San José State University  
Department of Art and Art History  
Art 166 Advanced Painting Spring 2016  

Topics in Multi-Panel Painting  

Instructor:  
Professor Gale Antokal  

Office Location:  
Art 315  

Telephone:  
408-924-4404  

Email:  
Gale.Antokal@sjsu.edu  

Office Hours:  
Monday-Wednesday 10:30-11:30a (appointment)  
Monday Wednesday 6:00-7:00p (drop-in hours)  

Class Days/Time:  
MW 12:30-3:20p  

Classroom:  
Art 310  

Prerequisites:  
ART 61 and 6 units of ART 164, ART 165 or equivalent, or Instructor Approval  

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 the SJSU faculty website will be up and running this semester: http://www.sjsu.edu/people/gale.antokal/ and our invited Yahoogroup: http://groups.yahoo.com/group/Art166class/files/  

You are responsible for regularly checking with the Yahoo group message system. You are also required to establish your own portfolio of images in the "Photo " section of the Yahoogroup. Collect images from the web that relate or inform the work you might like to do, and are inspirational to you. The images I would like you to add should reference the following:  

1. Paintings or drawings (not illustration or animation) that look similar to your style or process but have contrasting content  
2. Painting that may not look similar to your style or process but has similar content  
3. Art historical precedence with elaboration.
COURSE DESCRIPTION:
Open studio for the advanced painting student. This class will explore the use of the diptych format in contemporary art. Students will create two (or more) distinct panels, meant to be seen together, creating rich association and dialogue. Panels can be equally divided or unequal, and presented vertical or horizontal. Meaning can be relational, or enigmatic. Students will study the work of Imi Knoebel, Sol Lewitt, Robert Rauschenberg, Barnett Newman, Jasper Johns, James Rosenquist, Ellsworth Kelly, Andy Warhol, David Salle, Brice Marden, Richard Tuttle, Eric Fischl, Ida Applebroog, Joan Mitchell, Anne Appleby, Suzan Frecon, Zao Wou-ki, to name a few, as well as familiarize themselves with the religious panel painting of the Northern European and Italian Renaissance. This class is designed to support you in your development as a dedicated and committed painter. You will be required (but not limited) to COMPLETE TWO multi-panel paintings that represent intensity of engagement, building a discipline in practice, articulate intentionality, deepening imagination and technique. To continue to grow as an artist however, you should also investigate new ideas of semiotics and post-structuralism. 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.

Course Goals and Learning Objectives
Upon completion of the course, it is hoped that students will be able to:

LO1 Communicate an association or relationship between two distinct and significant conjoined pictorial ideas.

LO2 Successfully conceive and construct proportional scale relationship that supports meaning.

LO3 Produce a work of art that deals with the pictorial and visual experience of "iconic" "Indexical" and "symbolic" subject matter.

LO4 Demonstrate a variety of technical painting applications, appropriate use of painting mediums and investigate new ideas and paint methods

LO5 Produce a developed and cohesive series of paintings that evidence increased engagement and discipline of painting practice.
LO6 Develop the ability to articulate intentionality, meaning and pictorial idea

LO7 Familiarize themselves with reading, writing and research on a given contemporary artist or movement

LO8 Master usage of all materials including solvents, spirits, oils, varnishes, driers, retardants, extenders, gesso grounds.

LO9 Obtain the skills to construct canvases and panel substrates

LO5 Learn safe studio procedures, Hazmat regulations and clean up.

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. You are asked to produce, (but not limited to create) TWO FINISHED multi-panel 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. 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 MW 8:30-12 noon, and all day Tuesday-Thursday-Friday.

LECTURE: Tuesday Night March 1st 5:00-6:00 Ann Gale (Attendance is required).
CRITIQUES: CRITIQUES: We will have two critiques, with each requiring two days: The first critique is on M 3/21 12:00-2:50 and W 3/23 12:00-2:50
Second Critique on M 5/16 12:00-2:50 and F 5/20 12:15-14:30

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.

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 January 28-February 19th 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 2015 you will not be required to pay this fee again until Fall 2016. 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.
• 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.

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 Safety Orientation Video. 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.

The large shop rooms are limited to a maximum occupancy of 20.

DATES AND HOURS OF OPERATION- Spring 2016 (January 28-May 16th)

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

Library Liaison

Rebecca Kohn, the Art Librarian, has her contact information on this website--please contact her if you need assistance in locating library materials. Please bookmark this page:

http://libguides.sjsu.edu/ArtDesignResources

Bibliography for Painting

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
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
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
33. Agnes Martin: Writings
34. Berger on Drawing by John Berger
35. Hawthorne on Painting: Mrs. Charles Hawthorne
36. Giorgio Morandi: The Art of Silence, Janet Abramowicz

MATERIALS LIST

**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 how to mix many of your neutrals from the hues.

- Gamblin Titanium-Zinc White (large tube)
- Lemon yellow
- Cadmium Yellow Medium
- Cadmium Orange Light
- Cadmium Red Light
- Burnt Siena
- Raw Umber
- Winsor Violet (Winsor Newton)
- Cobalt Blue
- Ultramarine Blue
- Phthalocyanine Blue Lake (Michael Harding)
- Phthalocyanine Green Lake (Michael Harding)
- Veronese Green or Emerald Green (LeFranc and Bourgeois)
- Cadmium Green
- Cadmium Green Light
- Alizarin Crimson
- Earths: Burnt Siena, 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 CONTAINER STORAGE USE ONLY GLASS AND STORE IN THE YELLOW CABINET WRITE YOU NAME AND IDENTIFY THE CONTENTS OF EACH JAR!!

1 quart of Gamsol
1 small bottle of Cold Press Linseed Oil
1 bottle of Galkyd Medium
1 small bottle of “Liquin” or Gamblin Neomegilp for transparency and gloss
1 jar of Dorland’s Wax medium (optional) for bulk and opacity

**NEW POLICY: SOLVENT FREE CLEANUP**

1 bottle of safflower, or walnut, or vegetable oil to clean brushes. Instead of solvents. [http://www.williamsburgoils.com/blog/?p=103](http://www.williamsburgoils.com/blog/?p=103)

Dishwashing soap for brushes.

**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:

2-4 bright or flat brushes: #12 & #8 (1" & 1/2")

**#8 FILBERTS** good overall brushes. Buy a few.

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**

For large Canvas Painting:

Escoda Natural Chungking Bristle Sash Brushes, Series 7542
Liquitex Paddle brushes

**PALETTE:** 11”x15” or 13”x17” 16 x 20” palette. NO SMALLER!
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
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:
NEW POLICY: NO PLASTIC FOOD CONTAINERS!!
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.
Labeled Jars with lids to hold mediums and thinners
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. “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
Lenz Art 142 River Street, Santa Cruz, CA 95060 (831) 423-1935
Blick Art Supplies Oakland, Berkeley, San Francisco
Utrecht Art Supplies: San Francisco, Berkeley
Home Depot 2181 Monterey Hwy San Jose (408) 971-4890

ONLINE RETAILERS:
http://www.dickblick.com
http://www.aswexpress.com/
http://www.jerrysartarama.com/
http://www.nycentralart.com/
http://www.misterart.com/
http://www.naturalpigments.com/
http://www.gamblincolors.com/
http://www.williamsburgoils.com/
http://www.robertdoakart.com/page/page/5236343.htm
http://www.rghartistoilpaints.com
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 including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grading is determined by the following: Active and serious involvement in all aspects of this class (appointments, studio time, attendance in 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.
- 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.

- First Critique: 40% of grade
- Final Critique 40% of grade
- Participation in Class 20% of grade

University Grading Policy
[http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/](http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/)

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University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90–5 at [http://www.sjsu.edu/senate/docs/S90-5.pdf](http://www.sjsu.edu/senate/docs/S90-5.pdf). More detailed information on a variety of related topics is available in the SJSU catalog, at [http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html](http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html). In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to
address the issue, it is recommended that the student contact the Department Chair as a next step.

**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](http://info.sjsu.edu/static/catalog/policies.html). Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at [http://www.sjsu.edu/academic_programs/calendars/academic_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/late_drops/policy/) is available at [http://www.sjsu.edu/aars/policies/late_drops/policy/](http://www.sjsu.edu/aars/policies/late_drops/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](http://www.sjsu.edu/advising/).

**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](http://www.sjsu.edu/senate/S07-2.htm), located at [http://www.sjsu.edu/senate/S07-2.htm](http://www.sjsu.edu/senate/S07-2.htm), 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](http://www.sjsu.edu/studentconduct/) is available at [http://www.sjsu.edu/studentconduct/](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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at [http://www.sjsu.edu/aec](http://www.sjsu.edu/aec) to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.
SJSU Counseling Services
The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.
Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

Consent for Recording of Class and Public Sharing of Instructor Material
University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:
“Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor-generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

Art 166 Advanced Painting, Spring 2016, Course Schedule

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tr>
<td>1</td>
<td>2/1-2/3</td>
<td>Introduction. And Intro critique Greensheet Guidelines for class, materials, goals and expectations for the class</td>
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<td>2</td>
<td>2/8-10</td>
<td>Work days: Shop Orientation tests, Hazmat lecture Powerpoint lecture on Multi-Panel painting</td>
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<td>3</td>
<td>2/15-17</td>
<td>Work days: Individual Student conferences HAZMAT Quiz</td>
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<td>4</td>
<td>2/22-2/24</td>
<td>Work Day: written assignment details Wednesday:Bonnard Show at the Legion of Honor SF</td>
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<td>5</td>
<td>2/29-3/2</td>
<td>Work Days: Response Paper due on Bonnard show Stretcher Building Workshop. TUESDAY LECTURE: ANN GALE (ATTENDANCE REQUIRED)</td>
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<td>3/7-3/9</td>
<td>Work Day: student conferences</td>
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<td>7</td>
<td>3/14-3/16</td>
<td>Work Days: student conferences</td>
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<td>8</td>
<td>3/21-3/23</td>
<td>Midterm Critique: Review of first multi-panel project</td>
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<td>3/28-3/30</td>
<td>SPRING RECESS NO CLASSES!</td>
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<td>LAST DAY OF INSTRUCTION CRITIQUE</td>
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