

## COURSE OUTLINE

### **Art 166 Figure Painting**

#### **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: 2.5

Total Laboratory Units: 0.5

**Total Course Units: 3.0**

Total Lecture Hours: 40.0

Total Laboratory Hours: 24.0

Total Laboratory Hours To Be Arranged: 0.0

**Total Faculty Contact Hours: 64.0**

Prerequisite: ART 152 or equivalent

Recommended Preparation: ART 160

#### **Course Entry Expectations**

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

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

## **Course Exit Standards**

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

- paint the human figure using value and color;
- discuss human proportion and structure;
- discuss the intersection of drawing with painting, as it pertains to figuration;
- produce a finished life painting, utilizing research, thumbnail sketches, preliminary sketches, and color notes;
- 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;
- analyze the formal elements in the work of the historically important traditional and contemporary painters, and implement those elements in their own work;
- evaluate the aesthetic qualities of personal work, classmates' work, and work of recognized artists in history through class discussion, critiques, and museum visits.

## **Course Content**

**Total Faculty Contact Hours = 64.0**

### **Orientation (5 lecture hours, 3 lab hours)**

Overview of class  
Discussion of painting materials: paint, mediums, and tools  
The support  
Demonstrate sound studio practice

### **Review of Painting Method (5 lecture hours, 3 lab hours)**

Laying out palette  
Paint quality  
Describing form  
Light logic  
Proportion and sighting  
Laying out figure  
Blocking in with value

### **Quick Studies: One Hour Poses (6 lecture hours, 3 lab hours)**

Composition  
Raw umber and white  
Building up light values  
Form following strokes

### **Color Temperature (6 lecture hours, 3 lab hours)**

Burnt sienna, ultramarine blue and white on a colored ground  
Warm lights and cool shadows  
Reflected lights  
Cast shadows  
Negative space

### **Expanding the Palette (6 lecture hours, 4 lab hours)**

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

**Long Studies (6 lecture hours, 4 lab hours)**

Preparatory sketches and composition  
Under-painting with values  
Over-painting glazing  
Thin shadows  
Opaque lights  
Transitions to negative space  
Composing with two figures

**Head Studies (6 lecture hours, 4 lab hours)**

Planer structure  
Value studies  
Scale and proportion  
Lighting  
Transfer of image from drawing or photo

**Methods of Instruction**

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

- lectures;
- material demonstrations;
- individual consultations and group critiques;
- supervised studio practice.

**Out of Class Assignments**

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

- weekly exercises;
- exhibition reviews;
- museum visits.

**Methods of Evaluation**

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

- portfolio review; (i.e. a portfolio of student's original artwork);
- oral presentations; (i.e. an artist's work that inspires the student);
- examinations; (i.e. a midterm or a final exam);
- slide identification; (i.e. a presentation of slides with reference figure painters);
- written exercises (i.e. a personal artist's statement);
- final Examination (i.e. a final project using techniques learned in figure painting).

**Textbooks**

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

### **Student Learning Outcomes**

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

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