ART 166 Advanced Painting sec. 1
Spring Semester 2019

Instructor: Professor Gale Antokal
Office Location: Art Building 315
Telephone: (408) 924-4404
Email: Gale.Antokal@sjsu.edu
Office Hours: Monday, Wednesday 10:30-11:30, or Monday-Wednesday 6:00-7:00pm by appointment
Class Days/Time: Monday, Wednesday, 3:00-5:50pm
Classroom: Art Building 310
Prerequisites: ART 61 ART 164A, ART 164B and ART 165 or equivalent, or instructor consent
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 AEC, The Accessable Education Center http://www.sjsu.edu/aec/ Admin 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 Web Materials
- Resources include: https://groups.yahoo.com/neo/groups/Art166class/info

Course Format

Activity

COURSE DESCRIPTION AND GOALS:
Open studio for the advanced painting student. This class is designed to support you in your development as a dedicated and committed painter. You will be required to COMPLETE three related mid-sized paintings for midterm, and another three related mid-sized paintings for final critique. This is a total of six paintings that represent your intensity of engagement, building a discipline in your practice, articulating intentionality, deepening imagination and technique and assembling a serious body of work. To continue to grow as an artist however, you should also investigate new ideas and paint methods. You need never feel that you must paint just one way. The two assigned painting projects are intended to give guidance in developing new methods.
As an advanced painter, you will want to generate ideas continually, constantly revise existing paintings, expand your canvas size, and refine your methods of constructing these sub-straits. Size, support, and configuration for each painting will be determined during our individual conferences. It is understood that you have achieved a certain conceptual and technical level that will facilitate you to pursue ideas of your own. As the semester evolves, through individual conferences, we will discuss your painting concerns. You have a unique opportunity to concentrate on the development of your individual painting approach. Possible strategies include:

- A focus on thematic content
- Painting a series of work
- Working on several paintings simultaneously (a great way to develop consistency)
- In preparation for your BFA Art 199 exhibition, the class will serve as a resource for generating a cohesive body of artwork.

Skill Learning Outcomes

Upon completion of the course, students will be able to:

SLO 1. Successfully demonstrate a variety of technical painting applications, methods and appropriate use of painting mediums.

SLO 2. Learn safe studio procedures and earn a shop license to be able to construct all painting supports.

Course Learning Outcomes

CLO 3. Evidence strong investigation of new ideas, using a variety of compositional approaches which will deepen the breadth of imagination.

CLO 4. Effectively articulate intentionality, meaning and analysis of pictorial idea.

CLO 5. Read, write, and do research on a given artist or movement.

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: http://libguides.sjsu.edu/ArtReference

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 file://localhost/ at http://www.sjsu.edu:gup:syllabusinfo:

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. This semester, you are asked to produce, (but not limited to create) TWO finished series of (3) paintings that reflect at least 8 hours of studio time per week for each painting with regards to number of weeks assigned per painting. 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. A310 will be available for you Tuesday starting from 8:00 all day. I encourage the common spirit of enthusiasm and dedication to the craft of art making and art thinking.

Course requirements
Reading materials, learning activities, and assignments contribute to or are aligned with course learning outcomes. More details can be found from University Syllabus Policy S16-9 at http://www.sjsu.edu/senate/docs/S16-9.pdf.

MATERIALS LIST
NEW POLICY: No plastic food containers to store your paints and solvents. Only glass or metal.
OIL PAINT: 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 in my demo 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
- Winsor Violet (Winsor Newton)
- Provence Violet (Williamsburg)
- Cobalt Blue
- Ultramarine Blue
- Phthalocyanine Blue Lake (Michael Harding)
- Phthalocyanine Green Lake (Michael Harding)
- Veronese Green or Emerald Green (LeFranc and Bourgeois)
- Cadmium Green or Cadmium Green Light
- Alizarin Crimson
- Earths: Burnt Sienna, Yellow Ochre, Raw Umber, Terre Verte, Raw Sienna Earth Red: choose- Pozzuoli, Venetian, or English Red light, Indian Red, Perylene Red (Gamblin)
THINNERS, OILS & MEDIUMS:

NEW POLICY: NO PLASTIC FOOD CONTAINERS!! All containers for mediums should be
glass or metal (with lid) and old labels removed.
1 quart of Gamsol (Odorless Mineral Spirits)
1 small bottle of Galkyd Lite
1 small bottle of Cold Press Alkalai Linseed Oil (Utrecht)
http://www.dickblick.com/products/utrecht-oil-mediums/#description
1 bottle of safflower, or walnut, or vegetable oil to clean brushes. Instead of
solvents.
http://www.williamsburgoils.com/blog/?p=103
https://gamblincolors.com/oil-painting/mediums/solvent-free-painting-mediums/

Dishwashing soap (Dawn, Joy, Pink Soap).
Metal or label-less glass containers
Optional:
1 small bottle of Damar Varnish
1 jar of Dorland’s Wax medium (optional) for bulk and opacity
1 bottle of Gamblin “Meglip” (contemp. version of Maroger = satin gloss)

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). At minimum you will need: (Natural Bristle)
Flat Brushes #6-12
Brights #6-12 (1” & 1/2”)
FILBERTS buy many of #8s as you can afford
1 round brush: #6-8 (3/8”)
2 inexpensive house-painting brushes (1 1/2” & 2”)
2 Drop Handle Palette Knives
1 inexpensive metal or 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:
11”x15” or 13”x17” 16 x 20” palette. NO SMALLER! Buy or make 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, or several white round 10” ceramic plates.
3. Disposable paper palette (again 16” x 20”), or roll of wax paper.
4. Enamel Butcher Tray
5. Wax Paper to make paint cones or packages

PAINTING SUPPORTS AND GROUNDS:
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
Hand and Brush Cleaner
http://www.dickblick.com/products/marvelous-mariannes-savvysoap-cleaners

Disposable Surgical Gloves (non sterile)
Masking tape or blue Painter's tape
Art Bin or Tool Box to carry your materials
Glass "label-less" jars with lids to hold mediums and thinners
Plastic Squeeze bottle, several clear plastic straws
Old cotton rags and newspapers for clean up, etc.

ART AND HARDWARE STORES:
Lenz Art 142 River Street, Santa Cruz, CA 95060 (831) 423-1935
Blick Art Supplies Oakland, Berkeley, San Francisco
Orchard Hardware, Home Depot

ONLINE RETAILERS:
http://www.dickblick.com
http://www.aswexpress.com/
http://www.jerrysartarama.com/
http://www.utrechtart.com
http://www.naturalpigments.com/
http://www.gamblincolors.com/
http://www.williamsburgoils.com/
http://www.rghartistoilpaints.com

FIELDTRIPS AND GUEST LECTURES: TBD
Tuesday night Lecture Series: 5:00-6:00pm
Required: Ala Ebtakar, February 26th

The Woodshop and Shop Orientation (PDF on Yahoogroup)
All students who wish to use the shop facilities must pass the shop safety test, no exceptions.
Safety tests given only between first three weeks of the semester
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:
http://www.sjsu.edu/bursar/payment_refunds/methods/index.html
may also pay at the bursar's office directly into fund 62089 with cash, check, or ATM debit card.
• The shop test is valid for one calendar year.
The test and fee are required only once a calendar year and if you took the test in the Fall semester 2018 you will not be required to pay this fee again until Fall 2019.
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
In order for your students to use the shop facilities next semester, they must verify their enrollment in a three (3) unit Art or Design course by bringing a copy of their class schedule to the shop facility next semester to update their enrollment status. Jordan Shepard is the shop technician at 44357. Lydia Black is his assistant and we will set up a panel making demo with her at the beginning of the semester. She’s an expert at this.

The Shop orientation may be viewed online:
http://www.sjsu.edu/atn/services/webcasting/events/shopysafety.html

It is recommended that you watch the video multiple times in order to pass successfully.

NOTE: The shop technical staff is not responsible for off-site viewing of 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.

DATES AND HOURS OF OPERATION- Spring 2019 TBD

Check the posted schedule outside the shop for updated hours of operation. Please be aware that cleanup starts 30 minutes before closing.

Grading Policy:
“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.

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

- Studio Participation on all class days.
- 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.
- Craft: Skill and sensibility with material.
- Articulation: Expressing how the painting is made, what you are painting about, and why you want to paint what you are painting.
- Mid-Term Critique 30% of grade
- Final Critique 30% of grade

http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
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<td>A</td>
<td>96-93%</td>
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<td>D-</td>
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F = 59-0%
Unsatisfactory

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

Attendance Policy: I expect you to attend all studio sessions unless I have signed an overlap form for a seminar or other Art History class. If you are absent more than three times without an excuse. You grade will be lowered due to lack of participation. You must also notify me of your absence and submit a medical excuse if your absence exceeds three times. University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading. One half grade point will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification. You must complete six paintings in order to pass the course.

- Participation in this studio class and 2 critiques 20% of your grade.
- Color and Idea Sketchbook 10% of your grade
- Midterm and Final Critique artist statements 10% of grade
- Six Paintings required 60% of grade

**Wednesday January 30th Bring in Examples of your work to discuss in class**

**MW March 25-27th Midterm Critique: Three finished Paintings Due**

**FINAL CRITIQUE: Three finished Paintings Due**

Policies for make ups: Allowed only if the adverse situation was real and genuinely beyond your control. Unfinished paintings will not be allowed during critiques.

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)

General Requirements
SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

**Class Participation**

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

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

Learning Outcome Alignments:

CLO5 (written communication) is primarily addressed in the artist essay. All of the remaining learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

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 exam may not be taken 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 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/ 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 while in class. 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.

University Policies

Per University Policy S16-9, (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 http://www.sjsu.edu/gup/syllabusinfo/”
<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>1/28-1/30</td>
<td>Introduction. Syllabus Guidelines for class, materials, goals and expectations for the class. 8/30-Intro critique Bring examples of your paintings as class introduction on the second day</td>
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<td>2</td>
<td>2/4-2/6</td>
<td><strong>Mixing a Color Palette-- How to use a Mixing Journal</strong></td>
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<td>3</td>
<td>2/11-2/13</td>
<td>Work day: Individual Student conferences&lt;br&gt;Powepoint: How artists think and work in series.&lt;br&gt;Shop test deadline Friday 2/15</td>
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<td>4</td>
<td>2/18-2/20</td>
<td>2/18 <strong>Stretcher and Panel Building Workshop. With Lydia Black</strong>&lt;br&gt;You must take Shop test before this demonstration&lt;br&gt;Individual Student Conferences</td>
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<td>5</td>
<td>2/25-2/27</td>
<td>Work Week and Reading Assignment&lt;br&gt;Article: Interview between Chuck Close and Vija Celmins</td>
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<td>6</td>
<td>3/4-3/6</td>
<td><strong>SFMOMA Fieldtrip: Vija Celmins Show, and Permanent Collection: Class vote on Day.</strong></td>
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<td>7</td>
<td>3/11-3/13</td>
<td>Work Day: student conferences</td>
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<tr>
<td>8</td>
<td>3/18-3/20</td>
<td>Midterm Critiques: Review of three paintings <strong>Due: Statement on current work using art historical precedents.</strong></td>
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<td>9</td>
<td>3/25-3/27</td>
<td>Work Day PowerPoint Presentation on Contemporary Painting&lt;br&gt;3/26: Ala Ebtakar Lecture 5:00-6:00pm</td>
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<td>10</td>
<td>4/1-4/3</td>
<td>Spring Recess</td>
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<td>11</td>
<td>4/8-4/10</td>
<td>Work Day student conferences</td>
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<td>12</td>
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<td>5/6-5/8</td>
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<td>16</td>
<td>5/13</td>
<td><strong>LAST DAY OF INSTRUCTION AND FINAL EXAMS</strong></td>
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