



Barcelona
Academy
of Art



Courses
Intensive Programmes

Drawing | Painting

Course
Intensive Program

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Drawing | Painting



The Drawing | Painting Program is an ambitious study plan that contemplates all the mechanisms of traditional academicism around drawing and painting 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.
- Work the concepts of chiaroscuro and tonal value.
- Learn basic concepts of anatomy, gesture and proportion.
- Assimilate the process of analytical painting.
- Practice the concepts of shade and saturation related to color theory and based on tonal value.
- Recognize the color pigments and their combinations.
- Learn about graphic expressive tools to represent what we want.

METHODOLOGY

The Drawing | Painting 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 begin 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 | Painting 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 [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 having solid drawing foundations, most problems that arise throughout an artistic career are very difficult to overcome. Painting is a natural continuation of drawing, adding temperature and variety of colors. 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 | Painting Program includes the Traditional Program (19th Century) subjects, together with all its corresponding seminars.

PAINTING PROGRAM

19TH CENTURY TRADITIONAL PROGRAM

I. Still Life Drawing and Painting

- I.1. Bague Plates Drawing
- I.2. Cast Drawing and Painting
- I.3. Still Life Painting

II. Human Figure Drawing and Painting

- II.1. Long Pose Drawing and Painting
- II.2. Pencil Drawing and Painting
- II.3. Portrait Drawing and Painting

Once all Still Life and Human Figure exercises are completed (first in drawing, then in painting), the student will start his/her Final Painting Project.

SEMINARS

III. Beginner Seminars

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

IV. Intermediate Seminars

- IV.1. Concept Art
- IV.2. Composition, Perception and Abstraction
- IV.3. Landscape
- IV.4. Dynamic Drawing
- IV.5. Constructive Drawing
- IV.6. Portrait

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 | Painting Seminars.

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

SCHOOL CALENDAR

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY		
					1 st YEAR	2 nd YEAR	3 rd YEAR
MORNING 10 am - 1 pm	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	09:30 - 11am 1 st & 3 rd term: Anatomy 2 ^{do} trim.: Light and Form — 11:30am - 1pm Art History	1 st term: Concept Art — 2 nd term: Composition — 3 rd term: Landscape	Studio Program — Long Pose Painting
AFTERNOON 2 - 5 pm	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	Bargue Plates Drawing and Casts — Long Pose Drawing	Expressive Drawing	1 st term: Dynamic Drawing — 2 nd term: Constructive Drawing — 3 rd term: Portrait	Studio Program — Long Pose Painting
EVENING 6 - 8 pm	5:30 - 7:30pm Pencil Drawing * — 6:00 - 8:00pm Long Pose Portrait **	5:30 - 7:30pm Pencil Drawing * — 6:00 - 8:00pm Long Pose Portrait **	Pencil Drawing *	5:30 - 7:30pm Pencil Drawing * — 6:00 - 8:00pm Long Pose Portrait **	Pencil Drawing *	Pencil Drawing *	Pencil Drawing *

* One of these sessions will be compulsory, the other are optional

** Optional sessions

Traditional program

I. STILL LIFE DRAWING AND PAINTING

Following the exercises included in the Cours de Dessin, by Charles Bargue, in collaboration with Jean-Léon Gérôme, the students of this program begin their studies by drawing the plates and casts of the great classical masters.

The Sight-Size method is a useful tool in the initial phases of the program to guide students into taking measurements, the study of proportions, gesture, shapes and the detection of the shadow line [or shadow shape]. As the student makes progress, he/she will have to work on taking measurements by comparison whenever necessary.

With the study of the contours, the student acquires a high level of precision along with an ability to simplify the figure with a few lines, to gradually approach the complete representation of the form. The charcoal allows to work with precision and acquire a great knowledge of the values. To introduce these concepts, the tones are reduced to masses and three tones are highlighted (light, medium and shadow), to demonstrate how the patterns of light and shade reveal the forms. This deep knowledge of the gradations of values is the indispensable preparation for the student who wants to start painting.

The exercises of the Still Life course are presented chronologically: the student will start the course by working on the Bargue plates drawing and once all the exercises are completed, he/she will move on to the Cast drawing exercises. From the last Cast drawing exercise, the student will start experimenting with grisaille on the Cast painting exercises and complete the course with a series of Still Life painting projects.



1.1. BARGUE PLATES DRAWING

Charles Bague designed the *Cours de Dessin*, published between 1866 and 1871 in collaboration with Jean-Léon Gérôme. It is one of the most influential classical drawing courses and consists of 197 lithographs printed on individual sheets that describe a learning process that begins with the study of the drawings of the great masters.

In this first part of the Still Life program, students begin their studies by making copies of plates included in the aforementioned *Cours de Dessin*. The sheets are grouped by levels, and the learning is sequenced in such a way that the student acquires increasingly complex knowledge as he/she overcomes the exercises.



1.2. CAST DRAWING AND PAINTING

In this part of the Still Life course, students continue their studies making copies of casts of classical and Renaissance sculptures included in the *Cours de Dessin*. The white surface of the casts allows the student to study and translate the forms without having to worry (at the moment) about the complexity of values and textures. Through this exercise the eye is trained intensively to see and translate nature accurately, as well as to assimilate a deep knowledge of the mechanics of light and edges/contours. Emphasis is placed on the design of shapes and edges.

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. The students will acquire the concepts of stroke and profile, proportion, gesture, shadow line and how to create the illusion of three-dimensionality.

1.3. STILL LIFE PAINTING

Using the Sight-Size method, students must put into practice everything they have learned, draw accurately and make decisions about the placement of objects in a conscious and creative way. The application of color must be faithful to the reality observed in the composition, and the variety of uses of the brushes will be shown to achieve different effects and textures.



II. HUMAN FIGURE DRAWING AND PAINTING

II.1. LONG POSE DRAWING AND PAINTING

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

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 is always located in the same position, and the student always works from the same easel until the end of the term.



II.2. PENCIL DRAWING AND PAINTING

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. Later in the program, the same exercise will be completed in painting.



II.3. PORTRAIT DRAWING AND PAINTING

With the teacher's help, the student will learn how to pay attention to the lighting, the composition and the gesture of the model in order to achieve a convincing portrait. Students will complete several preparatory studies to explore their ideas before starting more personal projects. The objective of the program is not only to develop the student's observational skills and technical skills, but also to apply his/her critical thinking in the representation of his/her ideas.



Seminars

III. BEGINNERS SEMINARS (1st YEAR)

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

III.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

III.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

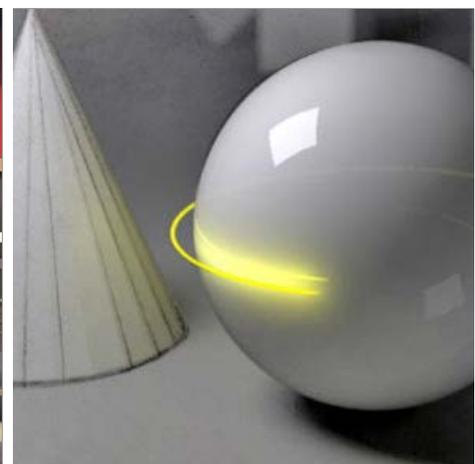


PERIOD Winter Term

SCHEDULE Fridays from 9:30 to 11 am

LOCATION BAA Poblenou

LANGUAGE English/Spanish



III.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

III.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

IV. INTERMEDIATE SEMINARS

SCHEDULE	FALL TERM	WINTER TERM	SPRING TERM
Morning	Concept Art	Composition, Perception and Abstraction	Landscape (Beginner)
Afternoon	Dynamic Drawing	Constructive Drawing	Portrait

IV.1 CONCEPT ART

In this course, the student will work with the models, in two set-ups studied to enhance different aspects of painting. We will treat especially the color, temperature and light – both artificial and natural – to study its behavior to achieve a correct representation.

We will present a combination of settings, historical and cultural, and even recreate more contemporary and surrealist scenarios. On special occasions we can work with animals, always making sure and guaranteeing that they will not suffer any damage.

One of the main objectives of this subject is to provide the student with strategies that will allow him/her to represent the motive in a direct way, Alla Prima and with an impressionistic character, where the concepts put forward during the regular program are tested in a more immediate analysis. Thus, you learn to manage and combine the concepts of fit, value, color and composition in an agile and satisfactory way.

Concept Art is the prelude to the seminar on Composition, Perception and Abstraction.

OBJECTIVES

- Learn to work with masses.
- Dominate the values.
- Manage information in favor of simplification (what information needs to be sacrificed in order to reinforce the message).
- Master color harmonies.
- Master temperatures in the painting.
- Understand the basic rules of composition.
- Learn to represent artificial or natural lights applied to different types of materials.

PROFESSOR

Gerard Castellví Gascó



PERIOD

Fall Term

SCHEDULE

Fridays from 10am to 1pm

LOCATION

BAA Poblenou

LANGUAGE

English / Spanish

IV.2. COMPOSITION, PERCEPTION AND ABSTRACTION

In Composition, Perception and Abstraction, pictorial techniques lose prominence to allow the essence of designing to take place. Once the technique is left behind, we discover composition elements that describe an image's character. This course invites students to find different and possible solutions to overcome composition challenges by doing individual and group exercises, where the groups share their points of view on the results obtained.

METHODOLOGY

The classes are made of a series of very dynamic exercises, sometimes racing against the clock, that are based on challenges that want to take the students away from their comfort zone.

COMPOSITION

From different studies of classic and contemporary works, we will discover the elements that define their visual impression, leaving aside any technical and formal analysis of the pieces. In this way we will understand that any element in the image, however secondary it may seem, has a fundamental role in the structure.

PERCEPTION

Through different exercises, the student will develop his/her perception skills in front of a subject.

ABSTRACTION

Through exercises based on abstraction, we seek to break with the rigidity and absolute control acquired during the academic program. This course aims to make the student discover more intuitive aspects of oneself, where accidents present us with new plastic resources and open new paths in the painting process.

OBJECTIVES

- Discover new ways to observe and visually analyze a set-up.
- Break free from strictness.
- Be able to come up with creative compositions and understand the image's structure.
- Apply new artistic resources into painting.
- Leave your comfort zone.
- Start debates among students to find new levels of awareness in their paintings.



PROFESSOR
Gerard Castellvi Gascó



PERIOD
Winter Term

SCHEDULE
Fridays from 10am to 1pm

LOCATION
BAA Poblenou

LANGUAGE
English / Spanish

MATERIALS
Palette/Acrylics

IV.3. LANDSCAPE

This seminar focuses on the landscape construction process using oil painting. This process, together with different observation methods, allow the students to grasp the principles of composition, perspective, application of color, etc. to achieve a more realistic representation of various natural environments and capture their essence.

OBJECTIVES

- Introduce emotion, expressiveness and depth in the landscape compositions.
- Improve observation techniques and speed of execution to achieve dynamic landscapes.
- Master the different perspectives in natural but also urban settings.



PROFESSOR Joakim Bergström



PERIOD Spring Term

SCHEDULE Fridays from 10am to 1pm

LOCATION The professor will inform the students in advance of each meeting point for the session.

LANGUAGE English / Spanish



IV.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 Poblenou

LANGUAGE
English / Spanish

IV.5 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

IV.6. PORTRAIT

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 Pobleuou

LANGUAGE
English / Spanish



Barcelona Academy of Art

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

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