

Course Syllabus

Painting the Figure/ Portrait

Prerequisites

Basic figure drawing & basic painting experience recommended.

Course Description

In this course students explore both traditional and contemporary techniques of painting the human figure. The live model and photography will be used as students explore flesh tones with color theory and various techniques in paint application: *underpainting, grisaille, glazing, impasto, blending, and expressive brushstrokes*. Students will also explore a variety of contemporary techniques: *artificial colour, palette knife, squeegee, drips, abstraction and unconventional composition*. This exciting course is specifically designed to enhance technical virtuosity while inspiring further creative experimentation. Each class is supplemented with individual and group feedback, demonstrations, as well as slide presentations on historical and contemporary figurative artists.

: Oils and Acrylics welcome (oils recommended if possible)

Learning Objectives

- Development of perceptual and technical skills in painting the figure
- Understand basic proportional relationships and key planar structures of human form
- Understand how to create flesh tones and modify value and temperature shifts
- Develop confidence with paint application
- Develop courage to experiment with abstract processes, mark-making and backgrounds
- Develop strong skills in realistic representation

Teaching Methods

LECTURE:

Each class begins with a 15-20 minute lecture or demonstration on various painting, drawing or anatomy related topics. Students take notes and/or work along with the instructor so as to integrate the knowledge first hand.

PAINTING FROM THE MODEL:

The majority of time spent in each class is devoted to painting from the live model. Various painting techniques are explored each class, which are first demonstrated by the instructor, then worked upon by the students in their own work.

DEMONSTRATION:

The instructor demonstrates *'how to'* painting techniques at the beginning and periodically throughout the class. These demonstrations are meant to provide students with a tangible step-by-step method on how to master traditional painting techniques, as well as to inspire greater exploration with painting materials. This instructor takes great pride in providing high quality demonstrations!

CRITICAL FEEDBACK:

While students paint from the live model, the instructor walks around the room providing individual feedback and correction if necessary. Such feedback ensures that the various painting techniques being explored are fully grasped. At the end of the class, students show their work in a final critique in which we identify perceived strengths, weaknesses and areas to further develop. Such group feedback allows students to then learn from each other's work. The instructor guides these discussions to ensure students learn how to speak about artwork in clear, simple and constructive language.

Instructor: Justin Ogilvie
Gibsons School of Arts

Course Schedule

Day 1: *ALLA PRIMA: UNDERPAINTING & BLOCKING IN FLESH TONES*

(* Students work on one painting in the AM and a 2nd painting in the PM)

9:00 AM - 9:20 AM: Course introduction, meet instructor and students.

9:20 AM - 9:50 AM: Lecture on flesh tones + demonstration on step-by-step process of building the painting from underpainting, to blocking in, to thick impasto finishing touches.

9:50 AM - 11:45 AM: Students paint from live model (one pose for 2 hours), explore various painting techniques outlined in lecture & demo.

11:45 AM- 12:00 PM: Group feedback discussion

12:00 PM - 1:00 PM: Lunch Break

1:00 PM - 4:00 PM: 3-hour pose with live model, students make *alla prima* painting/ Final group feedback discussion

Day 2: *ALLA PRIMA: EXPRESSIVE BRUSHWORK, BACKGROUNDS & COMPOSITION*

(* Students work on one painting all day)

9:00 AM -11:45 AM: Students paint from live model (one pose for 2.5 hours), further exploring various painting techniques outlined in 1st class. Lecture on basic composition.

11:45 AM- 12:00 PM: Group feedback discussion

12:00 PM - 1:00 PM: Lunch Break

1:00 PM - 4:00 PM: Students continue to work on the same painting working from the live model, exploring creative mark-making processes, expressive brushwork, abstract spaces within the figure and in the background, etc. Instructor provides numerous demonstrations to illustrate the many pictorial possibilities/ Final group feedback discussion

Day 3: *LONG PAINTING: 2 POSES OVERLAPPING IN ONE PAINTING*

(* Students work 3 quick paintings in the AM, then on one painting for the rest of the day)

9:00 AM -9:30 AM: 3 x 10-minute gesture paintings from live model as warm up

9:30 AM - 12:00 PM: Students paint from live model (one pose for 2 hours), on top of which a 2nd overlapping pose will be introduced in the afternoon.

12:00 PM - 1:00 PM: Lunch Break

1:00 PM - 4:00 PM: 2nd pose is set up with same model, students juxtapose 2nd image and begin a radically new exploration of figurative painting/ Final group feedback discussion

Day 4: *GLAZING, IMPASTO, FLATS, REMOVAL & LAYERING TECHNIQUES*

(* Students work on one painting until 10AM, then begin a 2nd painting for the rest of the day)

9:00 AM -10:00 AM: As a warm-up exercise, students rework paintings from 1st class, exploring glazing, impasto, removal and layering techniques, as well as various abstract processes.

10:00 AM- 12:00 PM: model poses for 2 hours and students set up another all-day painting session in one pose. Emphasis placed upon observational accuracy (for now).

12:00 PM - 1:00 PM: Lunch Break

1:00 PM - 4:00 PM: Students continue to heighten the realism in their long painting. On an individual basis, students are then encouraged to begin using a variety of glazing, impasto, flats, removal and layering techniques to bring an abstract presence to contrast with realism. / Final group feedback discussion

Day 5: *HOW TO FINISH A PAINTING POWERFULLY!*

(* Students work on one painting all day)

9:00 AM -11:45 AM: Students paint from live model (one pose for 2.5 hours), expanding upon various painting techniques outlined throughout the course. Lecture on creating tension, focal points and how to finish a painting powerfully!

11:45 AM- 12:00 PM: Group feedback discussion

12:00 PM - 1:00 PM: Lunch Break

1:00 PM - 4:00 PM: Students continue to work on the same painting working from the live model.

Instructor guides students individually with ways to 'finish' their paintings powerfully./ Final group feedback discussion, course completion.