San José State University
Department of Art & Art History
Art 165, Topics in Figure Painting, Fall 2015

Instructor: Donald Feasél
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Email: Donald.Feasel@sjsu.edu
Office Hours: Thursday 6pm – 8pm
Class Days/Time: TTH 12pm – 2:50pm
Classroom: Art Building, Room 306
Prerequisites: ART 55, ART 61, and ART 164 (or equivalent)

Course Description
Figure and portrait painting from the model
Repeatable for credit
3 units

ART 165 is a studio practice class in selected media. Specific content, materials, and subject matter may vary with instructor. This course is intended for students who have already taken Beginning and Intermediate Painting (Art 61&164) and are familiar with oil painting techniques. Prior life drawing experience (Art 55) is essential. The subjects for compositions in this course will be taken primarily from the human model. Students will work mostly from observation, although some projects will be based on the photograph. There will be lectures to illustrate various historical approaches associated with this tradition. Periodic group critiques will be held during the semester. These will expose the student to the language of critical observation used to analyze and discuss figure painting.
Course Goals and Student Learning Objectives

The primary objective of this course is to create an environment that allows each student to discover his or her own vision within the context of figure painting. Most projects will involve longer poses allowing for greater concentration and thorough development of the subject. Emphasis will be placed on a sustained effort where the initial image is to be worked on and developed over several sessions. This process will be guided by lectures introducing work by past masters of figure painting. These examples will be used to focus attention on the different possibilities this practice affords. Engagement with the potential expressive qualities of oil painting will be encouraged over a linear development of the subject. The broader objective of the class is to introduce an awareness of historical figure painting approaches with an emphasis on 20th century masters.

Upon successful completion of this course, students will be able to:

- Learn critical thinking and creative approaches to the figure
- Paint the figure with greater confidence.
- Identify various traditional painting applications when analyzing a painting. Techniques and terms such as glazing, scumbling, wet into wet, alla prima, fat over lean, dry brush, etc.
- Walk into a museum or gallery and have the ability to verbally describe the elemental technical aspects of a figure painting.

Assignments and Grading Policy

Grades will be assigned on the basis of the drawing projects and related homework required of the course. Homework will consist mostly of assembling photographic and other materials related to class projects. Arriving on time with your materials is essential.

Grades are based on the following criteria:

1. Effort
2. Attention to learning
3. Technical accomplishments and execution
4. Formal development and creative solution of each assignment

Materials List
For the purposes of this class it is strongly advised that oil paints be used.

**Oil Colors:**
- Cadmium Yellow Light (Hue)
- Cadmium Red Light (Hue)
- Yellow Ocher
- Venetian, Indian, or Mars Red
- Alizarin Crimson
- Burnt Sienna
- Burnt or Raw Umber
- Terre Verte (Green Earth) or Chromium Oxide Green
- Ultramarine or Prussian Blue
- Phthalocyanine Green (Viridian)
- Black (Ivory or Mars)
- Titanium White (150 ml)

**Do not store paints in plastic food containers.**

**Brushes:** Buy an assortment of natural bristle brushes according to your preference. I would include a #5 bright, #7 filbert, #10 flat and #12 bright. A couple of wide (1 ½” or 2”) cheap natural bristle brushes for covering large areas.

**Painting Knife / Palette Knife**

**Medium**
- Linseed oil, pint
- Odorless mineral spirits (turpentine substitute) to be used only for painting mediums. Turpentine or Odorless mineral spirits will no longer be allowed to clean brushes or palette surfaces in the classroom.
- Safflower oil for cleaning brushes or palette surfaces

**Palette:**
At least 16"x20" disposable paper palette
A piece of plexiglass is also ideal for this. Any smooth, sturdy surface will do: gessoed masonite, wood, or thick glass with the edges taped for safety.

**Painting Supports:**
- Canvas board
- Stretched canvas
  Suggested sizes: 14"x18", 16"x20", 18"x24”(self portrait project), 24"x36", 30"x40", and 36"x48". Always have an extra support with you
Other Supplies:
- Cotton rags
- Squeeze bottle or jar for medium
- Container (tin can) for odorless mineral spirit
- Tape
- An assortment of soft charcoal sticks (not compressed) and sketching paper for studies
- Viewfinder

Suggested Reference Books at MLK Library

The Artist's Handbook of Materials and Techniques - Ralph Mayer
The Materials and Techniques of Painting - Kurt Wehlte

Written Assignment (Due December 1st)

Research one artist of your choice from the list below. Write a three-page paper explaining how the artist you selected informs your own goals in painting the figure. Include a brief biography of the artist and describe the character of their figurative style: Classical, Romantic, Impressionistic, Expressionistic, Abstract, etc.

List of Artists:

Edouard Vuillard      Edouard Manet      Elmer Bischoff
Gustave Courbet       Mary Cassatt       Chuck Close
Fairfield Porter      Pierro della Francesca  Richard Diebenkorn
Max Beckman           Francisco de Zurbaran  Paula Rego
James McNeil Whistler Gwen John        Jenny Saville
El Greco              Edward Hopper       Phillip Pearlstein
Rembrandt van Rijn    Lucian Freud        Paul Cezanne
Frans Hals            William Coldstream  Paul Gaugain
Lovis Cornith         Alice Neel          Vincent van Gogh
Francisco Goya        David Park          Leon Kossoff
Andres Mantegna       Diego Velazquez      Franck Auerbach
Edgar Degas           Frida Kahlo          Chaime Soutine
Thomas Eakins         Francis Bacon        Edward Burne-Jones
Henri Matisse          Dante Gabriel Rossetti  Gustav Klimt
Ferdinand Hodler       Alex Katz            Egon Schiele
Stanley Spencer       Thomas Gainsborough  Berthe Morisot
Titian               Caravaggio          Oskar Kokoschka
### ART 165 / Figure Painting, Fall 2015, Course Schedule

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<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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| 1    | 8 / 20     | **Introduction to Figure Painting:** Explanation of materials list and class structure  
**Slide lecture topic: Portraiture** |
| 2    | 8/25       | Female standing pose (2 sessions)     |
|      | 8 / 27     |                                        |
| 3    | 9 / 1      | Male standing pose (2 sessions)        |
|      | 9 / 3      |                                        |
| 4    | 9 / 8      | Female sitting pose (2 sessions)       |
|      | 9 / 10     | **Slide lecture topic: Bay Area Figurative Movement** |
| 5    | 9 / 15     | Museum visit                           |
|      | 9 / 17     | Male sitting pose (1 session)          |
| 6    | 9 / 22     | Female standing pose (2 sessions)      |
|      | 9 / 24     |                                        |
| 7    | 9 / 29     | No model                               |
|      | 10 / 1     | **Slide lecture topic: Bay Area Figurative Movement**  
Male sitting pose (1 session) |
| 8    | 10 / 6     | Female standing pose (2 sessions)      |
|      | 10 / 8     |                                        |
| 9    | 10 / 13    | Male standing pose (1 session)         |
|      | 10 / 15    | Mid-term Critique                      |
| 10   | 10 / 20    | Female standing pose (3 sessions)      |
|      | 10 / 22    |                                        |
| 11   | 10 / 27    | Female standing pose (continued)       |
|      | 10 / 29    | **Self portrait project: slide lecture and project instructions**  
**Topic: Photorealism** |
### Classroom Protocol

All students should turn their cell phones off before entering the class. Laptops should be closed except for presentations. Excessive tardiness may affect grade. Students are responsible for knowing the assignments and necessary materials. Students are expected to come into class prepared to work.

### Etiquette Reminder

Please remember to honor the model's space, no matter how familiar you may be with the model outside of class. Do not approach the model’s stand; ask him/her questions/make comments of a personal nature. Do not enter the model’s dressing room. Observing these rules shows respect for our models. **No visitors will be allowed in the classroom during class.**

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

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<th>Self portrait (8 sessions) Canvas size: 18”x24” (exact)</th>
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<td>12</td>
<td>11/3&lt;br&gt;11/5&lt;br&gt;ATC&lt;br&gt;Self portrait continued</td>
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<td>13</td>
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<td>11/24&lt;br&gt;11/26&lt;br&gt;Self portrait continued&lt;br&gt;Thanksgiving</td>
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<td>12/1&lt;br&gt;12/3&lt;br&gt;Self portrait continued</td>
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<td>17</td>
<td>12/8&lt;br&gt;12/11&lt;br&gt;9:45 – 12:00&lt;br&gt;Critique - self portrait&lt;br&gt;Review</td>
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Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

University Policies

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at http://www.drc.sjsu.edu/ to establish a record of their disability.