

## PAINTING

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### SYLLABUS 4

Topics of this term tasks have by their assignment some overlaps in to free creation in the sense of experimentation with form, development of own opinion in the search for solutions, and the search for supporting themes. We do not require a finished work, but on the contrary we would appreciate the courage and attempt of something new, trying to search for own artistic expression. Tasks are open for the imagination and the wide range of variants. At the end of the second year we concentrate no longer only on the study of the displayed subject, but on the expression of the picture as a whole, where we concentrate on surface with the background and the idea. The task of using reproductions of favourite works, is the proof. The principle is to analyse the work, to be able to watch, observe the author, perceive details and take advantage from these experiences in the picture.

Self-portrait tells us something about ourselves. We can use props, work freely with the measure, composition, efficiently built the background, work with the facial expression, use the various options of clothing or vice versa without clothes, etc. It's a game with ourselves how to best capture ourselves. There is once again a great space for imagination. Think of the self-portraits by famous artists, how they observe themselves and often do not calm their ego. Egon Schiele, Ch. Schad, Max Beckmann, P. Picasso, L. Freud, Chuck Close, Jenny Saville etc.

The task with the 3D model of the fictitious space (with installed objects) reinforce the spatial feeling, work with light, material and colour. We learn to compose things in space and assign them meaning or to place them into mutual relationship. On the basis of the prepared model (box) we are going to paint the picture, where we use of chiaroscuro for a better modelling of shapes and we widen the range of colour by dark half-tones (Michaël Borremans, Juan Sánchez Cotán, baroque still-life). A simple solution with a strong visual effect.

Pleinair stay and landscape painting should be an annual "luxury" of the painter's studio. In today's world of Internet a few painters works in the plain air. It is a matter of convenience, everything can be found on the web or photo can be used. But it is a big mistake, since a reproduction we paint unfaithfully, but in the landscape we look for, which makes the painting to have more layers, grater colour range, and especially to be more spontaneous. Both errors and repaints remain on the picture, and the picture is more vivid and more honest in expression. We will focus on the individual plans of the landscape distinguished by the colour intensity of warm and cold tones. The form can be more abstract, simplified and have many painting shortcuts, search its own expression and the essence of why and what we are painting. (Peter Doig, Chaim Soutine, Emil Nolde, David Hockney, Richard Diebenkorn,...)

In the month of June we finish the specified tasks and other works that we evaluate in the discussion together and prepare for the final exam and art exhibition. A part of it is also a theoretical defence in 2x A4 for every task from this semester, where will be mentioned the problematic moments when solving the task, and justification of the intent of the task in the contemporary and historical contexts.

### ASSIGNMENTS

The painting inspired by the favourite author. Select a reproduction of the favourite painter, to justify the selection and to clarify how to utilize for own creation. There are many variants possible. The challenge is to prove the ability to analyse a painting, or another artistic artefact, noting the technical processing, perceiving the details of the picture, putting yourself into the author's reflection and thinking.

Self-portrait: Drawings, sketches, format A4-A3, charcoal or pencil, composition – placement into the format, considering or inventing appropriate background which can be further enhanced and which clarifies characteristics of the model. The recommended format of approx. 105 x 80 cm or according to own ideas about the self-portrait. The technique: acrylic or oil painting on canvas. The requirement is the solution of

placement to the format, solution of the background, psychological depiction of form and character. The proportions of the portrait determine the author himself according to his plan.

Installed objects in 3D space. Create a fictional space, 3D model with composed objects and according to this, paint a picture. The emphasis is put on colour, shape and use of chiaroscuro. A simple solution with a strong visual effect. The reason for this task is to teach spatial feeling, work with light, material and colour. The ability to compose things in space and assign them meaning or to build them in mutual relationship. Create a cardboard or plastic boxes of any format with arranged objects (maximum 5). Image format: in relation to a 3D object, canvas, acrylic or oil painting, size approx. 80 x 120 cm.

Landscape painting: Sketches, focusing on the individual plans of landscape distinguished by the colour intensity of warm and cold tones, shift to abstracted, simplification of the forms while using painting shortcuts. Gauche -, ink wash technique; formats A4, A3. Learn how to observe the landscape, in search of the theme and capturing of the essential.

The specified individual task, own creation: presentation of own work and individual tasks. Explaining the intention of theme selection, the used techniques. Try to think while defending yourselves in a broader context, not only from the artistic point of view.