



The Florence Academy of Art
/ S W E D E N

Eight-week Intensive Course

Drawing, Painting and Art History
Beginning - Intermediate - Advanced levels welcome

In this course, students discover the richness of figurative and realistic painting fused with academic draughtsmanship, and endeavour to discover how the masters created works of universal significance.

DRAWING AND PAINTING The Florence Academy of Art Sweden campus is located on the top and second floor of a renovated paper mill in Kvarnbyn, a small, picturesque neighbourhood 10 minutes outside of Gothenburg. Students of all levels (beginner, intermediate, and advanced) work together under one roof. As a workshop student you will be welcomed into a community of hard working students that includes the full-time, three-year Certificate Program. All of the instructors work in studios on the school premises, allowing students to benefit not only from daily instruction but also from watching the professional artist at work. This relationship, developed over many hours spent together in the studio, is significant to the general atmosphere of the school and is considered fundamental to the student's development.

Florence Academy faculty will guide students through the techniques and materials that will improve their understanding of how to translate three-dimensional forms into two dimensions. Instruction is designed to take students of all levels through a series of exercises aimed to develop their observational skills and accuracy in drawing and painting, whilst learning a methodology to translate and record directly from nature.

After an introduction of studying old master drawings to understand measurement, proportion and shadow shape, students progress to drawing from the plaster cast, and painting the still life, portrait and the figure while practicing the use of pencil, charcoal and oil. The program is very similar to the one offered to full time students and allows students to experience each part of the three year Academic Program in Drawing and Painting curriculum at The Florence Academy of Art.

Working from life is a unique and fulfilling experience, one that is fundamental to the training at the Florence Academy and central to a long-standing tradition. Working from a live model, students will learn how to approach the human figure, observing proportion, body type and gesture and important anatomical points. With pencil there will be a focus on outline and shadow line to explain the form. With charcoal and oil paint, focus will be on mass and overall sense of light and atmosphere through comparison of light and shadow shapes.

During their independent study hours, students will be encouraged to continue to work on the exercises in the program or work on their own projects under the guidance of instructors. Additional visits to the Museum of Natural History and Gothenburg Museum of Art to sketch from their respective collections will be planned together with the students on the first day. Landscape studies may also be a part of the independent study hours, season and weather permitting.

There are three levels of this course, enabling students to continuously improve their skills and deepening their understanding of fundamental concepts acquired in previous exercises. Students enter the 8-week intensive course at level 1, and may choose to continue on to additional eight week courses at levels 2 and 3.

STUDIO PROJECTS IN DEPTH

I. Copy of 19th Century Bague drawings & Old Master copies

Students begin by copying 19th Century drawings produced by Charles Bague by request of Jean-Léon Gérôme. Originally discovered in the archives of the Victoria and Albert museum by Florence Academy founder, Daniel Graves, and brought to use in the drawing program in Florence, the simplified forms of the Bague drawings enable students to understand our process, focusing on outline, proportion, value and line quality. At this stage, students learn the sight-size method of measurement to view the subject correctly and reproduce it accurately. This method will be later applied to cast, portrait and figure exercises as students acquire the ability to translate three-dimensional form into two dimensions.

Level 1: Intermediate Bague litho

Level 2: Advanced Bague litho

Level 3: Master copy of choice

II. Cast Drawing & Painting

The practice of drawing from classical statuary helped great painters of the past learn their craft. By copying plaster casts, students continue to develop observation and drawing skills whilst learning to work from nature. Ultimately, this practice allows them to confront one of the greatest challenges: the human figure. Emphasis is placed on describing form through the relationship of light and shadow, controlling values and rendering edges.

Level 1: Cast drawing in charcoal

Level 2: Cast drawing in charcoal and white chalk

Level 3: Cast painting

III. Portraiture in charcoal and oil

In this part of the course students will apply the fundamental concepts acquired while studying the casts on the human form. Drawing and painting the portrait from a model requires a high level of focus and a sound method. Accuracy in proportion and shapes, anatomy, and structure are all demanding aspects of the endeavour to render a person's likeness and expression.

Level 1: Full portrait in charcoal and chalk

Level 2: Portrait painting in limited palette

Level 3: Portrait painting in full palette

IV. Still life

In still life projects, strong emphasis is placed on design and composition. The ability to render different materials convincingly is gained through careful observation and variety of paint application.

Level 1: Simple still life

Level 2: Intermediate still life

Level 3: Advanced still life

V. Figure Drawing & Painting from Life

The figure is the centre of the Academy's curriculum and will be at the core of our 8-week course. Students will be introduced to the human form through weekly pencil studies from life. Through these exercises they will learn how to observe and record nature, using simple line and shadow shapes. They will then progress to week-long studies in charcoal and oil that will develop awareness of anatomy and focus on light and shadow to explain form. Models will pose for three hours per session, allowing time for students to make careful observations and produce an accurate drawing or painting.

ART SUPPLIES All materials necessary to complete the course will be provided. Students are encouraged to bring their own drawing and oil painting materials. A supply list will be provided to all students.

ART HISTORY INSTRUCTION The tradition of representational, figurative and realistic painting includes an almost limitless range of knowledge and approaches. During the course students will be introduced to some of the work of the old masters and seek to understand how to benefit from their contributions to the art world. Museum visits as well as art history lectures (evenings) will be included in the course, as well as impromptu shop talks for guidance during the different projects.

EIGHT-WEEK INTENSIVE COURSE, DAILY SCHEDULE

| | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
|---------------|------------------------|-----------------|-----------------|-------------------|------------------------------|
| Week 1 | | | | | |
| 09.00 - 12.00 | Orientation and set up | Bargue / Master | Bargue / Master | Figure drawing | Independent Study |
| 13.00 - 16.00 | Bargue / Master | Bargue / Master | Bargue / Master | Independent Study | Independent Study |
| Week 2 | | | | | |
| 09.00 - 12.00 | Bargue / Master | Bargue / Master | Bargue / Master | Figure drawing | Independent Study |
| 13.00 - 16.00 | Bargue / Master | Bargue / Master | Bargue / Master | Independent Study | Independent Study |
| Week 3 | | | | | |
| 09.00 - 12.00 | Cast | Cast | Cast | Figure drawing | Cast |
| 13.00 - 16.00 | Cast | Cast | Museum visit | Independent Study | Independent Study |
| Week 4 | | | | | |
| 09.00 - 12.00 | Cast | Cast | Cast | Figure drawing | Independent Study |
| 13.00 - 16.00 | Cast | Cast | Cast | Independent Study | Independent Study |
| Week 5 | | | | | |
| 09.00 - 12.00 | Portrait | Portrait | Portrait | Figure drawing | Independent Study |
| 13.00 - 16.00 | Portrait | Portrait | Portrait | Independent Study | Independent Study |
| Week 6 | | | | | |
| 09.00 - 12.00 | Portrait | Portrait | Portrait | Figure drawing | Independent Study |
| 13.00 - 16.00 | Portrait | Portrait | Portrait | Independent Study | Independent Study |
| Week 7 | | | | | |
| 09.00 - 12.00 | Figure | Figure | Figure | Figure | Figure |
| 13.00 - 16.00 | Still life | Still life | Still life | Independent Study | Independent Study |
| Week 8 | | | | | |
| 09.00 - 12.00 | Figure | Figure | Figure | Figure | Figure |
| 13.00 - 16.00 | Still life | Still life | Still life | Independent Study | Group critique Conclusion |