

**PAINTING: THE ITALIAN EXPERIENCE**

**Instructor: Teresa Marasca**

**Contact Hrs: 50**

**Language of Instruction: English**

**MACERATA, ITALY**

**COURSE DESCRIPTION**

A studio course to strengthen skills in painting techniques. It will focus on the technical pictorial research and the poetics of the image. Particular attention will be devoted to critical analysis of the language of painting and the concept of image as a phenomena of historical and contemporary dimension. To improve knowledge and critical ability, visits to art exhibitions, museums and galleries will be encouraged throughout the course. The approach to the study of art history will be as deep and complete as possible. The entire program will be the object of critic discussion with professors in laboratory.

The program is articulated in the following three main lines.

- a ***Painting techniques***: the use of materials and methods of painting techniques. Supporting elements (linen, wooden panels, canvases, paper and others). Preparation (principal components; preparation for panel paintings, preparation for painting on canvas, techniques in the preparation of contemporary painting, pictorial film), pigments, binders, resins, paints.
- b ***Drawing technique***: life drawing.
- c ***Developing of technical- expressive language applied to the poetics of the image***: from still life to landscape.

**COURSE OBJECTIVES**

- Acquire the technical skills necessary to work with the different media
- Learn and develop painting techniques
- Learn strategies for life drawing, particularly human figures and portrait
- Acquire the skills to paint still life and outdoor landscapes

**INSTRUCTIONAL METHODOLOGY**

***Class procedures***: During this course lectures will take 25% of the time, and the remaining 75% is studio art experience. Students paint outdoors as much as possible.

**METHOD OF EVALUATION (GRADING)**

***Evaluation***: two technical-practical evaluations of the student's work: one mid-term and one final. As part of the evaluation, the following are considered: knowledge of the appropriate terminology, ability to apply procedures taught, knowledge of the elements of painting, historical evolution of the analyzed techniques, portfolio of painting assignments.

**COURSE OUTLINE**

Week 1            Introduction.  
                      Painting techniques: demonstration and discussion.

Week 2	Painting Techniques. Museum field trip.
Week 3	Introduction to drawing technique. Slides, demonstration and discussion. Human figure's drawing.
Week 4	Human figure. Drawing from life. Technical-practical evaluation.
Week 5	Human figure. Drawing from life.
Week 6	Mid-term exam.
Week 7	From the still life to the landscape. Slides, demonstration and discussion.
Week 8	From the still life to the landscapes. Painting outdoors. Technical- Practical evaluation.
Week 9	From the still life to the landscapes. Painting outdoors. Week 10 Final exam.

### **COURSE READING**

- M. Doerner (1984). *The Materials of the Artist and their Use in Painting*, Harcourt & Brace

### **Reference Texts:**

- E.H. Gombrich (1989). *Art and Illusion: A Study in the Psychology of Pictorial Representation*, Princeton Univ.,
- E.H. Gombrich (2006). *The Story of Art*, Phaidon Press.
- R. Hughes (1990). *The Shock of the New*, McGraw-Hill.
- J. Itten (1973). *The Art of Color*, Van Nostrand Reinhold.
- W. Kandinsky (1994). *Complete Writings on Art*, Da Capo Pr.
  - (1977). *Concerning the Spiritual in Art*, Dover Pubns.
  - (1979). *Point and Line to Plane*, Dover Pubns.
- G. Kepes (1995). *Language of Vision*, Dover Pubns.
- B. Munari (2009). *Design As Art*, Penguin Books.
- R. Pirsig (1984). *Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values*, Bantam Books