



| AUF

| *The American
University of Florence***SYLLABUS**Rev. 7
June 2023
Academic AffairsFormat Revised 2023
Syllabus revised in 2018

SAS – SCHOOL OF ARTS AND SCIENCES

**SCHOOL OF FINE ARTS
DEPARTMENT OF PAINTING AND DRAWING
COURSE TITLE: INTERMEDIATE PAINTING
COURSE CODE: FAPDIP220
3 semester credits****1. DESCRIPTION**

This course builds on the basic elements of painting introduced in the foundation level course. The technical study of painting, conducted in Foundation Painting through the use of acrylics and beginners' oil paint, will continue in this course. In addition to this, a thorough study of the anatomy of the human body through the works of the Great Masters as well as via life classes with models will be carried out. Students will be guided through the challenges of determining a painting's structure, perspective, color, composition, value, and through pictorial dynamics applied to the human anatomy. This progressive building up of skills is balanced by the encouragement of the emerging personal artistic expression of each student. Group and individual critiques will be aimed at to analyze personal expression and monitoring the mastering of the technical painting skills. Visits to museums and exhibits in Florence are an important component of the course.

Prerequisites: Foundation Painting or equivalent.

2. OBJECTIVES

The study of human body and nude full figure will be conducted through an extensive use of models, while analyzing as well as drawing inspiration from both Italian painting and sculpture as showcased in Florentine museums, streets and piazzas. Transformations of colors and diverse painting techniques will be covered, and students will be helped in finding their personal style, improving their technical and aesthetic vocabulary, in order to transform the Renaissance heritage into a contemporary visual language.

Upon successful completion of this course, students will be able to:

- Further develop their expertise – technical, conceptual and professional – in the field of painting and figure painting.
- Express individual creativity by implementing new painting techniques (oil medium).
- Use color, space, composition, proportions and perspective in relation to the painting of the human figure.
- Approach painting as medium for personal expression and start to develop a personal artistic expressive language.
- Verbally articulate ideas, artistic processes, and personal expression.
- Organize, structure, and present an effective portfolio.
- Employ critical skills in presenting the outcomes of their work in oral (critique) and written form (paper)

3. REQUIREMENTS

Prerequisites: Foundation Painting or equivalent

4. METHOD

This course consists of lectures, class discussions, projects, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, videos, slides, guided problem solving, and experiential and/or field learning activities where applicable.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

Lochen Staiger, K., *The Oil Painting Course You've Always Wanted*. Guided lessons for beginners and experienced artists, Watson-Guption, New York 2006.

Bammes, G., *The Artist's Guide to Human Anatomy*. Dover Pubns, 2004.

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

FURTHER READINGS

Alloway L., *Systemic Painting*, ed. by Gregory Battcock, New York 1968.

Arheim R., *Art and Visual Perception: A Psychology of the Creative Eye*, University of California Press, Deluxe Edition, 2004.

Forster, Margaret, *Bp Portrait Award 2006*, NPG, London 2006.

Hale R. B., *Anatomy Lessons from the Great Masters*, Watson Publication, 2000.

Itten J., *The Elements of Color*, Wiley, 1970.

Massey R., *Formulas for Painters*, Watson-Guption Publications, 1979.

Raynes, J., *The Figure Drawing Workbook*. A step by step guide to drawing the human figure, Collins & Brown, London 1997.

Rothko M., *The Artist's Reality: Philosophies of Art*, Yale University Press, 2004.

Ryeder A., *The Artist's Complete Guide to Figure Drawing*, Watson Publication, 1999.

Schwabsky B., *Vitamin P: New Perspective in Painting*, Phaidon Press, 2004.

Stremmel K., *Gerhard Richter 'Dead Woman'*, Realism, Taschen 2004.

Tesch J., Hollmann E., (eds.), "Lucian Freud," *Icons of Art in the 20th Century*, Prestel 2003.

Weschler L., *Seeing is Forgetting: A life of contemporary artist Robert Irwin*, University of California Press, expanded edition, 2008.

LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation:

www.bibliotecadelleoblade.it

THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: www.britishinstitute.it/en

6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

7. COURSE MATERIALS

Students must purchase the following materials for personal use (any materials that a student already has must be OK'd by the instructor). Prices may vary according to sellers. For most competitive options, we recommend the following sellers: Salvini: Via degli Alfani 111r. This store is specialized in providing materials for FUA, therefore you will automatically receive a 15% discount on your purchases. You may also want to check Rigacci: Via dei Servi; Zecchi in Via dello Studio 19r and online retailers such as Amazon.it. When purchasing materials from recommended sellers the cost for purchasing all materials is approximately €85.

- Between 4 and 5 large (70x100) sheet of oil painting paper (suggested brand Pittura by Fabriano "Tela" 400 g)
- 2 drawing pencils: 4B, HB
- Kneaded eraser
- Pencil sharpener
- Oil paint set of 12 60ml tubes (suggested brands Maimeri Classico).
- 3 bristle brushes (suggested brand Tintoretto)
- 1 fine-pointed sable or sable-type brush
- At least 1 canvas for final project (size to be confirmed by instructor: 35x50; 30x40; 20x30)
- 2 small and 1 large glass jar with lid (generic brand, approximately 0.50- 1 Euro each)
- 1 masking tape
- Old t-shirt or smock to protect clothing while painting

ADDITIONAL MATERIAL PROVIDED BY FUA IN CLASS

- 1 utility brush
- 1 palette knife
- 1 bar of brush soap
- 1 vegetable-based thinner/solvent
- 1 artists' linseed oil
- 1 Willow charcoal
- 3-4 small rags or roll of paper towels
- 1 Acrylic gesso
- Latex gloves
- Wet hand wipes

OPTIONAL

- 1 Sketchbook (Tiger offers competitive prices)

PLEASE PURCHASE THE MATERIALS BY THE SECOND CLASS

On-Campus lockers are available for storing materials (€10 deposit which will be paid back after returning the key).

Some courses may require specific materials. Please refer to your enrollment information.

8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

9. EVALUATION – GRADING SYSTEM

10% Attendance

20% Class Participation – Assignments

15% Final Portfolio in pdf

10% Final Paper

20% Mid Term Exam and Critique/Field Learning Project (if applicable), Special/Research Project (if applicable)

25% Final Exam, Final Project and Critique

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C- =70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

Absences are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.

- Hours may be distributed in different formats according to the academic course schedules.

LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

Participation: Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

11. EXAMS – PAPERS – PROJECTS

Assignment, participation, readings account for the 20% of the final grade. Remember that this class requires eight preparation hours per week.

Midterm exam:

The midterm exam accounts for 20% of the final course grade. It is composed of two sections totaling 100 points:

- a) Critique session. Critique of the individual assignments created to date in order to evaluate the student's progress. Evaluations will also respond to improvements in technical and formal ability and the student's effort and positive approach towards self-improvement through projects work. (50 points)
- b) A written exam based on: readings done till this point, techniques and materials used during class time. (50 points). The time and date of the exam cannot be changed for any reason.

Format: the written exam is divided into three sections:

- Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.
 - Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.
- Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.

Final Portfolio

The Final Portfolio accounts for 15% of the final course grade. The Final portfolio is the evidence of your artistic creation as a comprehensive, developmental activity, and of the development of students' expertise – technically, conceptually and professionally – throughout the course. It will be evaluated according to how accurate practice, processes and achievements attained throughout the course are reported. It must comprehend your statements, goals and achievements, as well as the procedures and the issues to reach those.

By the end of the course you must hand in a digital copy of your portfolio, complete with photos of your works, measurements, techniques, as well as the aforementioned short written statements.

A weekly photographic documentation of your artworks (or steps towards the completion of the artworks) is crucial, so as to constantly check your improvements, and so as to have the documentation available for the final portfolio at the end of the semester.

Please take care when shooting your works: you should create a pleasant setting for the shooting, curate the lighting aspects, enlarge important details, and Photoshop the image if necessary for its legibility.

A handy format to make a portfolio is either Power Point or Keynote, where you can simply add and/or move slides and comments (if you are confident with other programs, such as iPhoto, you are welcome to use those). Do not use a pre-existent, ultra-decorated slide layout, which will distract the content of your portfolio. Remember that often the best portfolios are on white background, and arranged with a simple, legible layout. Check on line example of portfolios of working artists to better understand how to present your work.

You will hand a final digital portfolio in Pdf. The first page (or slide) has to have the following information:

- Name of the School, including logos.... (School of Fine Arts + FUA logo + School of Art and Science logo. Logo will be supplied by your professor)
- Department of Fine Arts
- Code and exact title of the course
- Name of the Professor (and head professor, as stated on the syllabus)
- Name of the Student
- Term and Academic Year

Be sure to constantly record the advancements of you work, and to update your presentation weekly, by taking pictures of your work in different phases.

The Final portfolio is the fundamental assignment for all studio art course, and for this reason highly graded.

Final Paper

The Final Paper accounts for 10% of the final course grade. The paper should be 4/5 pages long including bibliography and sources dealing with a short biography of the artist as well as an artist's statement

containing information about the creative process regarding the project and media for realizing it, explaining the basis of the inspiration and how this inspiration was translated into a drawing. The title for the Paper / Project will be assigned by the professor. Material for research will be available at the FUA library in corso Tintori 21 library.

Length requirement for paper: 4/5 pages typed (double spaced, 12pt) including images

Please make sure that the Paper includes a bibliography.

Final Exam:

The Final Exam accounts for 25% of the final course grade. Your grade will be based on:

- 1- Final project: graphic, stylistic, and technical quality. 40 points,
- 2- A brief presentation of your final project you will give to the class. Students are expected to formulate their ideas verbally during their presentation, to respond to feedback in an engaged and receptive way, and to participate during the critiques of others. Evaluations will also respond to improvements in technical and formal ability and the student's effort and positive approach towards self-improvement through project work. 10 points
- 3- A written exam based on the readings done after mid term till final, slides, techniques and materials used during the class time. 50 points. The time and date of the exam cannot be changed for any reason.

Format: the exam is divided into three sections:

- Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.
- Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.
- Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.

The Final Exam is cumulative.

12. LESSONS

Lesson 1	
Meet	In class
Lecture	Meet: In class Presentation of course and syllabus. Materials and tools. Test for assessing class level (Human Anatomy).
Lab	Become familiar with the required materials. Technique: oil; graphite/charcoal.
Objective	Understand the general requirements of the course, teaching and learning techniques, topic to be discussed and level to be achieved.
Assignments	Work at least five hours on the assignment given by the instructor during open studio hours. Practice with tools. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, "Introduction to the course," p. 7, "Getting your Supplies Together," pp. 8-13,

	Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.
Note	Reminder to students: materials must be purchased before the next class.

Lesson 2

Meet	In class
Lecture	The Human body. Anatomy: human body proportions, anatomical canons. From drawing to painting.
Lab	Test sheet: exploring your tools for oil painting – exercises with brushes and mediums. Test sheet: Human anatomy – proportions. Copy from a Great Master. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Getting acquainted with the conceptual and figurative universe of the human body as seen from the perspective of a painter.
Assignments	Work at least five hours on the assignment provided by the instructor. Copy from a Great Master. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, "Lesson 2: Making your Brush Behave," pp. 22-39 Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 3

Meet	In class
Lecture	Anatomy: hands. Different sketches and paintings of human body details. Color wheel. Copy from a Great Master.
Lab	Test sheet/1: color wheel. Test sheet/2: drawing and painting hands. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Start to analyze and learn how to describe and reproduce anatomical details with colors.

Assignments	Work at least five hours on the assignment provided by the instructor. Copy from a Great Master. Draw and paint 3 hands. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, "Lesson Three: Getting the Color You Want," pp. 40-47 Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 4

Meet	In class
Lecture	Anatomy: feet. Fundamentals of perspective: the 3-d grid and the space, 1vp. perspective.
Lab	Test sheet: exercises on perspective. Copy from a Great Master. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Learn how to visualize and reproduce external references in three dimensions and 1p. linear perspective. Foreshortening and capturing corresponding points of symmetrical forms in space.
Assignments	Work at least five hours on the assignment provided by the instructor. Copy from a Great Master. Draw and paint 3 feet. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, "Lesson Three: Getting the Color You Want," only pp. 48-55 Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 5

Meet	In class
Lecture	Anatomy: The human body in its spatial context (form). Skin tones.
Lab	Test sheet: Types of perspectives: 2 vp. + chromatic perspective. Human body and space (walking, running, moving). Finding the gesture, and the rotation point. Copy from a Great Master. Technique: Oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.

Objective	Learn how to insert a full figure in space and to reproduce its movements.
Assignments	Work at least five hours on the assignment provided by the instructor. Work on your Midterm Project (to be discussed with your professor). 2 copies from Great Masters. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, "Lesson Three: Getting the Color You Want," only pp. 56-59. Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 6

Meet	In class
Lecture	Anatomy: Head anatomy.
Lab	Drawing from a sculpture (at a museum or in a Florence piazza). Sketching and taking quick notes for being able to paint while back in the studio. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Learn how to render the proportions of the head while reproducing them from a work of art (sculpture).
Assignments	Prepare a review of your artworks and study for Midterm. Work at least five hours on the assignment provided by the instructor.
Reading	Oil techniques: Lochen Staiger, "Correcting Mistakes," pp. 70-71. Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 7

Meet	In class
Lecture	Midterm exam: a) Mid-term individual assignments critique. b) Written exam.
Lab	Sketch ideas and collect readings and materials in view of the Final Project. Prepare one or more canvases for the Final Project.

Lesson 8 – MID TERM BREAK

Lesson 9

Meet	In class
Lecture	Anatomy: human body's muscles. Life class with model.
Lab	Quick poses, reclining figure. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Learn how to paint a rotated full figure in relation to space and context, with specific focus on muscles (shape, beginnings, endings, insertion and relationships) and how to paint their movement and tension using tonal values.
Assignments	Work at least five hours on the assignment provided by the instructor. 2 copies from Great Masters. Work on your Student Exhibition Project and Final Project. Visit a Museum and sketch extensively aiming that to your projects. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, review all the chapters studied so far Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 10

Meet	In class
Lecture	Full figure: Life class with model. Working on individual critique and project in view of the final exhibition.
Lab	Standing figure with torsions, seated figure. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Learn how to combine lights and shadows while painting the human figure. Deepen the knowledge of human anatomy even further.
Assignments	Work at least five hours on the assignment provided by the instructor 2 copies from Great Masters. Work on your Student Exhibition Project and Final Project. Visit a museum a sketch extensively aiming that to your projects. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques: Lochen Staiger, review all the chapters studied so far Bammes, G., The Artist's Guide to Human Anatomy. The instructor will assign relevant chapters based on the lesson.

Lesson 11

Meet	In class
------	----------

Lecture	Portrait. Difference between painting a head and painting a portrait.
Lab	Test sheet: from head to portrait. Technique: oil (prepare sketch with watercolours if/when necessary); graphite/charcoal.
Objective	Learn how to paint a portrait. Develop a more personal artistic language. Catch an expression.
Assignments	Work at least five hours on the assignment provided by the instructor. Start to arrange photographs for your digital Portfolio. 2 copies from Great Masters (portrait). Work on both your Student Exhibition Project and Final Project. Visit a Museum and sketch extensively aiming that at your projects. Prepare a gessoed sheet to bring to class next week.
Reading	Oil techniques & Human Anatomy: Lochen Staiger, "Lesson Seven. Creating a Portrait Painting," pp. 144-152.

Lesson 12

Meet	In class
Lecture	Portrait/2. Life class with model.
Lab	Sketching, drawing and painting a portrait. Technique: oil (prepare sketch with watercolours if/when necessary); charcoal.
Objective	Be able to catch the structure and expression of a model's head. To make independent choices concerning personal style and expression.
Assignments	Work at least five hours on the assignment provided by the instructor.
Reading	Oil techniques & Human Anatomy: Lochen Staiger, "Lesson Seven. Creating a Portrait Painting," pp. 153-173.

Lesson 13

Meet	In class
Lecture	How to finalize works for a portfolio, an exhibition, a project.
Lab	Working on Student Exhibition submissions, on Final Projects, and digital Portfolio.
Objective	Fit your work within a conceptual framework. Develop your ability to write a statement and assemble a workable portfolio.

Assignments	Work at least five hours on the assignment provided by the instructor. Work on your Final Project and final painting to be presented for the Student Exhibition submission.
Reading	Extra reading on the topic will be provided by the professor.

Lesson 14

Meet	In class
Lecture	1) Presentation of your Final Project: critique and discussion 2) Presentation of your pdf digital Portfolio.
Lab	Hands-on individual and class review and critique: students will ensure that all assigned works are complete before the final exam.
Objective	Master basic methods and formal dynamics involved in making and evaluating painting. Demonstrate fundamental critical skills when presenting one's work in oral (critique) and written form (paper).
Assignments	Work at least five hours on the assignment provided by the instructor.
Reading	Review of course readings and textbooks aimed the Final Exam
Note	Fine Arts Exhibit @ Ganzo

Lesson 15

Meet	In class
Lecture	Final Exam and Critique: a) Written exam in class. b) Delivery of Final Paper.