Art 165, Topics in Figure Painting, Section 01, Fall 2017

Instructor: Donald Feasél
Office Location: Art Building, Room 331
Telephone: 408-924-4375
Email: Donald.Feasel@sjsu.edu
Office Hours: Tuesday 6pm – 8pm
Class Days/Time: T TH 3pm – 5:50pm
Classroom: Art Building, Room 306
Prerequisites: ART 55, ART 61, and ART 164 (or equivalent)
Department Office: ART 116
Department Contact: Website: www.sjsu.edu Email: art@sjsu.edu

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 painting projects and related homework required of the course. Homework will consist mostly of assembling photographic and other materials related to class projects.

All project grades will be assessed on a scale of 0-100

Grading Percentage Breakdown: A 94% and above, A- 93% - 90%, B+ 89% - 87%, B 86% - 84%, B- 83% - 80%, C+ 79% - 77%, C 76% - 74%, C- 73% - 70%, D+ 69% - 67%, D 66% - 64%, D- 63% - 60%, F below 60%.

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)

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”) inexpensive natural bristle brushes for covering large areas.

Painting Knife / Palette Knife

Medium
- Linseed oil, pint
- Odorless mineral spirits (turpentine substitute)

Palette:
At least 16”x20” disposable paper palette
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 12/5)

Research one artist of your choice from the list below. Write a two or 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 Corinth  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
Ferdiinand Hodler  Alex Katz  Egon Schiele
Stanley Spencer  Thomas Gainsborough  Berthe Morisot
Titian  Caravaggio  Oskar Kokoshka
# ART 165 / Figure Painting, Fall 2017, Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>8/24</td>
<td><strong>Introduction to Figure Painting:</strong> Explanation of materials list and class structure</td>
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<td>2</td>
<td>8/29</td>
<td><strong>Slide lecture: Portraiture</strong></td>
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<td></td>
<td>8/31</td>
<td>Female model (1 session)</td>
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<td>3</td>
<td>9/5</td>
<td>Male model (2 sessions)</td>
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<td>9/7</td>
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<td>4</td>
<td>9/12</td>
<td>Female model (2 sessions)</td>
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<td>9/14</td>
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<td>5</td>
<td>9/19</td>
<td>Male model (2 sessions)</td>
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<td>2/21</td>
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<td>6</td>
<td>9/26</td>
<td>Female model (2 sessions)</td>
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<td>9/28</td>
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<td>7</td>
<td>10/3</td>
<td>Male model (2 sessions)</td>
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<td>8</td>
<td>10/10</td>
<td>Female model (2 sessions)</td>
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<td>10/12</td>
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<td>9</td>
<td>10/17</td>
<td><strong>Self Portrait Project: slide lecture and project instructions</strong></td>
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<td><strong>Topic: Photorealism</strong></td>
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<td></td>
<td>10/19</td>
<td><strong>Self portrait (11 sessions)</strong></td>
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<td><strong>Canvas size: 18”x 24”</strong></td>
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<td>10</td>
<td>10/24</td>
<td>Self portrait continued</td>
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<td>10/26</td>
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<tr>
<td>11</td>
<td>10/31</td>
<td>Self portrait continued</td>
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<td>11/2</td>
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<td>12</td>
<td>11/7</td>
<td>Self portrait continued</td>
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<td>Date</td>
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<tr>
<td>11/9</td>
<td>Self portrait continued</td>
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<td>11/14</td>
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<td>11/16</td>
<td>Self portrait continued</td>
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<tr>
<td>11/21</td>
<td>Self portrait continued</td>
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<tr>
<td>11/23</td>
<td>No class</td>
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<tr>
<td>11/28</td>
<td>Self portrait continued</td>
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<td>11/30</td>
<td>Self Portrait Project Due Installation of show</td>
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<td>12/5</td>
<td>Male model (1 session) Self Portrait Critique</td>
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<td>12/7</td>
<td>Male model (1 session) Self Portrait Critique</td>
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<td>12/14</td>
<td>Final 1445 -1700</td>
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**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://info.sjsu.edu/static/catalog/policies.html) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://info.sjsu.edu/static/catalog/policies.html) is available at
http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

*University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.*

http://www.sjsu.edu/gup/syllabusinfo/