

**San José State University**  
**Department of Art and Art History**  
**Art 166 - 01: Topics in Advanced Painting**  
**Fall Semester 2020**

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**Art 41044 166 - 01 Topics in Advanced Painting: MW 3:00 PM - 5:50 PM | ONLINE | Prerequisites: ART 61, ART 164A, ART 164B, and ART 165 or equivalent, or instructor consent | Units: 3**

**i: SHAUN O'DELL**

o: ONLINE Office Hours: MW 11:00 AM - 12:00 PM)

e: [shaun.odell@sjsu.edu](mailto:shaun.odell@sjsu.edu)

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**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.
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**COURSE INFORMATION**

**DESCRIPTION**

This class will provide an advanced survey of more than fifty-thousand years of abstract painting and processes in art history. By studying the global and ancient phenomena of abstraction in visual expression, the course offers a deeper understanding of the influence of abstract systems of representation through historical and contemporary contexts. Students in the course will develop strategies to develop processes of abstraction in their work through readings and discussions, documentary videos, formal demonstrations, and guest artists and lecturers. These are some of the artists and writings we will look at: Hale Woodruff's "The Art of the Negro" murals at Atlanta University, Alma Thomas, Theaster Gates, "But To Be A Poor Race", Georgiana Houghton, Mark Bradford "Pickett's Charge", Mark Godfrey "Notes on Black Abstraction", Agnes Pelton, Tatiana Lomahaftewa - Singer "Redefining American Abstract Expressionism."

Abstraction is elemental to the production of art, whether it is deployed pictorially, formally or

conceptually. Its “invention” is now understood to have preceded our species; occurring spontaneously on every continent of the world over fifty-thousand years ago. The earliest known examples are Neanderthal finger-paintings. People of the Paleolithic, Neolithic, and Bronze Ages widely used abstraction in their art as well, and later Tantric and Islamic traditions reduced pictorial representation to abstract quadrature, heraldic symmetry and monochromy.

Abstract artists in Europe and the United States during the 20th century were inspired by this long history and, as a result, the aesthetic temperament in the West changed dramatically over the last one-hundred years. However, we will critically reconsider claims made by proponents of these artists work, such as art critic Clement Greenberg, that the movement was an invention of a predominantly white, cis male 20th century avant-garde, arriving to audiences through the work of Jackson Pollock, Franz Kline, Mark Rothko, Sam Francis and others. The assertions of Greenberg and his contemporaries have come to be seen as endemic of the hegemonic, reductivist, patriarchal and racist misrepresentations of the contemporary art world. Art critics and historians like Griselda Pollock, Richard J. Powell, Ann Eden Gibson, Kobena Mercer and Thomas McEvilley have applied the framework of colonialism and cultural misappropriation, erasure and exclusion to better understand modernist movements of abstraction. The epistemological origins of the word abstract derive from the latin meaning to ‘pull from’. In effect a piece has been pulled from or taken away from the whole and temporarily perceived as standing apart. In the last 130-years artists have created an extraordinary variety of abstract processes to produce paintings that pull from the unique conditions of their life experiences. In this course we will review and discuss the history of modernist abstract processes in greater detail through three categories, formal, economic and social.

Artists associated with the movements of Constructivism, Suprematism, Concrete Art, Abstract Expressionism, Post Ab-Ex, Geometric Abstraction, Minimalism, Color Field, Lyrical Abstraction, Provisional Abstraction, Zombie Formalism, New Casualism - can all be thought of as formal abstractionists. Their processes seek to fragment form, push the limits of recognizable imagery, defy representation, embrace geometry (as an almost mystical system), and reconsider basic principles of painting to innovate new forms.

We will also discuss the idea of processes of abstraction in art as analogous to increasingly abstracted economic and political circumstances. Karl Marx used abstraction in these terms to make sense of capitalism by breaking reality down into manageable parts. The division of labor as a means to an end rather than an engagement in creating meaning, thus requires a re-formalization of these parts in order to organize and distinguish certain features otherwise made opaque by industrialization.

A third process examines the emergence of social strategies of abstraction or withdrawal. Social abstraction seeks to step aside or move away from the mainstream and suggests the idea that artists can develop space to maneuver within self-organized systems of cultural production. The focus is on

creating zones of autonomy to explore and experiment with more organizational, methodological and performative strategies of abstraction.

## GOALS

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-traits. 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 abstraction
- 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.

## FORMAT

### **Activity**

## GENERAL LEARNING OUTCOMES

**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](http://www.sjsu.edu/senate/docs/S16-9.pdf) at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.

## SKILL LEARNING OUTCOMES

**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.

**SLO 3:** Complete a cohesive and mature body of work in preparation for future exhibition.

#### CONTENT LEARNING OUTCOMES

**CLO 4:** Evidence strong investigation of new ideas, using a variety of compositional approaches which will deepen the breadth of imagination.

**CLO 5:** Effectively articulate intentionality, meaning and analysis of pictorial idea.

**CLO 6:** Read, write, and do research on a given artist or movement.

CLO 7: Craft an artist statement that demonstrates mature visual literacy and articulation. All of the remaining learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

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## COURSE REQUIREMENTS | PROTOCOL | ASSIGNMENTS

### ATTENDANCE & PARTICIPATION

Attendance is mandatory and extremely important. Maintaining a level of seriousness and completing the course work is instrumental to success in the course. Students are asked to turn off cell phones and to limit laptop use while in class. All students are required 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.

### 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>.

Regular attendance and work during class time, along with participation in class critiques and discussions, is mandatory. All assignments must be handed in on time. Any assignments handed in late will be graded down a whole grade. (Note: According to University policy F69-24, "Students 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 shall not be used as a criterion for grading.")

Conferences are required. We meet individually to clarify goals and to build your confidence as a painter. They will take place during class time. Students will work on painting, conduct research (reading and looking at art), draw, reflect and respond when not in conference. Each student will be responsible for scheduling his or her conferences. At least 3 private meetings for 15 to 20 minutes for each painting 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 to encourage community and study discipline outside of class.

#### **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 field trips.

#### **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>)

#### **RELATIVE WEIGHT OF COURSE REQUIREMENTS**

1) Reading or Writing Assignments (5%) 2) Classwork (20%) 3) Midterm Critique (30%) 5) Final Critique (30%) 6) Attendance & Participation (15%).

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#### **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.

## **DETERMINATION OF GRADES**

Grades will be assigned on the basis of the paintings required to complete the course. All project grades will be assessed on a scale of 0-100. Grading is determined by the following: Active and serious involvement in all aspects of this class. Appointments, studio time, and week-long critiques are crucial.

## **GRADING CRITERIA**

- Studio Participation, attendance, and attention to learning on all class days (15%)
- Individual growth: Finished coursework and paintings of high quality (20%)
  - 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 through formal execution and inventive solutions.
  - Craft: Skill and sensibility with material through technical accomplishments.
- Articulation: Expressing how your painting is made, what you are painting about, and why you want to paint what you are painting. Clear demonstration of mature visual literacy in student presentations (5%).
- Mid-Term Critique (30%)
- Final Critique (30%)

[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/)

## **GRADING PERCENTAGE BREAKDOWN**

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

- **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**

All studio sessions are mandatory unless an overlap form has been signed by the instructor for a seminar or other Art History class. If a student is absent more than three times without an excuse, their grade will be lowered due to lack of participation. Please notify instructor 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.

**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> for more details.

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## COURSE MATERIALS

### NEW POLICY

Please use only glass or metal materials to store paints and solvents, please do not use plastic food containers.

### 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 black or payne's gray on the list.

You will learn in course demonstrations 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
- <http://www.gamblincolors.com/artists.grade.oils/greens/>
- 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 Siena, Yellow Ochre, Raw Umber, Terre Verte, Raw Sienna Earth Red: choose-Pozzuoli, Venetian, or English Red light, Indian Red, Perylene Red (Gamblin)
- <http://www.gamblincolors.com/artists.grade.oils/reds/index.html>

#### THINNERS, OILS & MEDIUMS

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.williamsburg oils.com/blog/?p=103>, <https://gamblincolors.com/oil-painting/mediums/solvent-free-painting-mediums/>
- 1 Dishwashing soap (Dawn, Joy, Pink Soap)
- 5 Metal or label-less glass containers
- TBD Small bottle of Damar Varnish
- TBD Jar of Dorland's Wax medium (optional) for bulk and opacity
- TBD 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 the maximum amount of #8s within budget.

- 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

- 1 11"x15" or 13"x17" 16 x 20" palette

Buy or make one of the following:

- 1 A thick piece of glass with the edges taped for safety
- 1 A 16" x 20" cheap glass picture frame, or several white round 10" ceramic plates
- 1 Disposable paper palette (again 16" x 20"), or roll of wax paper
- 1 Enamel Butcher Tray
- 1 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/> 6+  
 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>
- 1 Hand and Brush Cleaner  
<http://www.dickblick.com/products/marvelous-mariannes-savvysoap-cleaners>
- 1 Box disposable Surgical Gloves (non sterile), opt. to share with other students
- 1 Roll of either masking tape or blue painter's tape
- 1 Art Bin or Tool Box to store materials
- 5+ Glass "label-less" jars with lids to hold mediums and thinners
- 1 Plastic Squeeze bottle
- 5+ Clear plastic straws
- 5+ 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.goldenpaints.com/justpaint/jpindex.php> <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>

## READING MATERIAL

**See class schedule. Readings will be distributed through email.**

## OPTIONAL REFERENCE MATERIAL

**Visual resources and library:** <http://arth.sjsu.edu/courses/foundation.php>

Username: arth

Password: TBA

## REFERENCE MATERIAL LIBRARY LIAISON

Gareth Scott : [https://libguides.sjsu.edu/prf.php?account\\_id=157124](https://libguides.sjsu.edu/prf.php?account_id=157124)

Email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

Dr. Martin Luther King

Library 4th Floor

Phone: (408) 808-2094

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

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## ADDITIONAL INFORMATION

### 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](mailto:art@sjsu.edu)

### UNIVERSITY POLICIES

Per University Policy S16-9, university-wide policy information relevant to all courses, such as

academic integrity, dropping and adding, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at [http://www.sjsu.edu/gup/syllabusinfo/.](http://www.sjsu.edu/gup/syllabusinfo/)"

## **SYLLABUS**

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

## **GUEST LECTURERS**

Tuesday night Lecture Series: 5:00-6:00 PM

Required: TBA

## **THE WOODSHOP AND SHOP ORIENTATION**

All students who wish to use the shop facilities must pass the shop safety test without exception. Safety tests are given only between **the 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](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 2019 you will not be required to pay this fee again until Fall 2020. 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.
  - 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. The shop requires a minimum of 1-hour for group testing. 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.

**DATES AND HOURS OF OPERATION- Fall 2019 TBD** Check the posted schedule outside the shop for updated hours of operation. **Please be aware that cleanup starts 30 minutes before closing.**

**COURSE SCHEDULE | ART 41044 166 - 01 TOPICS IN ADVANCED PAINTING**

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
<b>1</b>	M 8.24 W 8.26	Class and student introductions. Review syllabus and course material. Slide show. 8/26 - Show examples of your paintings.
<b>2</b>	M 8.31 W 9.2	T Last day to drop courses w/out entry on permanent record  <b>Modernism:</b> Abstraction Narratives and Processes
<b>3</b>	M 9.7 NO CLASS T 9.8 ADD ENDS W 9.9	M Labor Day, campus closed. T Last day to add courses and register late  Discuss Readings: 73,000 yr old abstraction, Tantra, Medieval Abstract, Tatiana Lomahaftewa - Singer "Redefining American Abstract Expressionism."  Work days: RESPOND to Black Dada Individual Student conferences. Introduction to artist statements.
<b>4</b>	M 9.14  W 9.16	Discuss: Hale Woodruff's Anti-Primitivist History of Abstract Art and The Art of The Negro Murals Work Week and Reading Assignments: Inventing Abstraction, Reinventing Ourselves and Colonizing Abstraction Jack Whitten Theaster Gates

<b>5</b>	M 9.21 W 9.23	Demos, Work in Class, Individual Meetings Mark Godfrey "Notes on Black Abstraction"  Present the Abstract paintings of an artist not collected in MOMA
<b>6</b>	M 9.28 W 9.30	<b>MID-TERM Project introduction</b> 3X METHODS <b>Hilma Af Klint, Emma Kunz, Agnes Martin</b> <b>Abstract</b> , Catherine de Zegher Jones
<b>7</b>	M 10.5 W 10.7	Work Week. Individual student conferences in preparation for midterm project.
<b>8</b>	M 10.12 W 10.14	Midterm Critiques: Review of three paintings.
<b>9</b>	M 10.19 W 10.21	Work Day and Instructor Presentation on Abstract Process. Daniel Rios Rodriguez- Impasto
<b>10</b>	M 10.26 W 10.28	Work Week and Reading Assignment / Discussion Agnes Martin, Jennie C. Jones, Avery Singer
<b>11</b>	M 11.2 W 11.4	Work Day and Student Presentation on Contemporary Abstraction Painting  <b>Specific contemporary processes</b> Mark Bradford <i>Pickett's Charge</i> Kerstin Bratsch, BOTANICAL MIND Vivian Suter FLASH ART
<b>12</b>	M 11.09 W 11.11	W 11.11
<b>13</b>	M 11.16 W 11.18	Work Week. Individual student conferences.
<b>14</b>	M 11.23 W 11.25	Work Week. Individual student conferences. W Non-Instructional Day, no class.  TH Thanksgiving Holiday, campus closed. F Rescheduled Holiday, campus closed.
<b>15</b>	M 11.30 W 12.2	Work

<b>16</b>	M 12.07 W 12.09	LAST DAY OF INSTRUCTION AND FINAL EXAMS
<b>Final Exam</b>	Tuesday 12.10 12:15-2:30pm	TBD