



Barcelona
Academy
of Art



Courses
Intensive Programs

Drawing | Sculpture

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Intensive Program

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The Drawing | Sculpture Program is an ambitious study plan that contemplates all the mechanisms of traditional academicism around drawing and sculpture in order to provide the student with all the plastic and expressive resources of a professional artist. Students in a full-time modality spend 6 to 8 hours of supervised study from Monday to Friday studying and working on all the subjects of the program from the 19th century Traditional Program plus the Seminars (Beginner to Intermediate).

OBJECTIVES

- Train and achieve high level observation skills.
- Learn the procedure of analytical drawing.
- Learn the process of building the portrait.
- Learn the process of building the complete human figure.

METHODOLOGY

According to the methodologies of the 19th century which are used in the school, the Sculpture Program begins with an important focus on the learning of drawing.

We believe that drawing is a fundamental tool to learn sculpture. Learning to observe and relate 2D information will facilitate the interpretation of the multiple points of view of a 3D sculpture.

The Drawing | Sculpture Program consists of a series of exercises that the student is required to complete at his/her own pace. Every day a professor approaches the student's workplace and gives feedback on his/her work, indicating all the aspects of the exercise that are to be corrected, reinforced or improved. Only when the clearly defined pedagogical goal is reached in a pre-assigned project, the student can move on to the next exercise, which will increase in complexity. Thus, each student will continue until completing all the course exercises.

At the end of each trimester, students receive an individual and personalized *critique* where their teachers are present. It assesses five main areas: attendance, performance, effort, attitude and progress.

DURATION

The time that each student spends on each exercise, and consequently, on completing the program is completely personal, and may differ from the rest of the students.

The standard time that a full-time student takes to complete the Drawing | Sculpture program is three academic years. To complete a course, it is necessary that the student has passed all the subjects in the Study Plan, both from the Traditional Program and the Seminars. The minimum enrollment period is always one trimester or term [3 months].

In the Barcelona Academy of Art we divide each academic year into three periods of 11 weeks each. Students can join the program of their choice at the beginning of each term. They will decide whether to take their terms consecutively or space out their enrolments. Depending on the term when the student wants to join in, there are different application deadlines.



CONTENT

Drawing, which is present at some level in all disciplines at the school, is the backbone of the learning process at the Barcelona Academy of Art. Without solid drawing foundations, most problems that arise throughout an artistic career are very difficult to overcome. Sculpture is drawing in space. Beginner students start by studying the human figure and then modeling to finally work the sculpture of the torso and the life-size figure. As the students make progress into more complex exercises, the professors encourage them to start experimenting with the technique and colors, to find their own artistic voice.

The Drawing | Sculpture Program includes the Traditional Program (19th Century) subjects, together with all its corresponding seminars.

SCULPTURE PROGRAM

FIRST YEAR

I. Still Life Sculpture

- I.1. Cast Sculpture
- I.2. Moulds: Casts

II. Human Figure Sculpture

- II.1. Human Figure Modelling
- II.2. Moulds: Human Figure
- II.3. Sculpture Studies

III. Human Figure Drawing

- III.1. Long Pose Drawing
- III.2. Pencil Drawing

SECOND YEAR

II. Human Figure Sculpture

- II.1. Human Figure Modelling
- II.2. Moulds: Human Figure
- II.3. Sculpture Studies
- II.4. Low relief/Clothing/Hands and Feet

III. Human Figure Drawing

- III.1. Long Pose Drawing
- III.2. Pencil Drawing

THIRD YEAR

II. Human Figure Sculpture

- II.1. Human Figure Modelling (Life-size)
- II.2. Moulds: Human Figure
- II.3. Sculpture Studies

III. Human Figure Drawing

- III.1. Long Pose Drawing
- III.2. Pencil Drawing

SEMINARS

IV. Beginners Seminars

- IV.1. Artistic Anatomy
- IV.2. Light and Form
- IV.3. Art History
- IV.4. Expressive and Experimental Drawing

V. Intermediate Seminars

- V.1. Sculpture Portrait / Self-Portrait
- V.2. Constructive Drawing
- V.3. Portrait Drawing
- V.4. Dynamic Drawing

SCHEDULE

From Monday to Friday from 10am to 1pm and from 2pm to 5pm. Evening classes from 6pm to 8pm (one evening class per week is compulsory and the rest are optional)

PRICES/ TUITION FEES

The full-time modality includes all the subjects in the Traditional Program (19th Century) and the Drawing | Sculpture Seminars.

€2,900	€5,800	€7,990
3 MONTHS	6 MONTHS	9 MONTHS

SCHOOL CALENDAR

	MONDAY TO THURSDAY			FRIDAY		
	1 st YEAR	2 nd YEAR	3 rd YEAR	1 st YEAR	2 nd YEAR	3 rd YEAR
MORNING 10 am - 1 pm	1 st term: Cast Sculpture — 2 nd /3 rd terms: Human Figure Sculpture	1 st term: Human Figure Sculpture — 2 nd /3 rd terms: Male and Female Torso Sculpture	1 st term: 3/4 Reclined Figure — 2 nd term: Figure with Clothing — 3 rd term: Life-size Figure Sculpture	9:30-11am 1 st &3 rd terms: Anatomy 2 nd term: Light and Form — 11:30am-1pm Art History	Portrait Sculpture	Portrait Sculpture — Self-Portrait — Life-size Figure Sculpture
AFTRENOON 2 - 5 pm	Long Pose Drawing	1 st &2 nd terms: Long Pose Drawing — 3 rd term: Hands and Feet Sculpture	1 st &2 nd terms: Low-Relief and Clothing — 3 ^{er} term: Sculpture Final Project	Expressive Drawing	1 st term: Dynamic Drawing — 2 nd term: Constructive Drawing — 3 rd term: Portrait Drawing	Self-Portrait — Sculpture Final Project
EVENING 6 - 8 pm	Pencil Drawing / Portrait Drawing and Painting / Sculpture Studies (Tuesday and Thursday)					

Traditional Program

I. STILL LIFE SCULPTURE

Through the copy exercises of the different parts of Michelangelo's David in clay (nose, eye, ear, mouth), students begin their introduction towards portrait sculpture. After working on these small parts of a face, students will progress to the sculpture of a skull and then proceed to perform their first portrait exercise from a life model.

The student will begin the course by working on cast sculptures with clay and, once the exercise is finished and before the end of the term, he/she will learn how to make the moulds to keep his/her pieces in plaster.

I.1. CAST SCULPTURE

From the Renaissance to the end of the 19th century, the canons of classical antiquity caused admiration and became the model to be followed for all new artists. The study of cast copies of classic sculptures became the epitome of 'good taste' and an indispensable step to be a complete artist.

At the Barcelona Academy of Art, students use casts to train the hand and the eye, to study proportions and contours. The casts are grouped by levels, and the learning is sequenced so that the student acquires more and more complex knowledge as he/she overcomes the exercises.

I.2. MOULDS: STILL LIFE

To get the most out of the Sculpture program, students will learn how to make moulds of the works created during the term or the year. The last week of each term is dedicated to the moulding process. The student is introduced to the different mould preparation techniques with materials such as plaster, resin or different types of silicone.



II. HUMAN FIGURE SCULPTURE (1st YEAR)

After completing the cast sculpture exercises, students move on to work with a life model. During the three years it takes to complete the Drawing | Sculpture Program, each student will go through a series of exercises with different measures, characteristics and models. This gives the student the ability to create a 3D sculpture, with all that it entails, from the aesthetic criteria of a composition to the ability to create variety in the human figure.

II.1. HUMAN FIGURE MODELING

The program focuses on exploring the three-dimensional characteristic that sculpture offers: volume. During its realization process, the sculpture is less dependent on the position and direction of the light, highlighting the tangibility of the forms and the anatomy.

When working from a life model, the poses in *contrapposto* are the most appropriate to achieve an understanding of the anatomy and variety between relaxed and tense muscles. The student must capture the sense of the pose by taking distance and comparing their work with the observation of the scale and adjust the measures in a consistent manner. The exercises will focus on the overall impression and the accuracy of the proportions and the gesture, before moving towards modeling forms and other details.

Calibrators will be used to measure (such as chopsticks or other practical utensils) and to indicate essential reference points to rely on to help build the rest of the figure. The first step will be to capture the relationship between the pelvis and the rib cage. From the second year on, the student will learn a fundamental part of the process of creating the sculpture, its internal structure.

The following exercises will be included:

- ½ Human Figure
- Male and Female Torso
- ¾ Reclined Figure
- Figure with Clothing
- Life-size Figure



II.2. MOULDS: HUMAN FIGURE

To get the most out of the Sculpture program, students will learn how to make moulds of the works created during the term or the year. The last week of each term is dedicated to the moulding process. The student is introduced to the different mould preparation techniques with materials such as plaster, resin or different types of silicone.

II.3. SCULPTURE STUDIES

In this seminar, the students work on small sculpture studies (or sketches) with clay from a life model in two-hour sessions.

There will be a different model each session, so the students will have the opportunity and responsibility to choose the pose, provided that the model and the teacher give their approval.

This exercise will be useful to learn how to work faster in the personal work and make firm decisions on basic topics such as composition, gesture or proportions. By working on a smaller scale and taking into account that each exercise will be destroyed at the end of each session or every two sessions, the student will be less afraid to do something wrong and will be pushed to make risky decisions about the work.

This course is designed with the objective to encourage the student to make more daring decisions when it comes to the basic concepts of composition, thus helping him/her to work towards something more than the simple copy of the model.

Materials

The materials used for this exercise will be white clay on a metal support that students will have to build on the first day of class. The exercises will be about 30 cm high and a new one will start every week or two.



II. HUMAN FIGURE SCULPTURE (2nd AND 3rd YEAR)

II.4. LOW RELIEF / CLOTHING / HANDS AND FEET

The **low relief** (or bas-relief) is a sculptural technique to capture images, which are achieved by highlighting the edges of the drawing and lowering the background, working the figures that protrude slightly from the background creating a three-dimensional effect.

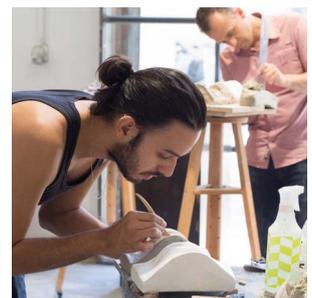
It is a fundamental technique of sculpture that helps develop the skills in drawing and sculpture since it unites both during the entire creation process.

It includes the explanation of simple structures and how to use specific tools in each step during the modelling process.

Clothing is a very common element in figurative sculpture. The objective of this course is learning to interpret the behavior of cloth in a figurative context. Through the execution of several exercises, we will learn the basic principles of cloth movement and form in order to acquire the ability to represent it realistically.

The exercise includes the explanation of simple structures and how to use specific tools at each step during the modeling process.

This course also explores the study of **hands and feet**, discovering the importance of bone and muscle structure and basic proportions. The main objective of these exercises is for the student to learn to simplify with simple planes more complex forms of the human body. In addition, the student will also work with the composition and how to use specific tools at each step during the modeling process.



III. HUMAN FIGURE DRAWING (1st, 2nd AND 3rd YEAR)

The drawing of the human figure is an essential part of the study program at the Barcelona Academy of Art.

Sculpture is basically drawing in space so the student must first learn the concepts of form, gesture and proportion and know how to observe precisely what he/she sees and then translate it into a volumetric work. It is essential that students integrate the procedure on which the drawing program is based to understand the sculptural method of the Barcelona Academy of Art.

Only when the student manages to draw a picture of values with all its richness of transitions, will he/she be able to understand the variety of forms, movements and subtleties that exist in a human figure with infinite points of view.

This methodology helps the student feel safe before performing each step, so that every decision he/she makes throughout the sculptural process is the right one. This will provide him/her with confidence regarding the technique and, consequently, regarding the work.

Through the training of visual analysis, the student will be able to accurately represent what he/she sees and, consequently, have greater control over his/her work. Once this skill is acquired, the artist will be free to decide how to represent reality, that is, to choose his/her own artistic language.



III.1. LONG POSE DRAWING

The drawing of the human figure is an essential part of the study program of the Barcelona Academy of Art. The students dedicate half of the day to the observation and study of the human figure, using the Sight-Size method.

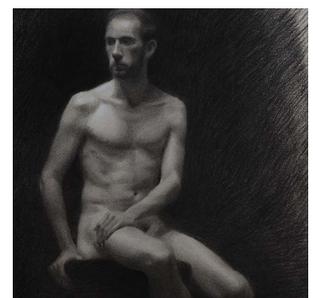
The Long Pose exercise allows the student to observe the model with precision to analyze and deeply understand his/her figure. This exercise also allows the student to acquire the necessary knowledge to know how to choose what information is more important when drawing shorter poses.

The Long Pose is a 3-hour exercise (in 6 poses of 25 minutes), in which you work with the same model for 2, 3 or 5 consecutive weeks. The model always keeps located in the same position, and the student always works from the same easel until the end of the term.

Working with charcoals of different hardness allows the student to study the masses with a wide range of values in order to achieve a naturalistic representation of the figure.

III.2. PENCIL DRAWING

Human Figure Pencil Drawing is a 2-hour exercise (in 4 poses of 25 minutes), where you work from the natural, with the same model for 2/3 consecutive weeks. The exercises are done in DIN-A4 paper and pencil (graphite). The student works on the process of construction of the human figure according to the school's methodologies, reinforced with concepts of artistic anatomy.



Seminars

IV. BEGINNERS SEMINARS

SCHEDULE	FALL TERM	WINTER TERM	SPRING TERM
Morning	Artistic Anatomy	Light and Form	Artistic Anatomy
Morning	Art History	Art History	Art History
Afternoon	Expressive Drawing	Expressive Drawing	Expressive Drawing

IV.1. ARTISTIC ANATOMY

In figurative art the artist is expected to comprehend and master the representation of the forms and characteristics of the human body to perfection. To achieve this level of greatness, an excellent knowledge of the human anatomy is indispensable not only to acknowledge the subtleties of the surface of the body but also to be able to identify and recognize the bone structure and the muscle morphology.

OBJECTIVES

- Recognize the bone and muscle structure of the human body: parts, connections and construction.
- Identify the morphology of muscles.
- Understand the forms of the human body in a conceptual way.

MATERIALS

Artistic Anatomy by P.M.L.P. Richer and R. Beverly Hale is recognized as the best anatomy book since the Renaissance. The original French edition, published in 1889, was probably used as a resource by Renoir, Braque, Degas, Bazille, and many other artists. The English edition, published for the first time 35 years ago, brings together the great master of nineteenth-century artistic anatomy, Dr. Paul Richer, and the most renowned master of anatomy and drawing of the human figure of the 20th-century, Robert Beverly Hale, who translated and edited the book for the modern reader.

PROFESSOR

Christian Bull



PERIOD

Fall and Spring Terms

SCHEDULE

Fridays from 9:30 to 11 am

LOCATION

BAA Poblenou

LANGUAGE

English

IV.2 LIGHT AND FORM

In order to be able to represent objects and figures in the most realistic way possible, it is necessary to understand the effects of light and shadows on them. In this course, the student will learn the techniques that allow to recreate lights and shadows observed in nature. Controlling light effects will enable students to create more freely and with more precision.

OBJECTIVES

- Understand, identify and know how to position different tones and reflections of light on a specific object and its surroundings.
- Know how to stage light in any space, on any type of support (drawing or painting) and type of work (still life, human figure, portrait, etc.).

PROFESSOR Dorian Iten

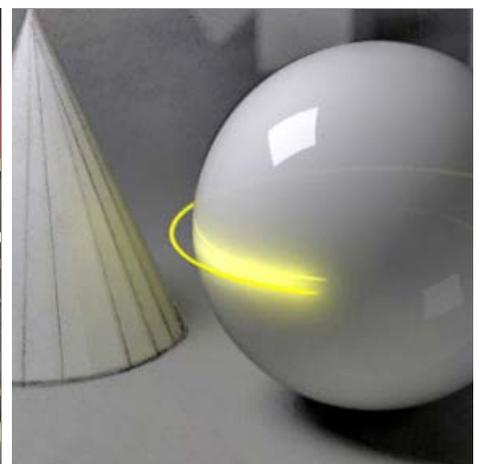


PERIOD Winter term

SCHEDULE Fridays from 9:30 to 11 am

LOCATION BAA Poblenou

LANGUAGE English / Spanish



IV.3. ART HISTORY

The subject of Art History will examine the works of art produced by different artists over time, motivating the observation of the distinctive and influential characteristics of each period. The course will start in the Renaissance and will move on to the twentieth century through the artworks that stand out for having revolutionised Art at a specific time in history.

We will not limit ourselves to descriptions of the works and identifying the features that are common to them within the same historical period, but we will also interpret them through critical analysis.

OBJECTIVES

- Have a deep understanding of the subjects related to Art from the Renaissance to the 20th century through its creators and become familiar with the artistic languages of each period.
- Obtain a critical awareness of the socio-cultural context of each epoch and its consequences in the history of Art.
- Reflect and adopt a critical attitude to the changes that have occurred in Art up until the present times.

METHODOLOGY

The methodology includes lectures as well as practical sessions [conferences, visits to museums, exhibitions, etc.].



PROFESSOR Jordi González Llàcer



PERIOD
Fall, Winter and Spring
Terms

SCHEDULE
Fridays from 11:30am to
1pm

LOCATION
BAA Poblenou

LANGUAGE
English

IV.4. EXPRESSIVE DRAWING

The exercises of the Expressive Drawing course aim at capturing short poses of a nude model. Students experience a less analytical and more sensitive type of drawing, having the opportunity to explore and learn how to mix different techniques and colors.

OBJECTIVES

- Elaborate on the contents related to drawing the human figure, beyond the static referent, by developing the student's expressiveness.
- Educate observation skills, visual analysis and ability to synthesize when capturing the nude model in order to achieve a more expressive representation.
- Increase anatomy knowledge to better understand the representation of the human body.
- Achieve a high level of creative expression in the representation of the human figure.
- Apply in a creative and individual way the artistic techniques and procedures in each exercise.
- Deepen the student's intuitive abilities, and their manifestation when drawing the human figure.
- Forget about the academic rigidity, analytical calculations and control, allowing the creativity to come out.



PROFESSOR Bernat Burgueño Barris



PERIOD
Fall, Winter and Spring
Terms

SCHEDULE
Fridays from 2 to 4pm

LOCATION
BAA Poblenou

LANGUAGE
English / Spanish

V. INTERMEDIATE SEMINARS

SCHEDULE		FALL TERM	WINTER TERM	SPRING TERM
Morning	10 - 13h	Portrait Sculpture	Portrait Sculpture	Portrait Sculpture/ Self-Portrait
Afternoon	14 - 17h	Dynamic Drawing	Constructive Drawing	Portrait Drawing

V.1. SCULPTURE PORTRAIT

The sculptural portrait exercise focuses on the process of construction of the three-dimensional portrait with clay. This process, together with different observation methods allow us to be careful with the proportions, gesture, internal structure, and thus achieving the maximum similarity with the expression and capture the essence of the model.

The seminar will be reinforced with portrait drawing classes, since drawing is a fundamental pillar of figurative sculpture.



SELF-PORTRAIT

The exercise of self-portrait enhances the student's capacity of observation, analysis, synthesis and translation into the plastic language working with clay and one or several mirrors. The student applies all the tools and methods learned from morphological analysis and volume treatments to get an accurate representation of himself/herself.



V.2. CONSTRUCTIVE DRAWING

From the Classicism of the Renaissance to the Naturalism of the 19th century, artists have gradually abandoned the Platonic conception of form and replaced it with a naturalistic approach based on observation. Art imitates nature as much as an ideal, archetypal model. Starting from the historical perspective, we will study the origins and philosophical background of this transformation and how the model becomes a construction.

The classes will be theoretical-practical. To begin with, we will focus on the “ideal form” of construction on the specific character of the subject, progressively approaching a more naturalistic vision. Schemes and anchor points will be studied to assist the analytical process of observation.

OBJECTIVES

- Visualize complex shapes in simple masses.
- Master the gesture, proportions, tone and positioning of the figure in space.
- Understand how the anatomical structure and the muscular form affect the surface of the body.
- Understand the form beyond the visual effect.
- Develop the ability to conceptualize the human figure as articulations of planes in space.



PROFESSOR Martín Barbero



PERIOD
Winter term

SCHEDULE
Fridays from 2 to 5pm

LOCATION
BAA Poblenou

LANGUAGE
English / Spanish

V.3. PORTRAIT DRAWING

The Portrait Drawing and Painting course introduces the student to the portrait of a life model paying special attention to the representation of lighting, composition and gesture to achieve a convincing depiction.

At the beginning of the course, the basic concepts of portrait construction are introduced: shape, values (light and shadow) and contours. Starting with simpler studies in drawing, students make progress towards more elaborate drawings until they have the necessary tools to move on to the use of painting. The Portrait Painting course helps the student develop an understanding of the basic theory of color and flesh tones, using first a limited palette.

OBJECTIVES

- Master the concepts of form, values and contours.
- Represent facial structure, angles and expressions.
- Represent accurately the dimensions and proportions of the head and face.
- Create a convincing realistic image of the subject exploring the distinctive characteristics of each model.



PROFESSOR Adrià Llarch Juanet



PERIOD
Spring term

SCHEDULE
Fridays from 2 to 5pm

LOCATION
BAA Poblenou

LANGUAGE
English / Spanish

V.4. DYNAMIC DRAWING

The exercises of the Dynamic Drawing course intend to capture short poses and rhythmic sequences from a life model. The student will experience and learn how to use more spontaneous graphic techniques when it comes to the representation of the body in movement. Students experience a less analytical, more gestural and sensitive type of drawing from the direct observation of the subject.

OBJECTIVES

- Expand the contents related to the drawing of the human figure beyond the static model of the long pose by developing its dynamic possibilities.
- Educate the observation skills, visual analysis and ability to synthesize the movement of the body.
- Master the codes of visual recollection to be able to draw poses and attitudes from memory, with fast movements and very short observation times.
- Apply the knowledge of anatomy to better and correctly understand the representation of movement.
- Know how to assess, due to its expressive adequacy and perceptual aspects, the result of the graphic and technical forms adopted in each case.
- Exercise theoretical consideration, analysis and research in order to know how to apply it to their own learning process and personal work.
- Acquire a high degree of creative expression in the representation of the movement.
- Apply in a creative and personalized way the techniques and artistic procedures.
- Deepen intuitive and expressive abilities of the student and his/her manifestation in the drawing of movement.
- Develop the creative spirit through personal initiative, with the purpose of acquiring their own style in the representation of the movement.



PROFESSOR

Roser Masip Boladeras



PERIOD

Fall term

SCHEDULE

Fridays from 3 to 5pm

LOCATION

BAA Poble Nou

LANGUAGE

English / Spanish



Barcelona Academy of Art

—
TRADITIONAL AND CONTEMPORARY
**DRAWING, PAINTING, SCULPTURE
AND DIGITAL ART**

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