

San José State University
Department of Art & Art History
Art 61, Beginning Painting, Section 1, Spring 2018

Instructor:	Donald Feasél
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Office Hours:	Tuesday 6pm – 8pm
Class Days/Time:	MW 12pm – 2:50pm
Classroom:	Art Building, Room 306
Prerequisites:	ART 12 & ART 24
Department Office:	Art 116
Department Contact:	Website: www.sjsu.edu/art , Email: art@sjsu.edu

Course Description

ART 61 is a studio practice class in selected media. Specific content, materials and subject matter may vary with instructors. This course is an introduction for beginners to the basic principles and materials necessary to develop skills in painting. Students will work mostly from observation. A variety of still life subjects will be employed to isolate specific painting practices. There will be technical and material demonstrations as well as slide lectures to illustrate various historical approaches. 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 painting.

Course Goals and Student Learning Objectives

Course projects are designed to familiarize students with the basic mechanics of traditional oil painting practice and media. Students will be introduced to a wide variety of representational techniques. These techniques will be learned one at a time and then combined in order to create compositions of greater complexity. The broader objective of the class is to introduce an awareness of historical painting approaches with an emphasis on 20th century masters. The primary focus of the studio work will be placed on the depiction of realist still life subjects.

In addition to the practice of these foundation painting skills there will be projects that introduce the methods of abstract painting.

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

- Compose and represent still life forms in a clear and confident fashion.
- Handle paint in a variety of ways in order to create convincing textures.
- Create spatial effects using linear and aerial (atmospheric) perspective. Have the ability to clearly organize foreground, middle ground, and background elements in a landscape painting.
- Have the ability to identify and use the primary elements of color: hue, value, and intensity.
- Identify various traditional painting applications when analyzing a painting. Techniques and terms such as glazing, scumbling, wet into wet, alla prima, painting knife, dry brush, etc.
- Walk into a museum or gallery and have the ability to verbally describe the elemental technical aspects of a painting.

Assignments and Grading Policy

Grades will be assigned on the basis of the 16 paintings required of the course, as well as class participation and attendance. Role will be taken at each class meeting.

Missed assignments and presentations must be completed and before the final class meeting. Failure to do so will result in a lower grade.

Grades are based on the following criteria:

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

Missed assignments and presentations must be completed and before the final class meeting. Failure to do so will result in a lower grade.

Arriving on time with your materials is essential. Demonstrations will be given at the beginning of class and will not be repeated.

Written Assignment (Due 5/1)

Research one artist of your choice from the list below. Write a two-page paper explaining how the artist you selected informs your own interests in painting. Include a brief biography of the artist and describe the character of their 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
Ferdiinand Hodler	Alex Katz	Egon Schiele
Stanley Spencer	Thomas Gainsborough	Berthe Morisot
Titian	Caravaggio	Oskar Kokoschka

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
- Alizarin Crimson
- Burnt Sienna
- Raw Umber
- Ultramarine or Prussian Blue
- Phthalo Green (Viridian)
- Black (Ivory or Mars)
- Titanium White (150 ml)

Brushes: Buy an assortment of natural bristle brushes according to your preference. To start, I would suggest a #5 bright, #8 filbert, and #12 bright or flat.

Painting Knife / Palette Knife

Medium

- Linseed oil, 4 ounce or pint
- Odorless mineral spirits (turpentine substitute)

Palette: 12"x16" disposable paper palette

Painting Supports:

- Canvas board, suggested sizes: 14"x18" and 16"x20" (2 or 3 each)
- Stretched canvas, suggested sizes: 14"x18" and 16"x20" (2 or 3 each)

Other Supplies:

- Cotton rags
- Squeeze bottle or jar for medium
- Container (tin can) for odorless mineral spirit
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Suggested Reference Books at MLK Library:

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

ART 61 / Beginning Painting, Spring 2018, Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/24	Introduction to Beginning Painting: Explanation of materials list and class structure
2	1/29 1/31	Slide Lecture Paint application: Various uses of painting knife, brush, and rag; mixing paint on palette and canvas; wet into wet, dry brush, short & long paint techniques
3	2/5 2/7	Black and white grid: Creating deep space and focusing light Color Grid: Use of primary colors to create secondary colors and neutrals
4	2/12 2/14	Color grid continued Slide Lecture: Deep space / shallow space Introduction to still life: Creating seamless transitions between foreground, object, and background
5	2/19 2/21	Spherical forms: Handling a sequence of values to model a form Transparent objects: Techniques for representing bottles and glasses
6	2/26 2/28	Transparent objects continued Group shape: Organizing several forms into one shape

7	3/5 3/7	Drape study: Rendering folds Lecture: Depiction of drapery and garments in art history Texture: Using brush, rag, and painting knife to create rough surfaces
8	3/12 3/14	Flowers: Impressionist techniques
9	3/19 3/21	Slide lecture: Still life developments in art history Glazing: A transparent darker color applied over a lighter, dry surface to create richness and depth
10	3/26 3/28	Spring Break
11	4/2 4/4	Window painting: Representing natural light entering an interior space
12	4/9 4/11	Landscape: Representing sky, clouds, water, land, and using Aerial (atmospheric) perspective to represent depth Slide lecture: Landscape painting
13	4/16 4/18	Landscape continued
14	4/23 4/25	Final still life
15	4/30 5/2	Geometric abstraction: Using geometric shapes to create a composition Slide lecture: Origins of 20th Century abstract painting
16	5/7 5/9	Gestural abstraction: Creating a composition with movement Slide lecture: Abstract Expressionism
17	5/14 Final 5/16	Critique 0945-1200

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.

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 section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/provost/academic_affairs/resources/academic_calendars/. The Late Drop 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.

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://info.sjsu.edu/static/policies/integrity.html>, 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 Accessible Education Center (AEC) at <http://www.sjsu.edu/aec/> to establish a record of their disability.