARTMENT, TEACHES DRAWING AND PAINTING. HE HOLDS MASTER'S AND BACHELOR'S DEGREES IN ART FROM MISSISSIPPI COLLEGE AND ALSO STUDIED AT THE AMERICAN ACADEMY OF ART IN CHICAGO. PREVIOUSLY, MR. PENNEBAKER SERVED AS CHAIR OF FINE ARTS AT GORDON COLLEGE IN BARNESVILLE, GA, AND HAS MANY YEARS OF EXPERIENCE AS A SELF-EMPLOYED ARTIST, PRIVATE ART INSTRUCTOR, AND GALLERY OWNER. HE IS ALSO A PROFESSIONAL CARICATURE ARTIST AND JUDGES NUMEROUS ART COMPETITIONS THROUGHOUT THE REGION, AS WELL AS LEADING ART TOURS TO EUROPE. HIS WORK IS FOUND IN MANY PRIVATE AND CORPORATE ART COLLECTIONS. RECENT EXHIBITIONS OF MR. PENNEBAKER’S WORK INCLUDE CONFLUENCE, A JOINT SHOW WITH PHOTOGRAPHER GRETCHEN HAIEN AT THE MERIDIAN MUSEUM OF ART IN MERIDIAN, MISSISSIPPI.

DR. MELISSA THORSON

(2001) **Professor of Art History and Director of the Honors Program**

BA, Belhaven College

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DR. MELISSA THORSON, PROFESSOR OF ART HISTORY AND DIRECTOR OF THE HONORS PROGRAM, TEACHES ART HISTORY, AESTHETICS, ART THEORY, GERMAN, AND HONORS COLLOQUIUM. AFTER RECEIVING A BA IN STUDIO ART FROM BELHAVEN UNIVERSITY, SHE PURSUED GRADUATE STUDY AT EMORY UNIVERSITY IN ATLANTA, GA, WHERE SHE RECEIVED HER MA IN ART HISTORY AND HER PhD FROM EMORY’S INTERDISCIPLINARY INSTITUTE OF THE LIBERAL ARTS. FROM 1991 TO 2000, DR. THORSON LIVED IN GERMANY, WHERE SHE STUDIED ART HISTORY AT THE PHILIPPS-UNIVERSITÄT IN MARBURG AND WORKED AS AN ART AND ARCHITECTURAL TRANSLATOR AND EDITOR. HER PUBLISHED TRANSLATIONS INCLUDE **PICASSO: THE SCULPTURES** BY WERNER SPIES AND **THE PRINTS OF BARNETT NEWMAN** BY GABRIELE SCHOR AS WELL AS CONTRIBUTIONS TO MAJOR EXHIBITION CATALOGUES SUCH AS **CÉZANNE: FINISHED / UNFINISHED** AND **BILL TRAYLOR 1854-1949: DEEP BLUES**.
NATE THEISEN

(2002) Professor of Art
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NATE THEISEN, PROFESSOR OF ART, TEACHES SCULPTURE, TWO- AND THREE-DIMENSIONAL DESIGN, AND PAINTING. HE RECEIVED HIS BFA WITH AN EMPHASIS IN PAINTING FROM THE UNIVERSITY OF SOUTH DAKOTA AND AN MFA WITH A MAJOR IN PAINTING AND A MINOR IN SCULPTURE FROM WICHITA STATE UNIVERSITY. HE ALSO APPRENTICED IN GERMANY UNDER SCULPTOR ANATOL HERZFELD, A STUDENT OF JOSEPH BEUYS. PREVIOUSLY, MR. THEISEN TAUGHT AT BUTLER COUNTY COMMUNITY COLLEGE IN KANSAS AND AT WICHITA STATE UNIVERSITY. HIS WORK HAS BEEN SHOWN IN NUMEROUS SOLO, GROUP, AND JURIED EXHIBITIONS THROUGHOUT THE MIDWEST AND SOUTH. HIS RECENT AWARDS INCLUDE A VISUAL ARTS FELLOWSHIP GRANT FROM THE MISSISSIPPI ARTS COMMISSION; FIRST PLACE AT THE 28TH ANNUAL JURIED EXHIBIT IN TEXARKANA, TEXAS; SECOND PLACE AT THE 24TH SOUTHEAST REGIONAL JURIED FINE ARTS EXHIBITION IN FORT WALTON BEACH, FLORIDA; AND IN 2015, BEST OF SHOW AT THE MISSISSIPPI COLLEGIATE ART FACULTY JURIED EXHIBITION IN LAUREL, MISSISSIPPI.

GRETCHE HAIEN

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RESPONSIBILITIES OF THE ART STUDENT

The Christian artist is one who not only excels in their area of expertise in the arts, but does so seriously and ethically. The dedication required to become a successful artist means giving over our whole selves to our work. It is a calling, not a vocation. It is not a secondary thing, nor a thing to be settled upon because we do poorly in math or science. The committed Christian artist is one who exemplifies the life of Christ in their own, who understands the creation, incarnation, and resurrection in their minds and hearts, and who lives it out for the betterment of themselves and others.

It is the goal of this department to aid students in their spiritual journey through the arts to help them attain a high level of professionalism in their vocation and compassion in their approach to art-making and life. Included in this attitude is the giving of due respect and courtesy to all Belhaven personnel, including the security, maintenance, and housekeeping staff; indeed to all citizens of this world and the next.
DEGREES AND REQUIREMENTS

The visual arts department offers a Bachelor of Arts, a Bachelor of Fine Arts, and a minor in art. Visual arts majors (freshman and transfer) enter as BA candidates and are admitted to BFA standing upon successful completion of foundation courses and with the permission of the faculty.

**Bachelor of Arts (BA):** 51 hours to include:
- 15 hours of foundation courses (ART 120-121, 125, and 130-131)
- 9 hours of art history (ART 360, 461, and either 361 or 460)
- 3 hours of aesthetics (PHI 275)
- 3 hours of senior seminar (ART 401)
BA students are required to participate in a senior exhibition, portfolio review, or complete an equivalent senior project as approved by the faculty.

**Bachelor of Fine Arts (BFA):** 78 hours to include:
- 15 hours of foundation courses (ART 120-121, 125, and 130-131)
- 12 hours of art history (ART 360-361 and 460-461)
- 6 hours of aesthetics and art theory (PHI 275 and ART 362 or 462)
- 3 hours of senior seminar (ART 401)
BFA students may designate an emphasis in Drawing, Painting, Photography or Sculpture pending completion of at least 12 hours in that area.
Up to 6 hours of courses in graphic design (GDS) may count toward the visual art major in the BFA program.
BFA students are required to mount a senior exhibition (solo or group).

**Minor in Art:** 21 hours to incl. ART 120, 130, and 3 hours from ART 360, 361, 460, or 461

**Honors Program:** The Visual Arts Department offers the opportunity to enroll in the following courses for honors credit: ART 360, 361, 460, 461, and 462, and PHI 275. Other ART courses may also be considered for honors status subject to faculty approval. For Honors Program policies, see “Honors Program” in the University Catalogue.
EXHIBITIONS

All art majors are required to attend every opening reception for every exhibition in the Bitsy Irby Gallery. All art minors are strongly encouraged to attend. Feel free to invite your non-art major friends! Gallery exhibitions offer invaluable insight into the art community, not to mention exposure to new experiences in art and the possibility of seeing very important and life changing work. With this in mind, you are also strongly encouraged to attend off-campus gallery openings (including Gallery Walks) and exhibitions. Students are also required to assist with the hanging of exhibitions and serving during the opening reception.

STUDENT INVITATIONAL EXHIBITION

The annual student invitational exhibition highlights a wide range of styles and media including drawing, painting, photography, sculpture, and mixed media. The exhibition is juried by the faculty who select the strongest pieces produced during the current academic year. The show is open to all art majors and the installation and reception are strongly supported by the efforts of the student body.

This exhibition consists primarily of work created during the Practicum period (see “Practicum” above) rather than work generated as a response to a class project or graded as such. The exhibition represents the students’ own artistic voices as they develop their own aesthetic sense and calling in the arts.
SENIOR EXHIBITION

The Senior Exhibition is the culminating experience for students in the Visual Arts Department; BFA students are required to mount an exhibition, and BA students are strongly encouraged to participate as well. The process begins in and extends through the Senior Seminar course (see “Senior Seminar” above). Students plan, organize, mount and de-install their own work. In addition, students are responsible for advertising and promoting the show by producing postcards, informing local media outlets, contacting the appropriate groups and individuals to inform them of their upcoming exhibition, providing catering and entertainment for the opening reception, and maintaining the exhibition while it is in the gallery. This experience offers students a chance to develop crucial skills needed to thrive as professionals in the art world.

PROFESSIONAL EXHIBITIONS

In the Gallery of the Bitsy Irby Visual Arts and Dance Center, each semester brings new opportunities for students to view and benefit from professional exhibitions by faculty, locally or nationally recognized artists or invitational exhibitions that bring in artists from Mississippi and beyond.
STUDIO ETIQUETTE

All students are expected to adhere to the behavioral and ethical guidelines outlined in the Belhaven University Student Handbook (The Kilt).

Individual Studios: If you have a personal studio space, remember that it is part of a larger professional and communal environment. Basic consideration for others and a serious commitment to your working space will help facilitate your and your fellow students’ art-making process.

Studio Classrooms: Do not make your instructor clean up your messes; they are not your parents, and even if they were, they would want you to clean up your own messes. All tools should be returned to their proper places. Tables, easels, stands, etc. should be cleaned off after each use, and messes on floors, walls, sinks, etc. should be cleaned up. This is a stewardship opportunity for us all!

- No smoking is allowed under any circumstances: Belhaven University is a smoke-free campus.
- No loud music, television, or video in the studio area.
- No non-art or non-dance majors are allowed in the building after 11pm. Any person not actively enrolled in the art program needs to leave the premises before 11pm.
- Art-making is the only activity allowed in the building after hours.
- If these rules are not followed, severe limitations may be enforced for the safety and security of all persons and property located in the building.
- Even during normal opening hours, please use discretion when allowing anyone in the building.
PURCHASING SUPPLIES

Students are expected to purchase all supplies required for the courses in which they are currently enrolled. Most of these materials are essential art-making materials that will also be useful later in your career. Unless otherwise mentioned by the instructor of the course, the highest grade of materials is to be used. In most cases, the better the materials, the better the final result.

FIELD TRIPS

The Visual Arts Department organizes course-based and department-wide excursions to studios, museums, and galleries, both locally and regionally and at a national or international level. In recent years, destinations have included museums and galleries such as the Mississippi Museum of Art, Fischer Galleries, Pearl River Glass Studio, and the Lauren Rogers Museum of Art; students have also had opportunity to participate in trips to New York City as well as to Florence, Rome, and Venice, with visits to major museums and contemporary galleries. See Bob Pennebaker for details on trips to Italy or New York.

WARREN A. HOOD LIBRARY

The Warren A. Hood Library provides information resources and services to the Belhaven University community. The Hood Library houses the library's physical collections, the University Archives, study spaces, classrooms, the Think Center, and Barber Auditorium. The staff is well trained to assist all faculty and students with a wide range of research activities. The faculty strongly suggests that you become familiar with the library and its resources. Specific care is given by the faculty to ensure that the library maintains up to date book collections and subscriptions to relevant periodicals. It should be your “third home” after your studio.

AWARDS

The following annual departmental awards are given at the discretion of the faculty:

The Art Spirit Award: awarded annually to the art major who has, through interest, cooperation, and leadership, made the greatest contribution to the Department of Visual Arts during the current session.

Freshman Art Major Award: awarded each year to a freshman art major whose skills and work ethic have resulted in creative accomplishment and exhibit potential for significant artistic growth.
OTHER OPPORTUNITIES

The faculty of the Visual Arts Department are always searching for opportunities available for students and often encourage, prepare, and enable students to enter juried exhibitions, approach galleries with their portfolio, apply for internships, etc. Each student is a valuable person in the eyes of the faculty and we are always striving to make your experience as an artist productive and successful.

RÉSUMÉ AND CURRICULUM VITAE

RÉSUMÉ

A résumé is a 1-4 page document used in professional art situations such as contacting a commercial gallery or inclusion in a grant proposal. It is an abbreviated overview of the biographical and professional information found in the curriculum vitae (outlined below). Like the curriculum vitae, your résumé should be free from errors and padding, easy to read, and designed for print, not electronic dissemination. Tell the truth and be able to provide proof for your assertions.

CURRICULUM VITAE

The curriculum vitae (CV) is a comprehensive document often used for academic purposes such as employment in a teaching position. It can also serve as a master document from which résumés, biographical sketches, and other important documents can be derived. The CV should include as much detail as possible, but should not include false information or any form of “padding.” All the information provided in the curriculum vitae should be supported by documentation. It is a good idea to develop the habit of keeping all newspaper announcements, exhibition postcards, awards, etc. in an easily accessible place. The CV should include:

1. Name and contact information
2. Education (both degree and non-degree)
3. Teaching and/or other professional experience
4. Awards
5. Exhibition Record
6. Publications (books or articles authored)
7. Bibliography (Newspaper articles, reviews of work, etc.)
8. Other professional experience (seminars, special training, apprenticeships, groups, etc)
9. Collections that have your work
10. References (contacts within the professional art world if possible)
DOCUMENTING WORK

Students are encouraged to maintain a digital or Slide portfolio of their work. These portfolios are a necessary component in seeking out art related jobs, applying for graduate school, approaching a gallery, entering juried exhibitions, etc. The photography Shooting Studio houses a Documenting area, and students should feel free to utilize them. Facility Permission and proper instruction are required, so ask first.

MATTING AND FRAMING

Matting and framing of 2 dimensional works is a mandatory skill for all artists. The VADC maintains a Matting and Framing Room for student use. You will be required to matt and frame your work for all pertinent exhibitions and proper training will be administered.
Creativity is a common gift of God to mankind, the pinnacle of His Creation. When the Divine creator spoke man into being, He endowed him with special gifts not given to any other creature such as a conscience, the ability to reason, and most important for us: the ability to create. To be creative suggests a form of reasoning that is not reasonable, or a method for bringing a preconscious thought to the light of consciousness. To create is to take that preconscious thought and, through a physical process, give it substance (or form). This is called the creative process. In writing this might entail the process of formulating an idea, then picking up a pen and squeezing the unformed idea through the form of verbal language. Verbal language is its substance. In the case of the visual arts, one might start with a preconscious notion (a deliberate conscious idea can also work as a beginning), then pass this thought through a selected medium (paint, clay, mashed potatoes, etc.). This is like the writer’s choice to use poetry or novel.

The medium is then organized by a design process. This is a rough equivalent of the poets choice to use rhyme or not, or the musician’s choice of tempo, rhythm, etc. Once these choices are made (or elements constructed) the whole is referred to as a composition, in literature, music, and the visual arts.

No completely sufficient definition for what art is has ever been formulated. However most everyone knows what is generally meant when the term is used. We can speculate thusly: art is a solely human phenomenon, it is something that usually has little to no utilitarian function, it deals with beauty, usually made by artists, involves the creative process, and serves to enrich the society in which it is made (and often other cultures throughout history).

Several things are included in every work of art that can be recognized. These universals are: **Subject Matter, Content, Style, Medium, and Design.**
Throughout the centuries there have been a number of explanations for how the creative process is sparked. Two of the most popular notions include Plato’s conception of Divine inspiration whereby the gods are the beginning source (muses) of inspiration; the human is merely a receptacle for a disembodied message. According to this thought the artist is just a vehicle through which the message flows, and the less he is involved the better.

A second thesis involves the emotional release of the artist. This concept begins with an unconscious welling up of emotion within the artist; creativity is sparked when something external triggers the emotions to release.

As Christians we understand that True Creation in the ultimate sense exists solely as an attribute of God. As humans, our creativity is limited by our inability to create something from nothing, our limited time to create, and our limited imagination and ability.

The word ‘inspire’ means to ‘breathe into’. It can be compared to a general revelation in that it is a gift given to all mankind, just as rain is given to the whole earth. The voice that speaks to us is the voice of the Holy Spirit. Just as he hovered over the waters during the creation of the earth, so he hovers over the forms we create. We receive the divine breath of inspiration: we are the medium through which God works His perfect will.

Armed with this knowledge we can then understand the artistic meaning of the incarnation. Christ chose to embody himself in physical material, (which was called good) thereby signifying the importance of matter and its capacity for containing spirit. It also gives us an understanding of the value of mankind in the eyes of God. We similarly invest a ‘spirit’ (content) into matter (our chosen medium).

Finally there is the message of the resurrection, our hope for salvation. This gives us the freedom to create in the thankfulness of grace. Through sanctification we know we are works in progress, not solitary art geniuses, but fallible, learning entities.
THOUGHTS ON THE CREATIVE PROCESS

THE SEQUENCE

1. **Creative thought occurs most frequently in states of meditative calm and also times of transition.** The basic premise regarding the creative process is that there is an outward flow of ideas from a nonmaterial source into the material universe. Since creativity is a function of the spirit, we can expect it to occur most naturally at those times when (if it is possible) we are more attune to our true nature. Occasions when we are relaxed after an intense struggle with a problem are often cited as the most frequent times for creativity to occur. Creativity is cited as the ability to create something new, or to provide a unique solution to a problem. In the creative process answers appear more or less fully formed after we wrestle with an issue, and are not a result of linear problem solving. Perhaps the subconscious mind acts a filter for such transference of concepts (this can be seen in the fact that we sense an idea first before we have rational thoughts about it). Our minds and bodies wrestle together, which sparks the spirit into action. But it cannot speak to us until we are in a state ready to listen (this is a smaller version of the way God often seems to communicate with us). These revelations seem to occur, as mentioned, most frequently between modes of thought, rather than within a particular one. They do occur when we are relaxed and ready to receive them, but also in those unpredictable occasions when we do not (the “A-HA” experience). On these occasions the thought slips in the cracks of our defenses, not when our meditative minds are focused, nor when our rational minds are calculating. This is because our minds are not focused on anything else, even the act of reflection that usually brings the answer. It is then that the spirit sneaks in uninhibited, seemingly against the will of our bodies.
2. **Once the thought is transferred, our will determines its form.** Once a solution is reached, the spirit sends it into our minds; our intuitive senses are the first to see it coming. (The artist learns to hone this skill.) The mind then interprets what our intuition has received and proceeds to decipher and solidify it into a rational expression. The form of the idea is altered by various factors including the temperament and memory of the artist. However, the determining factor for whether or not the information received will be used is whether or not it can possibly conform to material nature. The probability of the idea’s conformity to the rules of the tangible universe determines whether the thought is of any use. The temperament of the artist selects and disregards ideas based on a felt kinship to his/her self. If the idea seems too foreign it is frequently disregarded, but more often the idea is altered to make it more familiar. Our memories serve as the material that our temperament uses to rework the idea once we have chosen to use it. We remember past occurrences of similar concepts working successfully in our lives and we try to conform this new occurrence into the shape of the old.

3. **Form and thought mingle and react naturally. The mind is the setting and moderator.** We have received an idea, decided to use it, and given it a rough form. We now give it over to the rules of matter and perception which proceed to alter the form more specifically. (“Gravity allows such and such”, “the chemical properties of the materials allow this and that”, and “good design would dictate the following…” The laws of nature (matter) and rules of perception (design) determine how the idea can be used. (See Diagram 1) The specificity of the result of this stage in the process is determined by the kind of product that is to be made, the capacity of the artist to maintain abstract thought, and the role sensuous response is to play in the outcome. As for the product to be made, if a work is meant to be abstract, then the idea cannot get too specific. Music might need to get more specific than abstract visual art because the musician needs to rely on his memory of sounds and rhythms; something more abstract. The visual artist doesn’t need to be so specific at this point because he knows it will be there as a tangible form soon and he might not be able to gauge the complete effect or even how the materials might interact. Next, if an artist is able to sustain abstract ideas to a high degree of complexity, then maybe he will use this skill. This can be learned however, so habits of mind can train us to do less with our hands and more with our “inner eye”. Lastly, if a work is meant to be primarily a record of the artist’s direct response to materials or concepts, then it is important not to get too specific in order to allow the artist to respond with his senses. If the work is meant to convey specific meaning in a specified way, however, then the idea must become very refined at this stage. As we can see, the setting for this event is the mind, yet the mind is also the primary facilitator, drawing on experience and referencing past experiences through memory.
4. **Physical form tempers and adjusts the thought as it is made manifest.**

Again, the amount and duration of such experiences is determined by the role of sensuous response in the outcome. A piece that is fully worked out in the first two steps would skip this step. The opposite extreme would be that steps 1 – 3 might have been skipped. In such a situation this step sparks them off in sequence, setting off step 1 and running through this step again (perhaps many times over). Most commonly, however, our senses and memory guide us in the manifestation of an idea that we have already roughly formed through the previous 3 stages. The actual forming of the piece, caused by rearranging physical phenomenon (such as in music) or matter (as in visual art), is tempered by the inherent properties and limitations of the phenomenon or matter employed. It is almost as if we are clothing an abstract thought in the dressing of physical nature. The dressing accentuates and reveals various aspects. As the artist sees these aspects being revealed he may choose to alter the idea to more adequately articulate the idea, or he might leave it be. In some circumstances the artist gives way to the dressing and abandons the idea altogether. In such circumstances a new idea is formed with the clothing as the guide. The original idea that has been abandoned might be seen as merely a catalyst for the final result, but not ascertained by studying that result.
5. **Originality is a product of our individually given nature, not the result of our effort.** First of all it should be mentioned that in materialistic thought, we strive for our own existence and success in this life. In the creative process too, we construct ourselves in the same existential manner: we strive and perfect our style. If we have a spiritual view, this is exposed as vain striving. We are created once as eternal individuals. Although, admittedly, we are the physical expression of our ancestry in our bodies, we are more than meat. There is an indelible marking of individuality on our very soul, this makes us who we are and dismisses the deceit of a produced originality. However, man’s imagination lacks the dexterity to conceive of the changes that will be made to our indelible individuality once all things are “made new”.

![Diagram 1](image-url)
6. **The interpretation of the work is a near reversal of its production.** When we encounter a new work of art we go through a process of familiarity, beginning with a mere physical response to the materials and physical structure of a work. We next move on to an interpretive mode, decoding symbols and empathizing with the materials and structure. Then we move into a discovery of endowed content. Sometimes a reflective period or an emotional basking in the meaning or mystery of a piece follows this stage. (See Diagram 1)

7. **The success of a piece is determined by many factors.** Some of these factors seem to be out of our control, such as the sensibility of our audience, the timing of its production, our own ignorance and limited technical capacity at that moment in time. A strong adherence to the rules of design is often a determining factor in the reception of a piece. (See Diagram 2) The rules of design are absolutes in the articulation of a work of art. Artists may stretch or even break some of these rules, but they still stand as reassuring universals that are understood consciously by the artist and instinctively by the viewer.
TWO COMPONENTS OF ART

Form =
Unity
Variety
Elements of Art + Principles of Design

All Held in Dynamic Balance/Tension

COMMUNICATION (EXPRESSION, THE SPIRITUAL, CONTENT, MESSAGE, MEANING)

FORM (LANGUAGE, TANGIBILITY, STRUCTURE)

(APPROPRIATE) FORM + (HONEST) COMMUNICATION = (PERSONAL) STYLE
**Critical Assessment**

**Critiques:** The Critique is the time-honored method for evaluating a work of art. It is the process used in most academic situations and sets the stage (when used properly) for a deeper involvement and respect for works of art.

**Criticism** is simply your response to a work of art. It is a verbalizing of the internal states, emotions, or concepts that are evoked when you view a piece. Outlined below are some helpful questions to ask yourself when you are looking at a work of art. This list should be seen as incomplete, but it should get you started.

- What is it made from? (The materials, ex. Clay, charcoal, paper, pencil)
- How is it put together? (Drawn, sculpted, glued, taped)
- What is the artist’s intent? (What is s/he trying to say?)
- How does this piece use the elements of art? (Line, shape, value, texture, color, etc.)
- How does this piece use the principles of design? (Balance, rhythm, scale, proportion, hierarchy, etc.)
- What is the first thing that comes to my mind when I look at this piece?
- What does this piece remind me of?
- How do I feel about this piece?
- Could there be any improvements made to this piece? (What would they be?)
- How well is it put together? (Craft) What does that say about the meaning of the piece?
- How much time/effort was put into this piece? (How does that affect content?)
**TERMINOLOGY**

**Elements of Design** The irreducible elements found in every work of art.

**Point:** A unit or individual detail that anticipates movement.

**Line:** The path made by a moving point. It is usually made visible by the fact that it contrasts in value with the surface on which it is drawn.

**Implied Line:** A line that is suggested through closure.

**Psychic Line:** A line that is constructed in the mind of the viewer, rather than existing visually. A line-of-sight is one example.

**Contour Line:** Lines that follow the edges of forms. i.e. outlines

**Gesture Lines:** Lines that reveal the movement, structure, and dynamics suggested in a pose or object.

**Hatching:** Parallel lines used in shading

**Cross-Hatching:** Parallel lines that converge in a perpendicular axis with other parallel lines, used in shading.

**Shape:** A two-dimensional, flat object bounded by an actual or implied line

**Rectilinear Shape:** Forms that suggest geometry, usually composed of right angles and straight lines.

**Curvilinear Shape:** Forms that suggest nature, usually composed of flowing curves, soft angles, etc.

**Biomorphic Shape:** Shapes that reference living organisms.

**Amorphous Shape:** Shapes that are not clearly defined, but are suggested in a more subtle way.

**Positive Shape:** Or Figure, refers to the dominant, or important form, usually to be seen as foreground.

**Negative Shape:** Or ground, refers to the background, or space left after, behind, or around the figure.

**Mass:** Three Dimensional form, often implying bulk, density, and weight

**Value:** The degree of lightness or darkness of color; its tone relative to a gray scale: one (black= the absence of light) through ten (white= light itself)

**Value Contrast:** The relationship between lights and darks.

**Value Pattern:** The total use of values in a work of art.

**Chiaroscuro:** From the Italian for ‘light’ chiaro, and ‘dark’ oscur. Use of light and darks in a composition. More specifically references the dramatic light/dark shifts used in the Baroque period.

**Tenebrism:** From the Italian for ‘obscure’. Composition that is predominately dark in value, punctuated by small areas of light. Specifically references the work of Caravaggio.

**Texture:** The visual or actual surface quality of something.

**Space:** In 2D art, illusions of intervals of depth throughout the picture plane. Can use Vertical Location, overlapping, size change, or a system such as linear perspective.

**Linear Perspective:** A system of depicting the illusion of space in a 2 dimensional format. Utilizes a vanishing point and converging parallel lines, as well as size change, overlapping, vertical location etc.
**One Point Perspective:** The use of one vanishing point in linear perspective. All forms appear as parallel to the picture plane.

**Two Point Perspective:** The use of two vanishing points in linear perspective. Only horizontal edges of forms are depicted as parallel to the picture plane.

**Three Point Perspective:** A specialized use of linear perspective that seeks to depicts tall forms. Utilizing three vanishing points, no edges of forms are parallel to the picture plane.

**Vanishing Point:** The point at which all parallel lines of depth converge in linear perspective. Always placed on the horizon line.

**Foreshortening:** A method of depicting a projected form that cuts out or shortens the length of the middle of the form.

**Isometric Projection:** Method of depicting the illusion of depth whereby all edge-lines remain parallel, rather than converge at a vanishing point.

**Atmospheric Perspective:** The use of color and value to depict deep space. Value contrasts diminish, and colors become bluer and detail is lost due to particles in the atmosphere between the viewer and the object.

**Vertical Location:** Method of depicting space that relies on the fact of nature where forms that are higher up are usually farther away.

**Color:** A phenomenon of light or visual perception that enables one to differentiate otherwise identical objects. The three properties of color are *hue* (Name of the color, ex. Red), *value* (relative lightness or darkness), and *saturation* (or color purity).

**Principles of Organization** The use and arrangement of the Elements of Design.

**Balance:** A sensing of equilibrium in a work of art.

**Visual Weight:** 1. The amount of attraction given to an area or element within a work of art. 2. The visual impression that something has weight.

**Vertical Axis:** An imagined line of reference whereby balance is determined between the left and right side of a composition.

**Equilibrium:** Sensing of equal balance.

**Bilateral Symmetry:** A precise equilibrium attained by identical, or nearly identical forms on either side of a vertical axis.

**Asymmetry:** Refers to compositions that have more visual weight on one side of a vertical axis.

**Asymmetrical Balance:** Balance achieved through the use if dissimilar, but equally weighted, elements placed on either side of a vertical axis.

**Radial Balance:** A composition in which forms are balanced around and radiate from a central point. Usually employed in a circular or domed space.

**Closure:** The tendency of the viewer to complete a suggested shape or form.

**Continuity:** A unifying alignment of elements to create visual movement in a composition.

**Contrast:** Extreme differences; a juxtaposition of dissimilar elements (such as color, tone, or emotion) in a work of art.

**Economy:** The efficient and concise use of the elements of art.

**Elaboration:** Interesting fullness of detail, complexity, intricacy.
**Emphasis:** Giving unique visual weight to one or more areas in a composition.

**Focal Point:** A compositional device that emphasizes a particular spot or zone. In photography, the area of clearest focus.

**Gestalt:** A sensing in a work of art that the whole is greater (or different) than the sum of its parts; instantaneous recognition of significance; a sensing that the art work has meaning beyond its appearance.

**Harmony:** The result of causing each emphatic feature of an artwork to show visual connections with other features which causes them to be seen as an integrated members of the whole.

**Hierarchy:** A ranking of visual themes in their order of importance to a work's depictive and dynamic meanings.

**Movement:** The quality of representing or suggesting motion.

**Kinetic Empathy:** The human tendency to anticipate or emotively recreate movement implied in a work of art.

**Proportion:** Refers to size relationships between parts of a whole, or two or more items perceived as a unit.

**Proximity:** Objects placed near each other form a visual bond.

**Repetition:** The use of the same visual element a number of times in the same composition. It can be used to emphasize one visual idea, give a sense of harmony, or give a sense of movement in a composition.

**Rhythm:** A continuance, a flow, or feeling of movement achieved by repetition of regulated visual units; the use of measured accents.

**Scale:** 1. Actual size. 2. The reference to actual size. 3. Reference to human scale. 4. To alter the size of something.

**Hieratic Scaling:** Method of determining the size of an object based upon that object's symbolic significance, rather than based upon observed fact.

**Similarity:** The sense that things with common qualities belong together.

**Tension:** A sensing of parts in a composition threatening change.

**Unity:** A sensing that all the parts in a composition are working together and are necessary. *Cohesiveness, overall oneness.*

**Variety:** The quality of having differing parts creating visual interest. Involves *Contrast* and *Elaboration.*
Other Important Visual Art Terminology

Abstract: Forms are usually derived from actual forms but are simplified or distorted and may not, in the end, resemble the original.

Aesthetic: Pertaining to the beautiful, as opposed to the useful, scientific, or emotional. An aesthetic response is an appreciation of such beauty.

Composition: The applied organization of art elements in a work of art.

Content: The essential meaning, significance, or aesthetic value of an art form.

Craftsmanship: Aptitude, skill, or manual dexterity in the use of tools and materials.

Critique: Method of evaluating the strengths and weaknesses of a work of art or design.

Design: The theory and approach to the organization of visual elements.

Form: 1. The physical appearance of a work of art- materials, style, composition. 2. Any identifiable shape or mass.

Nonobjective: Forms are imagined, and not based on anything found in nature.

Picture Plane: The actual flat surface on which the artist executes a pictorial image. In some cases the picture plane acts merely as a transparent plane of reference to establish the illusion of forms existing in a three-dimensional space.

Representational: The use of forms as subject matter that remind the viewer of actual forms.

Style: 1. A characteristic, or number of characteristics, that we can identify as constant, recurring, or coherent. 2. The specific artistic character and dominant form trends noted in art movements or during specific periods of history.

Subject Matter: The persons or things represented in a work of art. In abstract or nonobjective art subject matter refers to the basic character of all the visual signs employed by the artist.

Technique: The manner and skill with which artists employ their tools and materials.

Visual Weight: A degree of eye appeal based on an element’s contrast with other parts or elements in the work or on its particular orientations, tilt, or direction on the picture plane.

Color Terminology

Absorption: The retention or subtraction of light by a material. The proportion depends on the molecular structure of the material.

Additive Mixture: Color fusion obtained by combining light.

After-Image: The illusion of color and shape produced in the visual apparatus after staring at a strong color for some time. A positive after-image is the same color as the original, a negative after-image is its compliment.

Analogous Hues: Those lying next to each other on the color wheel.

Broken Color: Colors not physically blended to each other, but rather placed in proximity to one another.

Color: The character of a surface that is the result of the response of vision to the wavelength of light reflected from that surface.

Color Constancy: The Psychological tendency to see colors as we think they are rather than as we actually perceive them.

Color Harmony: The selective use of colors in a design.

Color Wheel: A circular model showing color relationships, originating from Sir Isaac Newton’s bending of the spectral hues into a circle.

Complimentary Hues: Colors that lie opposite each other on the color wheel; when placed side by side they intensify each other, when mixed they neutralize each other.
Cones: Special cells in the retina at the back of the eye which enable us to distinguish hues in daylight.

Cool Colors: The green and blue range of the color wheel, including blue-violet.

Expressionistic Color: Colors chosen for their emotional impact.

Hue: The name of a color such as “red” or “blue”.

Intensity: The relative purity of a color.

Local Color: The color sensation perceived directly from an actual object.

Monochromatic: A color combination based on variations in value and intensity of a single hue.

Neutral: Colorless. Of the white-gray-black scale of values, exhibiting no color response.

Open Palette: The use of a wide range of colors in a work of art.

Pigments: Chemical agents that impart color to most paints and inks, usually comes in a powdered form.

Primary Colors: Hues from which all others can theoretically be mixed. The primary colors in pigment form are red, yellow, and blue.

Retina: the inner surface of the back of the eye, where rods and cones respond to qualities of light.

Rods: Light-sensitive cells in the eye that operate in dim light to distinguish values.

Secondary Colors: Hues made by mixing primaries. The secondary colors in pigment form are violet, green, and orange.

Simultaneous Contrast: The tendency of complimentary colors to intensify each other when placed side by side.

Spectral Hues: Those colors seen in the spectrum created when light passes through a prism, or seen in a rainbow.

Tertiary Colors: Colors created by mixing a primary and an adjacent secondary.

Triadic Hues: Colors equally spaced from each other on a color wheel.

Value: The degree of lightness or darkness of a color.

Warm Colors: the red and yellow range of colors on a color wheel.

Three Dimensions

Addition: A sculptural term meaning to build up, to assemble or attach.

Casting: A sculptural technique in which liquid materials are shaped by pouring into a mold.

Modeling: A sculptural term meaning to shape a pliable material.

Sculpture: The art of shaping expressive three-dimensional forms.

Subtraction: A sculptural term meaning to carve or cut away materials.

Void: The passage of space through an object; an enclosed negative shape.

Contemporary Art -Speak

Postmodernism: A cultural movement that includes philosophy, art and literature. In art it refers to work that reacts against or supersedes Modernism. Usually is conscious of historical styles and is pluralistic.

Modernism: A cultural movement that occurred before and around WWI as a reaction to the traditional view of art that preceded it. Strong belief that art is progressive, rejecting historical styles.

Deconstruction: A term coined by Jacques Derrida in the 1960s. A method of critical analysis that seeks to show how meaning is constructed in a text, and often with the goal of exposing such meaning a self-contradictory.

Pluralism: In art, the view all artistic styles are valid forms of expression.
**Relativism:** Belief that there are no absolutes. All truth may be valid in its own context, but there is no Absolute meaning, being, or reality.

**Eclecticism:** View that multiple forms, rather than a single source, dictate thought and art. Related to relativism in that it holds that there is no absolute source, but eclecticism adds the notion of multiple sources for truths.

**Kitsch:** Art that is considered to be inferior. Art that is done to satisfy popular tastes as opposed to work that is avant-garde (serious, or high art). Usually marked by sentimentality, overly repeated formulae, bad taste, melodrama, or superficiality.

**Minimalism:** A post-minimalist concept that stresses that largest possible view, or extravagantly drawn out process in art. Often work that focuses on process and elaboration.

**Metanarrative:** Any all-encompassing story or view of reality. The idea that there are metanarratives is rejected by postmodern thought.

**Post-structuralism:** Reaction against the idea that meaning is derived from some foundational structure.

**Self-reflexive:** Form or idea that refers to itself. For example, art that is about the processes involved in its production. (Art for art’s sake)

**Semiotics:** Study of signs and their meanings. View that all forms contain codes that must be deciphered within the context of a given society. Semiotics is the process of decoding meaning hidden within forms.
ARTS ABLAZE

Arts Ablaze, now available in PDF format on the Belhaven website, contains the arts schedule for the school year, a welcome letter from the Dean of Arts, and profiles of each of our Arts faculty. Its main function, however, is to list all the performances, exhibitions, concerts, and recitals happening during the year.

THE BROGUE – THE CREATIVE ARTS JOURNAL OF BELHAVEN UNIVERSITY

The Brogue is a literary magazine devoted to creative and critical writing. It is published once a year under the sponsorship of the Creative Writing Department. This publication also contains reproductions of student artwork and provides an opportunity for visual arts majors to publish their work in print form.

SUGGESTED READING

<table>
<thead>
<tr>
<th>Art and Christianity</th>
<th>Art in General</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and the Bible, Francis Schaeffer</td>
<td>The Creative Process, Bruster Geslein</td>
</tr>
<tr>
<td>Art Needs No Justification, H.R. Rookmaaker</td>
<td>Art and Fear, David Bayles and Ted Orlando</td>
</tr>
<tr>
<td>God in the Gallery, Daniel A. Siedell</td>
<td>No More Secondhand Art, Peter London</td>
</tr>
<tr>
<td>Walking On Water, Madeline L’Engle</td>
<td>Courage to Create, Rollo May</td>
</tr>
<tr>
<td>It Was Good, Making art to the Glory of God</td>
<td>Search for the Real, Hans Hofmann</td>
</tr>
<tr>
<td></td>
<td>The Shape of Content, Ben Shahn</td>
</tr>
<tr>
<td></td>
<td>The Critique Handbook, Buster and Crawford</td>
</tr>
<tr>
<td></td>
<td>Art as Experience, John Dewey</td>
</tr>
</tbody>
</table>
WEBSITES OF INTEREST

CHRISTIANITY AND THE ARTS

MCKENZIE STUDY CENTER  HTTP://MCKENZIESTUDYCENTER.ORG
MAKOTO FUJIMURA  HTTPS://WWW.MAKOTOFUJIMURA.COM
CIVA (CHRISTIANS IN THE VISUAL ARTS)  HTTP://CIVA.ORG
COUNCIL FOR CHRISTIAN COLLEGES AND UNIVERSITIES  HTTP://WWW.CCCU.ORG
MUSEI VATICANI  HTTP://WWW.MUSEIVATICANI.VA/CONTENT/MUSEIVATICANI/IT.HTML

CONTEMPORARY ART

INSTITUTE OF CONTEMPORARY ART (PHILADELPHIA)  HTTPS://WWW.ICAPHILA.ORG
INSTITUTE OF CONTEMPORARY ART (BOSTON)  HTTPS://WWW.ICABOSTON.ORG
JOURNAL OF CONTEMPORARY ART  HTTPS://WWW.JCA-ONLINE.COM
MUSEUM OF CONTEMPORARY ART (SYDNEY)  HTTPS://WWW.MCA.COM.AU
NEW MUSEUM OF CONTEMPORARY ART  HTTPS://WWW.NEWMUSEUM.ORG
GRAYSTONE  HTTPS://WWW.GRAYSTONE.ORG

ART HISTORY

ART HISTORY RESOURCES ON THE WEB  HTTPS://WITCOMBE.SBC.EDU/ARTHLINKS.HTML
UNIVERSITY OF MINNESOTA: ART HISTORY  HTTPS://ARTHIST.CLA.UMN.EDU
ART HISTORY NETWORK  HTTP://WWW.ARTHISTORY.NET

ART JOBS

COLLEGE ART ASSOCIATION (CAA)  HTTPS://WWW.COLLEGEART.ORG/

OTHER

SCULPTOR.ORG  HTTPS://SCULPTOR.ORG
HENRY HENSCHE FOUNDATION  HTTP://HENRYHENSCHEFoundation.ORG/
OIL PAINTING TECHNIQUES.COM  HTTP://WWW.OIL-PAINTING-TECHNIQUES.COM/
THE GETTY  HTTPS://WWW.GETTY.EDU
## SOURCES FOR MATERIALS

### LOCAL

<table>
<thead>
<tr>
<th>ART SPECIFIC</th>
<th>GENERAL SUPPLIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ART SUPPLY HEADQUARTERS</strong>&lt;br&gt;707 MONROE ST, JACKSON, 948-4141&lt;br&gt;419 NORTHPARK DR RIDGELAND, 956-5512</td>
<td><strong>BIG LOTS</strong>&lt;br&gt;5710 E HWY 80 (PEARL), 664-6787</td>
</tr>
<tr>
<td><strong>NIBLETTS FRAME OUTLET</strong>&lt;br&gt;5711 HWY 80 W 922-6305&lt;br&gt;6325 I55 N, 952-0740</td>
<td><strong>WALMART</strong>&lt;br&gt;5520 E HWY 80 (PEARL) 939-0281&lt;br&gt;815 S WHEATLEY 956-2717&lt;br&gt;2711 GREENWAY DR 922-3406&lt;br&gt;200 MARKETPLACE DR. (RICHLAND) 939-0538&lt;br&gt;5341 LAKELAND DR. (FLOWOOD) 992-8898&lt;br&gt;950 HWY 80 E. (CLINTON) 924-9096</td>
</tr>
<tr>
<td><strong>DEVILLE CAMERA AND VIDEO</strong>&lt;br&gt;DEVILLE PLAZA, 956-9283</td>
<td><strong>SHERWIN WILLIAMS</strong>&lt;br&gt;53171-55 N 362-6966&lt;br&gt;2805 TERRY RD 373-9522</td>
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<td><strong>MAGNOLIA POTTERY SUPPLY</strong>&lt;br&gt;3995 HWY. 80 VICKSBURG, MS, 634-0498</td>
<td><strong>HOME DEPOT</strong>&lt;br&gt;6325 I55 N, 952-0740&lt;br&gt;5000 HAMPSTEAD BLVD, CLINTON, 924-1332&lt;br&gt;211 COLONY WAY, MADISON, 856-4660</td>
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<td><strong>MICHAEKS</strong>&lt;br&gt;6388 RIDGEWOOD CT 956-7815&lt;br&gt;712 MACKENZIE LN, FLOWOOD 992-9441</td>
<td><strong>LOWES</strong>&lt;br&gt;2250 GREENWAY DRIVE 923-4448&lt;br&gt;910 E COUNTY LINE RIDGELAND, 952-1700&lt;br&gt;120 RIDGE WAYFLOWOOD, 992-847&lt;br&gt;128 GRANDVIEW BOULEVARDMADISON, 605-3660</td>
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<td><strong>HOBBYTOWN USA</strong>&lt;br&gt;901 LAKELAND PLACE, STE B, FLOWOOD, (601) 919-8697</td>
<td><strong>SUTHERLANDS</strong>&lt;br&gt;717 HWY 80 EAST, PEARL, 939-9450</td>
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<td><strong>HOBBY LOBBY</strong>&lt;br&gt;200 RIDGE WAY FLOWOOD 992-0233</td>
<td><strong>HARBOR FREIGHT TOOLS</strong>&lt;br&gt;3100 HIGHWAY 80 E, PEARL, 664-0880</td>
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### ONLINE CATALOGS

- **MISTER ART**<br>WWW.MISTERART.COM
- **DICK BLICK**<br>WWW.DICKBLICK.COM
- **DOUGLES AND STURGESS**<br>WWW.ARTSTUFF.COM
- **JOANN CRAFTS**<br>WWW.JOANN.COM
- **POLYTECH DEVELOPMENT CORP.**<br>WWW.POLYTEK.COM
- **DANIEL SMITH**<br>WWW.DANIELSMITH.COM
- **CHEAP JOES**<br>WWW.CHEPJOE.COM
- **UTRECHT ART SUPPLIES**<br>WWW.UTRECHTART.COM
STUDENT SAFETY RULES AND GUIDELINES

GENERAL SAFETY

To avoid long-term health issues, it is important to follow the general safety procedures for any material you may be working in. Although many materials are much safer now than in times past serious health risks are involved in making art. It is also advisable to develop healthy studio habits. If you have not been trained in a tool or materials proper handling or use, wait to use it or ask a faculty member for help or instruction.

All flammable or otherwise hazardous materials should be stored in one of the hazardous material storage lockers located in the painting and sculpture studios.

If anything serious happens: call 911 immediately.

Some helpful ideas to maintain a safe environment include:

- No eating or drinking in your work area. Foods can absorb air borne particles and materials on your hands.
- Smoking should be avoided in the work area both for fire prevention and the possible absorption of particles. It is also against college policy.
- Always wash your hands after working using hand soap. Do not use paint thinners or other solvents on your skin.
- Wear the appropriate clothing for making art. It might be a good idea to have a separate set of clothes for working in art. These clothes might also be washed separately.
- Always clean up your workspace when you are finished.
- Clearly label all hazardous materials and place them in the hazardous materials storage lockers located in the painting, sculpture, and student studios.
SPRAYING

The use of materials in aerosol cans is restricted to outside the building or in the designated spray booth located in the painting studio. Never spray paints, finishes or solvents inside an enclosed space with the exception of the designated spray booth.

HAZARDOUS MATERIALS

- Buy only what you need to diminish risk.
- When transferring hazardous materials to other containers always use an appropriate container. Glass may break, and acids can eat metals...
- When transferring materials go slowly, transfer liquids with a funnel, powders can cause dust, take your time!
- Clearly label these materials.
- Make sure that all containers are tightly covered.
- When using or storing these types of materials place them on a shelf in one of the hazardous materials storage lockers. Make sure that the locker is completely shut and that your materials are seated firmly and flatly on a shelf in its original metal or plastic container to avoid spilling or breakage.

HAND TOOLS

- Always work on a stable, clutter-free surface.
- Wear clothes appropriate for the tools you are using. Generally speaking, dangling jewelry and loose clothing should be avoided, sturdy footwear with good traction will inhibit falls, and long hair should be tied back.
- Be aware of your environment. Watch where you are cutting and be aware of what you are working with.
- Use the right tools for the right job. If you force the tool you risk harm.
- Make sure all tools are up to working standard (blades sharpened, hammer heads are firmly attached, etc.) Most accidents occur by forcing.
POWER TOOLS

- Always work on a stable, clutter-free surface.

- Wear clothes appropriate for the tools you are using. Generally speaking, dangling jewelry and loose clothing should be avoided, sturdy footwear with good traction will inhibit falls, and long hair should be tied back.

- For most power equipment, wearing gloves can be dangerous.

- Plug into an appropriate power source using an extension cord if necessary. Keep cords out of the path of drills and saws. Also be aware of your footing, cords can become tangled around your feet, or cause you to trip.

- Be aware of your environment. Watch out for obstructions or debris.

- Never interrupt anyone while they are using power equipment. If they are doing something potentially dangerous call out their name: do not slap them on the back or startle them, this could lead to loss of control.

- Follow all safety precautions for each tool you use.
TABLE SAW SAFETY PROCEDURES

PRECAUTIONS

• Wear safety glasses, goggles or a face shield while using the saw or standing or working near a running saw.

• Always have someone with you to help or watch you while operating the saw. (faculty and/or student)

• Wear a dust mask and use the shop-vac if cutting wood that will give off excessive dust.

• Avoid any thing that might dangle or catch in the blade, this includes but is not limited to: long sleeves, gloves, jewelry, loose fitting clothing, etc. LONG HAIR MUST BE WORN UP AND OUT OF THE WAY.

• Wear non-slip footwear. Always stand firmly on the floor and avoid any awkward operations and make sure the area around the saw is clean.

• Check that the stock has no nails, knots screw, stones etc. in it prior to cutting into the wood. These items can become projectiles and cause injury.

• Only seasoned, dry, flat wood should be cut.

WHEN CUTTING

• Use a push stick to cut stock that is 6” or less in width.

• Position your body so that it is NOT in line with the blade. This is to avoid being injured by flying sawdust, woodchips or the work.

• The height of the blade should be set just slightly higher than the stock being cut. It should never be more than ½” above the height of the stock. This is to ensure that if your hand should slip you only receive a slight cut and do not lose a limb.

• Wait until blade comes to a complete stop before reaching over it or making any adjustments to anything on the saw.

• Release work only when it has been pushed completely past the blade.
• Maintain the rip fence parallel to the blade so the stock will not bind on the blade and be thrown.

• Never operate a table saw with the throat plate removed.

• Do not make free-hand cuts on the table saw. The stock must be guided through the blade either by the rip fence or the miter gauge.

• Keep the blades’ guards, spreaders and anti-kickback devices in place and operating properly. The spreader must be in alignment with the blade and the anti-kickback device must be in place and operating properly. Their action must be checked before cutting.

• Do not use the fence and a miter gauge at the same time, unless they are both on the same side of the fence.

• ALWAYS CLEAN UP THE SAW AND AROUND THE SAW AFTER USE.

SAFE RIPPING PROCEDURE

• When the width of the rip is 6 inches or wider: use your right hand to feed the work/piece until it is clear of the table. Only use the left hand to guide the work/piece – do not feed the work/piece with the left hand.

• When the width of the rip is less than 2 inches: the push stick cannot be used because the guard will interfere. Use the auxiliary fence-work support and push block. Use the two C clamps to attach the auxiliary work-fence support the rip fence.

• When the width of the rip is 2 to 6 inches, use the push stick to feed the work.

CHANGING BLADE / MAINTENANCE

• Always disconnect the power prior to changing the blade or performing any other maintenance operation.

• After any adjustment, make sure that the blade is free before you turn on the power.
The Belhaven University Visual Arts Department is accredited by the National Association of Schools of Art and Design (NASAD)

Founded in 1944, the National Association of Schools of Art and Design (NASAD) is an organization of schools, conservatories, colleges, and universities with approximately 363 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for art and design and art/design-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other art/design-related endeavors.

(Information taken from http://nasad.arts-accredit.org, © 2018 National Association of Schools of Art and Design)