San José State University
Department of Art & Art History
ART 164B, Intermediate Painting, Section 1, Spring 2019

Instructor: Donald Feasél
Office Location: Art Building, Room 331
Telephone: 408-924-4375
Email: Donald.Feasel@sjsu.edu
Office Hours: Tuesday 6:00PM – 8:00PM
Class Days/Time: TuTh 3:00PM – 5:50PM
Classroom: Art Building, Room 310
Prerequisites: Art 61
Units: 3

Additional Contact Information
E-mail is generally the best method of contact during non-office hours.
Please allow 48-hours for an e-mail response.
Emergency: 911 Campus Escort: 42222
Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility

Course Format
Class will meet twice weekly at the appointed time. Material and technique demonstrations will be given at the start of each class session.

Course Description
This course will present an opportunity to explore a variety of figurative and abstract approaches to painting. Along with the practice and expansion of your present skills, the course will serve as a bridge to working with greater independence. During the first half of the semester students will build on the skills they have learned in ART 61 (Beginning Painting). This will be achieved
through still life and landscape assignments requiring greater levels of technical involvement. Emphasis may vary with instructor.

**Course Goals and Student Learning Objectives**

Students will work with greater independence on projects that are designed to deepen their knowledge of painting with increased awareness of 20th Century painting practices. The main goal is to gain greater fluency in painting techniques in order to move from a purely objective process to one that is more personal. The course will also introduce abstract methodologies and approaches in personal composition.

**Course skill learning outcomes**

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

- CLO #1 establish a strong foundation in representation, introduced in Art 61 Beginning Painting, and begin to address processes of abstraction based upon observation.
- CLO #2 refine their perception of color relationships
- CLO #3 create work that employs various compositional strategies
- CLO #4 use a variety of surface supports (stretched canvas, plywood panel, found support)
- CLO #5 demonstrate a variety of technical painting applications and appropriate use of painting mediums.
- CLO #6 develop paintings that show variation of space, form and color relationships
- CLO #7 create work that employs various compositional strategies
- CLO #8 develop paintings that show an awareness of aesthetic coherence
- CLO #9 Identify historical and contemporary approaches relevant to the course

**Course content learning outcomes**

- CLO #10 make aesthetic decisions autonomously
- CLO #11 critique artwork objectively, using painting vocabulary, both individually and in groups
- CLO #12 learn safe studio procedures

**Required Texts/Readings**

In connection with our Monochrome painting (project #5), I would like you to read Marcia Hafif’s influential article *Beginning Again* first published in *Artforum* in 1978.

[www.marciahafif.com/beginning.html](http://www.marciahafif.com/beginning.html)

**Other Readings**
The Artist’s Handbook of Materials and Techniques by Ralph Mayer
The Materials and Techniques of Painting by Kurt Wehlte

These books will be available for your reference in the classroom.

Library Liaison

Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: https://libguides.sjsu.edu/Art

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)
- Venetian or Mars Red
- Yellow Ocher
- Alizarin Crimson
- Burnt Sienna
- Raw Umber (150 ml)
- Ultramarine or Prussian Blue
- Terre Verte (Green Earth)
- Phthalo Green (Viridian)
- Black (Ivory or Mars)
- Titanium White (150 ml)

Brushes: Buy an assortment of natural hair bristle brushes according to your preference. I would suggest a #5 bright, #6 flat, #8 filbert, and #12 bright

Painting Knife / Palette Knife

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

Palette: 12” x 16” disposable paper palette or wood palette

Painting Supports
- Canvas board or stretched canvas suggested sizes: 18” x 24” – 24” x 36”
- Always have an extra painting support on hand

Other Supplies
- Cotton rags
- Squeeze bottle or jar for medium
- Metal container for odorless mineral spirit / Note: All containers must be clearly labeled
- Apron to protect clothing

**Course Requirements and Assignments**

**Final Examination or Evaluation**
The final examination will consist of a group critique of Project #5 (monochrome painting).

**Class Participation**
Class participation is an essential component of the course. Participation includes engaging in questions and/or discussion; giving verbal presentations of work; and attending any in-class field trips.

**Relative weight of course requirements:**

1) Reading or Writing Assignments (10%)
2) Classwork (60%)
3) Midterm Critique (15%)
4) Final Critique (15%)
5) Participation during Critiques

**Assignments and Grading Policy**
Grades will be assigned on the basis of the 5 paintings required to complete the course.

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. 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 5/2)**

In connection with our Monochrome painting project, I would like you to read Marcia Hafif’s influential article *Beginning Again* first published in Artforum in 1978. Please write a brief summary of this article and include any personal response you may have to her strategy for surviving “a situation of coming to the end of painting and yet being confronted with the need to start again” (Why Paint).

[www.marciahafif.com/beginning.html](http://www.marciahafif.com/beginning.html)

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course. **Make sure in advance that you will have no conflicts with the final exam.** Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final work may not be viewed early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at [http://www.sjsu.edu/senate/docs/F13-1.pdf](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.

**Department Advising**

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/](http://www.sjsu.edu/art/) or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

**Classroom Protocol** Students are asked to turn off cell phones and to limit laptop use to visual research. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible. No food, etc…

**University Policies**

Per University Policy S16-9, ([http://www.sjsu.edu/senate/docs/S16-9.pdf](http://www.sjsu.edu/senate/docs/S16-9.pdf)), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at
## 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>1/24</td>
<td>Introduction to Intermediate Painting&lt;br&gt;Explanation of materials list and class structure</td>
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<td>2</td>
<td>1/29</td>
<td>Slide lecture and demo</td>
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<td>1/31</td>
<td>Project #1 - Grid painting: Creating deep space / focusing light and using primary colors to create secondary colors and neutrals</td>
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<td>2/5</td>
<td>Grid painting continued</td>
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<td>Grid painting critique&lt;br&gt;Slide lecture: Landscape - representing sky, clouds, water, land, and using aerial (atmospheric) perspective to represent depth&lt;br&gt;Project #2 - Landscape</td>
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<td>Landscape painting critique&lt;br&gt;Slide lecture: Still Life Painting</td>
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<td>Project #3 - Still Life</td>
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<td>Still Life Painting critique</td>
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<td>Slide lecture: Origins of 20\textsuperscript{th} Century Abstract Painting</td>
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<td>Project #4 - Geometric Abstraction</td>
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<td>Lecture: Monochrome</td>
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<td>Project #5 – Monochrome</td>
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