

PAINTING

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SYLLABUS 2

The beginning of the study in this studio was focused more on the technology of material preparation and painting techniques, in the next phase the students will deal more with the picture itself, particularly its internal structure focused on composing a theme, depth of picture, perspective, and also the colour composition. The main goals of the education will be enhanced by individual tasks which will react at the previous student's work. Students will present a summarization of what they want to create in their free work, which painting issue is currently interesting for them (painting technique, themes, and a formal way to address). Pedagogues tasks are the response to these stimuli and the tasks are set to extend the index of options for the picture creation. The tasks can be deliberately set in contrast with students' work, in order to get rid of, for example, certain features of Mannerism and established formal habits.

Painting of figures, and acts- is in the logical sequence on previous portrait. As for the portrait, students must be familiar with the anatomy of the human body. To properly lead the line, he must have knowledge of the skeleton, muscles, and tendons. Another important aspect are the proportions and structure of the human body (the so called canon, which has a man, woman and child is different). Without these basic anatomical knowledge cannot be the figure properly built and painted. Therefore as a part of the act painting, there will be a special seminar conducted with an example of photo documentation, reproductions and publications.

The next artistic discipline will be slightly underestimated, but very important landscape painting or plain air - painting in nature, which will take part in May. Mentioned will be many important artists and art groups, who in the nature started or who spent their whole life, and managed to make the most of it and to inspire the next generation, such as W. C. Turner, Monet, van Gogh, in P. Cezanne, Gaspar Friedrich, Slavíček, Chitussi, Hockney etc. Landscape painting solves many fine aspects, such as colour sensitivity, mixing of halftones, light solutions, atmosphere, attention to detail, architecture in the landscape, the endless amount of compositional solutions, night landscape, etc. Daylight exterior paint is a long haul, but in discharging environment with the greatest experience- with colour working.

In June we will use this time to complete assigned tasks and custom creation and their presentation in the context of the studio and write a theoretical defence in the range A4 for work from summer and winter semester where the focus was on the problematic moments in the technique and technology of painting. The free work should be considered in the context of the contemporary and historical painting.

The common discussion on winter and summer term tasks and the search for new solutions of art works and pictures in the context with other works, will be for students not only an enrichment by other experiences, but also confrontation with their own creation. On the basis of the discussion every student will receive for reflection his „holiday" theme, as a preparation for the following school year.

ASSIGNMENTS

sketches: preparatory drawing and sketching, clarifying the topic and the search for the adequate solution, depending on the form

motion exercises: 5-to 15-minutes exercises of fast and prompt drawings according to the model. The principle is the art of looking at the characteristic position of the model, the movement and highlighting the centre of the gravity at a given posture and individual drawing and connection of the vision, perception - brain and hand

act painting: the format of approx. 160 x 110 cm, canvas, acrylic or oil technique

interior: selection of a theme in the school environment after the agreement with the teacher (recess, a fragment of the architecture, the internal refraction of light on subjects, ceiling, vista,...)

sketch portrait: pencil, charcoal, watercolour, into the format A4

landscape painting: selection of a theme near to the ADI, exterior, architecture, landscape, natural fragments, a short-stay plan air

Colours in nature: observe the colours and its rich variety of tonal values. Try to mix a variety of shades, to work in wet under-painting and expand the colours of angle tones. Use alternation of hot and cold colour tones, modelling the shapes on the basis of light and shadow.