

COURSE OUTLINE

**Art 166  
Figure Painting**

**I. Catalog Statement**

Art 166 is an intermediate studio art course that focuses on painting the human figure from life. Students combine their knowledge of life drawing and painting to complete a series of figure paintings. Class time includes material demonstrations of techniques in painting, lectures focused on classical and contemporary approaches to the human body, and studio practice from live models. This course emphasizes color mixing as it relates to figuration and addresses advanced topics in composition and aesthetics.

Total Lecture Units: 2.0

Total Studio Units: 1.0

**Total Course Units: 3.0**

Total Lecture Hours: 32.0

Total Studio Hours: 32.0

**Total Faculty Contact Hours: 64.0**

Prerequisite: Art 152.

Recommended Preparation: Art 160.

**II. Course Entry Expectations**

Skills Level Ranges: Reading 5; Writing 5; Listening/Speaking 5; Math 2

Prior to enrolling in this course, the student should be able to:

1. draw the figure in various time limitations, ranging from one minute drawings to one hour or more drawings;
2. develop technical skills necessary to draw the figure with pure line as well as tonal drawings which involve chiaroscuro;
3. analyze the movements of forms in space and articulate relationship of the figure to its particular space;
4. develop and understanding of the figure structure by synthesizing anatomical texture studies with expressive classroom life studies;
5. evaluate the aesthetic qualities of personal work, classmates' work, and work of recognized artists in history through class discussion, critiques, and museum visits;
6. use the figure as a vehicle to express emotional attitudes by use of the abstract elements of line, tone, texture, dark, and light;

7. understand and evaluate importance to the human figure as a subject for artistic expression.

### **III. Course Exit Standards**

Upon successful completion of the required coursework the student will be able to:

1. paint the human figure using value and color;
2. discuss human proportion and structure;
3. discuss the intersection of drawing with painting, as it pertains to figuration;
4. produce a finished life painting, utilizing research, thumbnail sketches, preliminary sketches, and color notes;
5. recognize and use good studio practice including setting the palate, cleaning and maintaining brushes, preparing grounds for painting, use of mediums, and proper use and disposal of solvents;
6. analyze the formal elements in the work of the historically important traditional and contemporary painters, and implement those elements in their own work;
7. evaluate the aesthetic qualities of personal work, classmates' work, and work of recognized artists in history through class discussion, critiques, and museum visits.

### **IV. Course Content**

**Total Faculty Contact Hours = 64 hours**

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|--|---------|
| A. Orientation   | 4 hours |
| 1. Overview of class   |         |
| 2. Discussion of painting materials: paint, mediums, and tools   |         |
| 3. The support   |         |
| 4. Demonstrate sound studio practice                             |         |
| B. Review of Painting Method                                     | 8 hours |
| 1. Laying out palette  |         |
| 2. Paint quality   |         |
| 3. Describing form   |         |
| 4. Light logic   |         |
| 5. Proportion and sighting                                       |         |
| 6. Laying out figure   |         |
| 7. Blocking in with value  |         |
| C. Quick Studies: One Hour Poses                                 | 8 hours |
| 1. Composition   |         |
| 2. Raw umber and white   |         |
| 3. Building up light values                                      |         |
| 4. Form following strokes  |         |
| D. Color Temperature   | 8 hours |
| 1. Burnt sienna, ultramarine blue and white on a colored ground. |         |
| 2. Warm lights and cool shadows                                  |         |
| 3. Reflected lights  |         |

4. Cast shadows
5. Negative space

E. Expanding the Palette. 8 hours

1. Muted Primaries – ultramarine Blue, venetian Red, yellow Ochre and white on a toned ground
2. Adding a cool red
3. Successful transition of values

F. Long Studies 20 hours

1. Preparatory sketches and composition
2. Under-painting with values
3. Over-painting glazing
4. Thin shadows
5. Opaque lights
6. Transitions to negative space
7. Composing with two figures

G. Head Studies 8 hours

1. Planer structure
2. Value studies
3. Scale and proportion
4. Lighting
5. Transfer of image from drawing or photo

**V. Methods of Instruction**

The following methods of instruction may be used in the course:

1. lectures;
2. material demonstrations;
3. individual consultations and group critiques;
4. supervised studio practice.

**VI. Out of Class Assignments**

The following out of class assignments may be used in this course:

1. weekly exercises;
2. exhibition reviews;
3. museum visits.

**VII. Methods of Evaluation**

The following methods of evaluation may be used in the course:

1. Portfolio review; (i.e. a portfolio of student's original artwork);
2. Oral presentations; (i.e. an artist's work that inspires the student);
3. Examinations; (i.e. a midterm or a final exam);
4. Slide identification; (i.e. a presentation of slides with reference figure painters);

5. Written exercises (i.e. a personal artist's statement);
6. Final Examination (i.e. a final project using techniques learned in figure painting).

### **VIII. Textbook**

Mullins, C. *Painting People: The State of the Art*. London: Thames & Hudson, 2006.  
11<sup>th</sup> Grade Textbook Reading Level. ISBN-13: 978-933045-38-2.

### **IV. Student Learning Outcomes**

Upon completion of the required coursework the student will be able to:

1. produce an original figure painting utilizing line and tonality;
2. produce directly-painted figure sketches and studies;
3. produce paintings demonstrating different methods of managing and mixing color;
4. analyze the formal elements in the work of the historically important traditional and contemporary painters;
5. evaluate the aesthetic qualities of personal and classmates' work.