

San José State University
Department of Art and Art History
Art 164B-01 Intermediate Painting Spring 2017

Instructor: Professor Gale Antokal
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Office Hours: Monday-Wednesday 11:00a-12:00p
Class Days/Time: MW 3:00-5:50pm
Classroom: Art 310
Prerequisites: ART 61 Art 164A or instructor consent

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Faculty Web Page: Copies of the course materials such as the syllabus, major assignment handouts, course readings, etc. may be found on the Yahoo group: <https://groups.yahoo.com/neo/groups/Art164class/info> You are responsible for regularly checking with the Yahoo group message system and MYSJSU notifications.

COURSE DESCRIPTION

Intermediate Painting expands and builds on the concepts and skills introduced in Beginning Painting with the goal of developing more complex content and process in preparation for more advanced level classes. Painting problems will be in depth, larger in scale, necessitating further hours of exploration, with greater focus on individual development of style, technique, and direction. Students will be encouraged to take more responsibility and decision making about their work, and will respond to project guidelines considering the painting as an extension of their ideas, while examining visual examples and reading about contemporary and historical issues. The 4 Assignments: Excavation, Camouflage, Reflection and Symbolic Form, will address various expressive and organizational possibilities of representation, abstraction, and non-objective painting. One concern of departure from representation and fear of working

abstractly is that it is hard to know where to begin. This class will provide a place to think about processes of abstraction, and finding a level of abstraction that is meaningful in the work. Digital media sources for painting also enhance evocative content and personal direction and will be accepted as a source to begin a painting. In Intermediate painting, “materiality” or the paint itself, the brushwork, and how it is applied, combined, scraped, wiped off, glazed, and/or reapplied becomes an important component of the “**subject matter.**”

Course Goals and Student Learning Objectives

- LO#1 Having established a strong foundation in representation, the student will address processes of abstraction based upon observation.
- LO#2 Students will refine their perception of color relationships
- LO#3 Students will create work that employs various compositional strategies
- LO#4 Students will use a variety of surface supports (stretched canvas, plywood panel, found support)
- LO#5 demonstrate a variety of technical painting applications and appropriate use of painting mediums.
- LO#6 Develop paintings that show variation of space, form and color relationships □
- LO#7 Create work that employs various compositional strategies □
- LO# 8 Develop paintings that show an awareness of aesthetic coherence □
- Identify historical and contemporary approaches relevant to the course □
- LO# 9 Make aesthetic decisions autonomously□
- LO#10 Critique artwork objectively, using painting vocabulary, both individually and in groups
- LO#11 Learn safe studio procedures□

Library Liaison: Rebecca Kohn 408-808-2061 Rebecca.Kohn@sjsu.edu

Rebecca Kohn, the Art Librarian, has her contact information on this website--please contact her if you need assistance in locating library materials <http://libguides.sjsu.edu/art>

Discover and Go free museum tickets <https://sjpl.discoverandgo.net/>

Bibliography for Painting (suggested readings)

1. Joan Mitchell, Lady Painter — a life by Patricia Albers
2. The Lure and the Truth of Painting by Yves Bonnefoy
3. Lee Krasner: A Biography by Gail Levin
4. Blanche Lazzell The Life and Work of an American Modernist by Bridges, Olson and Snyder
5. Looking at the Overlooked Fours essays on still life painting by Norman Bryson
6. Albert York by William Corbett

7. Philip Guston's Late Work: A Memoir by William Corbett
8. The Journal of Eugene Delacroix by Eugene Delacroix
9. Conversations with Cezanne edited by Michael Doran
10. Still Life with Oysters and Lemon by Mark Doty
11. Matisse on Art edited by Jack Flam
12. Old Masters and Young Geniuses by David W. Galenson
13. Man with a Blue Scarf On Sitting for a Portrait by Lucian Freud by Martin Gayford
14. Sargent's Daughters — The Biography of a Painting by Erica E. Hirshler
15. Mysteries of the Rectangle by Siri Hustvedt
16. Jasper Johns — Privileged Information by Jill Johnston
17. Musa Mayer- Night Studio (Philip Guston)
18. Secret Lives in Art by Jill Johnston
19. Vision and Art: The Biology of Seeing by Martha Livingstone
20. A Giacometti Portrait by James Lord
21. Portrait — The life of Thomas Eakins by William S. McFeely
22. Art in its Own Terms by Fairfield Porter
23. The Artist's Reality: Philosophies of Art by Mark Rothko
24. Let's See — Writings from the New Yorker by Peter Schjeldahl
25. William Nicholson by Sanford Schwartz
26. Fairfield Porter by Justin Spring
27. The Unknown Matisse by Hilary Spurling
28. Matisse the Master by Hilary Spurling
29. De Kooning — An American Master by Mark Stevens and Annalyn Swan
30. Poetics of Music by Igor Stravinsky
31. The Extreme of the Middle by Jack Tworkov, edited by Mira Schor
32. The Daily Practice of Painting: Writings 1962-1993 by Gerhard Richter
33. Agnes Martin: Writings
34. Berger on Drawing by John Berger
35. In Relation to the Whole by Rackstraw Downs
36. Women of Abstract Expressionism edited by Joan Marter

Classroom Protocol and Requirements

Appointment sheets for individual conferences will be posted on the wall outside my office door A315. Conferences are required. We meet individually to clarify goals and to build your confidence as a painter. They will take place during class time; if you are not seeing me for a conference, you should be working on your painting: doing research (reading and looking at art), drawing, reflecting and responding. Each student will be responsible for scheduling his or her conferences. At least 3 private meetings for 15 to 20 minutes for each painting problem will be required of each student, this time may change and depends on how many students are enrolled Studies or sketches for finished paintings are considered as significant evidence of time you put in to accomplish your paintings and are a pivotal source for each series. Library and museum research (both reading and seeing) is also an important means to help in the making of your painting.

FIELD TRIPS: TBD

CRITIQUE SCHEDULE

Monday March 1st Painting #1

Wednesday March 22nd Painting #2

Wednesday April 19th Painting #3

Monday, May 15th Final Painting #4

POLICY FOR MAKE UPS: Allowed only if the adverse situation was real and genuinely beyond your control. Unfinished paintings will not be allowed during critiques. You must be on time and stay for the entire duration of critique.

The Woodshop and Shop Orientation (PDF on Yahoo group)

All students who wish to use the shop facilities must pass the shop safety test, no exceptions. Safety tests given only between January 26th and February 10th.

Students who use the shop facilities will be required to pay a \$20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the shop safety test. The web site at the bursar's office to pay this fee is:

https://epay.sjsu.edu/C21344_ustores/web/store_main.jsp?STOREID=21 Students may also pay at the bursar's office directly into fund 62089 with cash, check, or ATM debit card.

The test and fee are required only once a calendar year and if you took the test in the Fall semester 2016 you will not be required to pay this fee again until Fall 2017.

In order for students to take the shop safety test and use the School of Art & Design Shop Facilities, they must:

- Bring a receipt for the fee paid online at this site or paid for at the Bursar's Office into fund 62089 and a printout of their official class schedule that shows that they are enrolled in a three (3) unit Art or Design course. The Bursar's Office accepts cash, check, or ATM debit card payments.
- The shop test is valid for one calendar year.

Jordan Shepard (head) and Lydia Black (assistant) are the shop technicians at 4-4357.

The Shop orientation may be viewed online:

<http://www.sjsu.edu/atn/services/webcasting/events/shopysafety.html>

PLEASE NOTE: The shop technical staff is not responsible for off-site viewing of the The shop requires me to schedule at least 1 hour for this class to Take the test **AS A GROUP**. Students will not be granted individual testing sessions. **Please remember that the Safety Orientation Video is only an introduction to shop safety and practice and is not meant to take the place of hands-on instruction.** If you are not familiar with the tools and equipment in the shops, or have a specific question about a particular tool or process, please contact a shop technician. Technicians are available by appointment to answer questions and help demonstrate tools and processes. Watch the video at least twice without distraction and take copious notes.

University Grading Policy

http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_value/s/

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

Final Examination or Evaluation

“There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.”

[University Policy S06-4](http://www.sjsu.edu/senate/docs/S06-4.pdf) (<http://www.sjsu.edu/senate/docs/S06-4.pdf>)

University Policies

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf)
(<http://www.sjsu.edu/senate/docs/S16-9.pdf>)
- [University policy F15-12](http://www.sjsu.edu/senate/docs/F15-12.pdf)
(<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’

[Syllabus Information web page](#)

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grading Policy:

Grading is determined by the following: Active and serious involvement in all aspects of this class (appointments, studio time, 2 day critiques) are crucial.

- Individual growth. Finished paintings of high quality
- Concept: Concrete or abstract ideas joined with the language of vision. The Principles and Elements of Art and Design
- Synthesis: The blend of concept, and process.
- Articulation: Expression of process, subject and content of work.

- Participation in class activities, instructor demonstrations, PowerPoint lectures, critique sessions 20% of grade
- Four Paintings. Each painting is 20% of your grade = 80% total for semester

MATERIALS LIST

OIL PAINT: The following are recommended colors: The following are recommended colors: You may substitute another brand but not hue. Look the color up online first, so that you are sure of the equivalent. Please note that there is no yellow ochre, black or Payne's gray on the list. You will learn how to mix many of your neutrals from the hues.

- Gamblin Titanium-Zinc White (large tube)
- Lemon yellow
- Cadmium Yellow Medium
- Indian Yellow
(<http://www.gamblincolors.com/artists.grade.oils/yellows/index.html>)
- Cadmium Orange Light
- Cadmium Red Light
- Burnt Siena
- Raw Umber
- <http://www.gamblincolors.com/artists.grade.oils/greens/>
- Winsor Violet (Winsor Newton)
- Provence Violet (Williamsburg) option
- Cobalt Blue
- Ultramarine Blue
- Phthalocyanine Blue
- Phthalocyanine Green
- Veronese Green or Emerald Green (LeFranc and Bourgeois) if available
- Cadmium Green
- Cadmium Green Light
- Alizarin Crimson
- Burnt Siena
- Yellow Ochre
- Earth Red: choose- Pozzuoli, Venetian, or English Red light, Indian Red, Pyrelene Red (Gamblin)
- <http://www.gamblincolors.com/artists.grade.oils/reds/index.html>

THINNERS & MEDIUMS: (small glass containers to be stored in Yellow Hazmat Cabinet with your name, and identification of contents)

1 quart of GAMSOL Mineral Spirit

1 bottle of Alkali Refined Linseed Oil (Gamblin, Utrecht, Winsor-Newton, etc.)

1 small bottle of Gamvar Varnish

1 small bottle of "Liquin" (optional) for transparency

1 bottle of Gamblin "NeoMegilp" (optional) use sparingly.

Assorted Glass Containers

BRUSHES & PAINTING KNIVES:

Buy an assortment of hog bristle brushes (between #4 - #12) no smaller than 3/8"

wide that appeal to you (Rounds, Brights, Flats, Filberts). These must be long handle oil painting brushes. At **minimum** you will need:

- 2-4 bright or flat brushes: #12 & #8 (1" & 1 1/2")
- #8 Filberts buy many of these as you are able to afford
- 1 round brush: #4 (3/8")
- 2 inexpensive house-painting brushes (1 1/2" & 2")
- 1-3 large "triangular" steel painting knives
<http://www.jerrysartarama.com/brushes-tools/palette-knives/creative-mark-painters-edge-knives>
- 1 steel painting spatula for mixing
- 1 inexpensive plastic putty knife (3" scraper)
- 3 plastic house paint "drip guards"

Purchase more than these quantities if you are using a lot of colors in a painting

PALETTE:

12 x 16 or 16 x 20" palette. **NO SMALLER!**

An enamel butcher Tray 12 x 16 (you can line with disposable palette paper or wax paper)

<http://www.jerrysartarama.com/soho-paper-palette-pads>

Or DIY one of the following:

1. A thick piece of glass with the edges taped for safety.
2. A 16" x 20" cheap glass picture frame

PAINTING SUPPORTS AND GROUNDS:

#12 gauge cotton duck canvas or #10 Heavy weight canvas

<http://www.dickblick.com/products/blick-no-12-heavy-weight-cotton-canvas-rolls/>

Lengths of 1" x 2" Poplar bracing (depending on your dimensions)

1/4 inch birch plywood for panel. Here's a helpful YouTube Video:

<https://www.youtube.com/watch?v=h5ZI2dGhmlk>

2 Sheets 220 sandpaper (lightly sand surface before/after giving a coat of gesso)

1 Quart of Gesso (Utrecht, Standard Brands, Liquitex, Golden etc.)

<http://www.dickblick.com/zz070/08/>

<http://www.dickblick.com/categories/woodpanels/>

Prefabricated stretcher bars, 3 feet in length or larger

<http://www.dickblick.com/zz071/35/>

#12 gauge quality canvas (12oz. 53" wide)

<http://www.dickblick.com/zz073/01/>

<http://www.utrechtart.com/Canvas-Linen.cfm>

OTHER SUPPLIES:

Disposable Surgical Gloves (non sterile)

Masking tape or blue Painter's tape

Art Bin or Tool Box to carry your materials

Glass Jars with lids to hold mediums and thinners (to be stored)

Plastic Squeeze bottle,

Several clear plastic straws

Old rags (sheets cut into squares) and newspapers
Hand cleaner (STA lube, Art Gel by Windsor-Newton)
Barrier Cream (hand protectant) e.g.; Daniel Smith “Cactus Brand” or
“SkinSafer”

ART AND HARDWARE STORES:

University Art Center 456 Meridian Avenue (408) 297-4707
Accent Arts 392 California Avenue Palo Alto, CA 94306 (650) 424-1044
Lens Art Santa Cruz
Blick Art Supplies Oakland, Berkeley, San Francisco
Orchard Hardware or Home Depot for lumber and plywood panels

ONLINE RETAILERS:

<http://www.goldenpaints.com/justpaint/jpindex.php>
<http://www.dickblick.com>
<http://www.aswexpress.com/>
<http://www.jerrysartarama.com/>
<http://www.utrechtart.com>
<http://www.danielsmith.com/>
<http://www.nycentralart.com/>
<http://www.misterart.com/>
<http://www.naturalpigments.com/>
<http://www.gamblincolors.com/>
<http://www.williamsburgoil.com/>
<http://www.robertdoakart.com/page/page/5236343.htm>
<http://www.rghartistoilpaints.com>

Art 164B/Intermediate Painting, Spring 2017 Course Schedule

<http://info.sjsu.edu/web-dbggen/narr/catalog/rec-8163.15444.html>

This schedule is subject to change with fair notice and notice will be made available in class and on the Yahoo group. FINAL EXAM SCHEDULE:

<http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html>

Week	Date	Topics, Readings, Assignments, Deadlines
	1/30 2/1	Syllabus Guidelines for class, materials, goals and expectations. Review of materials and applications and safety procedures Bring 2 current paintings to discuss with group. Define goals for the semester.
1	2/6- 2/8	EXCAVATION: Painting Project Defined. PowerPoint lecture. Preliminary sketches Demo: Under painting Shop Test 4pm 30 x 40 store bought canvas.
2	2/13- 2/15	EXCAVATION (X-ray Painting) class activity Stretcher Demo with Lydia at 3pm.
3	2/20-2/22	EXCAVATION Painting
4	2/27- 3/1	EXCAVATION Painting CRITIQUE OF 1st Painting PowerPoint Lecture on Camouflage and explanation of new painting problem
5	3/6-3/8	CAMOUFLAGE Painting
6	3/13-3/15	CAMOUFLAGE Painting
7	3/20- 3/22	CAMOUFLAGE Painting CRITIQUE OF 2nd Painting
8	3/27-3/30	SPRING BREAK
9	4/3-4/5	REFLECTION Painting PowerPoint lecture
10	4/10-4/12	REFLECTION Painting
11	4/17- 4/19	REFLECTION Painting CRITIQUE OF 3rd Painting

12	4/24-4/26	SYMBOLIC FORM PowerPoint lecture Collage Techniques for Painting Source
13	5/1-5/3	SYMBOLIC FORM
14	5/8-5/10	SYMBOLIC FORM
15	5/15 (TBD)	SYMBOLIC FORM CRITIQUE OF 4th Painting Last Day of Instruction