

PAINTING

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SYLLABUS 3

The program of this term leads to free creation. Although the thematic areas introduced in monthly cycles, will be in the spirit of traditional topics, we will require more individualistic and more creative approach. This means that the work will no longer have just the character of a study, but there should prevail attempts to use own inventive input with specific interference beyond the study of painting and thinking. Studio assignments are given again in a logical sequence and previous school work.

The first task is the painting of clothed figure in the installed environment. Focus will be put on the placement of the figure in space and colour composition of the picture. Take advantage of the range of complementary colours, cold and warm tones and warm up a colouristic game between the model and the environment. To deal with the task freely and concentrate more on colour and content than on the strict anatomy and proportions.

Animal theme is the next term task. It is a beautiful art theme that has important position in the art history and which meanings has changed through time. The theme of the animal appeared already in Palaeolithic cave paintings, filled decorative function, appeared in the ornaments (Egypt, the Etruscans); the Royal families let paint their pets, H. Rousseau painted his jungles filled with animals and last but not least, the animal theme was used as a symbol of strength, loyalty, freedom, etc. In the studio students first study selected animals, make a sufficient amount of study drawings, and then decide which way they will process the animal theme. Every student use the theme according to himself, whether he paints just a detail with surface structure or creates a narrative story, a symbolic picture or an animal portrait.

The last task of the winter semester is the structure, structured painting, set, reoccurring motif, ornament. A student chooses from his own work or from his environment a close object to him, a detail, a thing, a fragment and tries to develop the selected theme into a structured painting with an emphasis on colour composition and method of painting. The inspiration may be a detail in nature, architecture, fashion, design, human body, fauna, etc. Where we can meet with this issue: pop art, ornament, Peruvian themes, paintings of aboriginal tribes of Australia, Africa, Indians, Emily Kngwarreye, Claude Monet, m. c. Escher, Brice Murden, Jean Dubuffet, Jackson Pollock, Y. Kusama, Sean Scully, Cecily Brown, G. Förg, Gerhard Richter, B. Riley, etc. The goal of this task is to use the picture surface in the coordinated or accidentally manner while filling it with just one theme. To find a good measure in layering and covering of canvas, to discover a sense of order, regular repetition or just random accumulation in which after finishing the picture can find order in the chaos, hidden spaces and topics for the next image.

Last month of semester, January, is intended for the completion of assigned tasks and own work. Preparation of the exhibition for the semester exams.

ASSIGNMENTS

Assignment: Structure, structured painting (from real to the abstract form), the recurring motif, set, entity, op-art

The seated clothed figure in installed environments: the format of approx. 150 x 130 cm, acrylic or oil painting on canvas, the placement to the format, the proportions, the emphasis on colour solutions of picture, the effort to catch the psychology of the model, the light, the environment atmosphere.

Animal theme: technique - acrylic or oil painting on canvas, format approx. 90 x 120 cm, canvas, capturing the structure of leather, fur, feathers, colour mixture of semitones according to the real model. It is possible to exaggerate the colour solution with utilizing complementary tracks of colour, warm and cold tones to emphasize the full form and volume.

Structure: technique - acrylic or oil painting, format approx. 100 x 120 cm, canvas, acrylic painting technique is recommended. Emphasis on colour and the selected theme.

The specified individual task, individual creation: presentation of own work and individual tasks. Explaining decision of the theme selection with the reasoning in a broader context, not just from the artistic point of view.