

COURSE SYLLABUS



Painting Studio I: Techniques of Expressionist and Surrealist Figure Painting

ART 381
Spring 2014
Tuesday, 11:30 – 14:15

Lecturer: Richard Willenbrink, MFA
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Office hours: Tuesday 16:30 – 17:00

Semester Credits	3	Language of Instruction	English
ECTS	6	Level	Introductory, Intermediate, and Advanced
Length	15 weeks	Pre-requisites	None
Contact hours	42 hours	Course type	Elective

1. Course Description

This is a painting course to be held in the studios of the Academy of Fine Arts in Prague. Students will paint from the model, still life, landscape and their own imagination, but inspired by the specific Expressionist and Surrealist characteristics of Central European art. The premise is that Central Europe of Prague and Vienna developed according to its unique history and artistic heritage, which differed from the cultures of other European capitals and regions and that this can be a valuable source of inspiration for the contemporary artist.

Students will be painting in some of the finest studios in Europe and work in one of the most visually inspirational cities in the world.

There are no prerequisites as we can accommodate beginners and more advanced students in this multilevel course.

2. Student Learning Outcomes

- To acquire a basic working knowledge of the principles and techniques of painting, which include working with oil paint, mixing colors, creating volume and space by chiaroscuro, and a basic knowledge of human proportions and anatomy.
- To understand and recognize the main characteristics of the Expressionist and Surrealist styles in Central European art

- To acquire the understanding and skills to use the Expressionist and Surrealist methods in one's own painting.

3. Reading Material

Required Materials (Available in the Library or to Download)

Two works are required to give a literary background to Expressionist and Surrealist Prague:

The Metamorphosis, Franz Kafka
The Golem, Gustav Meyrink

- **List of required articles**

Vergo, Peter: *Vienna 1900*
Loos, Adolf: *Ornament and Crime*
Wittlich, Petr: *Czech Decadence*
Effenberger, Vratislav: *Jan Švankmajer's Natural Science Cabinet*
Kafka, Franz; Description of a Struggle

4. Teaching methodology

The course begins with a series of lectures and excursions introducing the students to the special tendencies of Expressionism and Surrealism in Central European painting. In the studios students will paint from both observation and imagination while receiving basic instruction in painting techniques. For the more advanced student, instruction will take the form of advising or mentoring on individual projects.

Through the course there will be a number of group critiques, which require student participation in discussing and analyzing each other's work.

5. Course Schedule

I. Expressionism as an Elemental Characteristic of Central European Art

Class 1 Overview of Course

Definition of the relevant art terms and periods
The state of painting and society at the end of 19th century.
Egon Schiele & Oskar Kokoschka
Expressionist Portraits: Adolf Loos, Otto Benesch, Franz Martin Haberditzel
The Baroque background
Franz Anton Maulbertsch
Text:
Vergo, Peter: *Vienna 1900*

Class 2 Munch in Prague, Cubo-Expressionism & Osma

Kubišta, Zrzavý, Filla, Váchal
German Expressionism in Dresden
Die Brücke
Text:
Kafka, Franz; Description of a Struggle

Class 3 **Fin-de-siècle Melancholia**
Klimt, Preisler, Hudeček, Slavíček, Bílek
Text:
Wittlich, Petr; Czech Decadence
Vergo, Peter: The Later Works of Klimt and Schiele

Class 4 ***Excursion - Veletržní palác***

Class 5 **The Symbolism of Alchemy: The Court of Rudolf II**
Švankmajer & Archimboldo
The Nude as an Idea: Spranger & Klimt
Text:
Effenberger, Vratislav; Jan Švankmajer's Natural
Science Cabinet
Kaufmann, Thomas Da Costas; The School of Prague

II. The Studio

Class 6 **Drawing the Model from Life**
Introduction to techniques for drawing from observation from the life model
Works on paper; pencil, charcoal, watercolor

Class 7 **Painting the Model from Life**
Introduction to techniques for painting from observation from the life model
Oil on paper or canvas

Class 8 **Techniques of Expressionism from Life**
The outline of Schiele
The brushstrokes and color of Kokoschka

Class 9 **First Assignment from Life/Expressionism**
1st day
Study on paper
Oil on canvas
Utilize concepts and techniques of expressionism

Class 10 **First Assignment from Life/Expressionism**
2nd day
Oil on canvas
Utilize concepts and techniques of expressionism

Class 11 Second Assignment from Imagination/Surrealism

1st day
Study on paper
Oil on canvas
Utilize concepts and techniques of expressionism

Class 12 Second Assignment from Imagination/Surrealism

2nd day
Oil on canvas
Utilize concepts and techniques of expressionism

Class 13 Final Assignment

Any expressionist or surrealist subject or technique
1st day
Study on paper
Oil on canvas
Utilize concepts and techniques of expressionism

Class 14: Final Assignment

Any expressionist or surrealist subject or technique
2nd day
Oil on canvas
Utilize concepts and techniques of expressionism

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes
Class participation	30	20%	Active critical participation in all group critiques and seminars
1 st Studio project	30	20%	Must demonstrate absorption of course content, original creativity, sufficient amount of serious effort
2 nd Studio project	30	20%	Must demonstrate absorption of course content, original creativity, sufficient amount of serious effort
Final project	60	40%	Must demonstrate absorption of course content, original creativity, sufficient amount of serious effort
TOTAL	150	100%	

7. Detailed description of the assignments

1. Attendance and class participation is required. Absence must be announced in advance and permission granted in advance if possible. As this is a studio course, students must be set up and ready to work at the stated start time. There will be a number of group critiques in which students will be required to participate. Students will be evaluated on their ability to demonstrate critical knowledge and their skills in analyzing work of art.
2. The studio projects or paintings will be evaluated on the degree to which they exhibit an understanding and absorption of the technical information as well as the topics and themes covered in the discussions. The presence of personal expression and creativity is also expected in the work for credit, but since this is always difficult to evaluate objectively, evaluation will be more about the sincere effort and amount of time and work put into the projects.

Assessment breakdown

Assessed area	Percentage
Participation in group critiques	20
First Assignment from Life/Expressionism	20
Second Assignment from Imagination/Surrealism	20
Final Assignment	40

8. General Requirements and School Policies

- All coursework is governed by AAU academic rules, and students are expected to maintain the highest standards of honesty and academic integrity in their work. All students are expected to be familiar with the AAU academic rules available in the Student Handbook.
- **Communication:** The university and lecturers will use only the student's university email address for communication. Students are responsible for checking their university email accounts regularly.
- **Attendance** is required. Students are allowed two unexcused absences. Absences above this number may result in failure of the course.
- Mobile phones should be on silent; no calling or texting during class meetings (wait until the break).
- **Late work:**
- **Missed exams:**
- **Cheating and plagiarism:** AAU strictly enforces its policy against cheating and plagiarism. Full policy is available in the Student Handbook.

Briefly: Cheating and plagiarism results in the failing grade from the assignment at minimum, it may lead to suspension from the university.

To prevent any misunderstanding, plagiarism is defined:

PLAGIARISM – "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work."

- Taken from the Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993.

Students with Disabilities: Students with disabilities are asked to contact their lecturer as soon as possible to discuss reasonable accommodation.

9. Grading Scale

Letter Grade	Percentage	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 70	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 - 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

Approved by: