

Fine Art Painting – Course Description

Fine Art Painting is a two-year course in painting where the emphasis is placed on the student getting to know the main methods and techniques of painting. Great emphasis is placed on conceptual work in all student's practical work, and academic studies on the course aim to deepen the student's professional knowledge, increase his broad-mindedness and strengthen his courage for further research and experiments with the medium. After completing the studies, the student can apply to complete a bachelor's degree at an art university, and it is then up to the respective university whether and to what extent the program is evaluated for university credits.

Admission to the program is a matriculation degree from an art program or similar education. Applicants submit sketchbooks and a portfolio with samples of their own work. Applicants are also called for an interview with the admissions committee. The course is valued as 120 secondary school credits, where the student acquires skills at the fourth level according to the Icelandic Qualification Framework for Education (equivalent to EQF level 5). The course is divided into four semesters. Each semester focuses on one basic element of the subject. In this way, the possibilities of the subject are examined from diverse perspectives and new ways of material and methods are opened. A forum is created for a fruitful discussion where academics and professionals from different fields are called in to give insight into the topic and examine connections with history and society, near and far. Each semester ends with a workshop where the students work independently on their own work. The course is largely practical, but approx. a quarter of the course are theoretical studies. In academic modules, the art of painting is studied from diverse angles. Course modules are either taught regularly during the semester or in consecutive study sessions.

The learning assessment considers the learning objectives set out in the module description. The module description stipulates frameworks of the projects and grading criteria of the students' work. The curriculum may contain a prescribed assessment framework; however, a continuous evaluation of various assessment methods to meet students' diverse needs determines the final assessment. Practical modules assess both students' competence in their relevant fields and their ability to express themselves critically on the subject by narrating their ideas. In addition to grades, students receive guideline reports at the end of most modules. For students with learning difficulties, modules are reviewed and revised in consultation with the school's educational counsellor.

To complete a module, a student must receive a grade of 5. The school curriculum provides more details on academic progress and practice.

Upon completion of studies, the student must have the ability to...

- work independently on defined projects
- work systematically on the development of ideas
- apply professional work practices
- communicate an artistic vision and ambition in their work
- communicate well with people and work closely with others
- communicate information about their own work in a clear manner
- maintain their knowledge and training by following innovations, events, and discussions in their field
- realize the responsibility of the artist/designer towards society and the environment
- know the working environment in their profession and diverse ways to present their work
- handle problematic materials responsibly
- handle tools and equipment and maintain a workshop responsibly and sensibly

Semesters

Classical Methods

| | Credits |
|--|-----------|
| HUGM4MK03 (Conceptual Work) Classical Methods | 3 |
| LIFR4PM04 (Art Theory) History of Painting | 4 |
| MÁLS4MK04 (Seminar) Classical Methods | 4 |
| MÁLV4KA06 (Painting) Classical Methods | 6 |
| MÓMÁ4KA03 (Live Model Painting) Classical Methods | 3 |
| STAR4SM01 (Working Environment of the Painter) Career Platform | 1 |
| VSTÆ4MK09 (Workshop) Classical Methods | 9 |
| | 30 |

The Body of the Painting

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|--|-----------|
| HUGM4ML03 (Conceptual Work) The Body of the Painting | 3 |
| LIFR4LM04 (Art Theory) The Body of the Painting | 4 |
| MÁLS4ML04 (Seminar) The Body of the Painting | 4 |
| MÁLV4LM06 (Painting) The Body of the Painting | 6 |
| MÓMÁ4LM03 (Live Model Painting) The Body of the Painting | 3 |
| VSTÆ4ML10 (Workshop) The Body of the Painting | 10 |
| | 30 |

Experimenting with the Painting

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|---|-----------|
| NÁMS4NF05 (Study Tour) | 5 |
| LIFR4GS01 (Art Theory) Critical Writing | 1 |
| MÁLS4MT04 (Seminar) Experimenting with the Painting | 4 |
| MÁLV4TM06 (Painting) Experimenting with the Painting | 6 |
| MAPP4MG01 Portfolio | 1 |
| MÓMÁ4TM03 (Live Model Painting) Experimenting with the Painting | 3 |
| VSTÆ4MT10 (Workshop) Experimenting with the Painting | 10 |
| | 30 |

Dialogue with the Contemporary

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|--|-----------|
| HUGM4MS03 (Conceptual Work) Dialogue with the Contemporary | 3 |
| LIFR4SS04 (Art Theory) Dialogue with the Contemporary | 4 |
| MÁLS4MS04 (Seminar) Dialogue with the Contemporary | 4 |
| MÁLV4SS06 (Painting) Dialogue with the Contemporary | 6 |
| MÓMÁ4SS03 (Live Model Painting) Dialogue with the Contemporary | 3 |
| VSTÆ4MS10 (Workshop Module) Dialogue with the Contemporary | 10 |
| | 30 |

Module descriptions:

Art Theory

The subject is the history of painting through the ages to the present day. The goal is for the student to become familiar with the development of the main trends and ideas in painting as well as theories about art in general. The main trends in painting and visual arts are discussed, and multi-faceted materials, techniques and methods are examined. The student becomes familiar with various key visual art works and makes connections with the main trends of the different periods and deepens his ability to discuss the visual arts in a critical and theoretical manner. The student gains training in analysing the symbols and materials used by painters to express their ideas. Emphasis is placed on connecting ideas about painting and different disciplines and examining paintings as a picture and beyond pictures and surfaces. The main media and forms in contemporary art are reviewed. The materials of individual artists who have taken to painting are presented and emphasis is placed on connecting the painting with new media and methods of art, e.g., environmental art, installations, performances, and screen art. The role of painting within contemporary visual art is examined in the light of social debate and circumstances, and artists who have responded to current issues by expressing their ideas in painting are discussed.

In one of the modules the focus is on written language and the use of words by artists and academics. Students study texts written by artists as well as academics' interpretations of artists' visual works. Attention is paid to how a text affects the intellectual property it represents, and emphasis is placed on the importance of students realizing how written language can be used both to interpret and increase the value of works. The difference between writing based on taste judgments and theoretically analytical writing about works of art is discussed. Emphasis is placed on the student realizing the relationship between art and theories in other fields, e.g., psychology, philosophy, science, or other disciplines.

Knowledge

Students have acquired general knowledge and understanding of:

- the main characteristics of painting
- main theoretical theories about the content and nature of painting
- the historical development of painting in relation to cultural history
- different visual language and methods of painters
- the possibilities of using text in your own artistic creation

- diverse text usage by visual artists and academics in writing about works of art
- differences between judgments of taste and theoretically justified judgments in written reviews of works of art

Skill

Students have acquired skill to:

- use appropriate terms to explain the content and nature of paintings
- cite academic theories about painting and the nature of painting
- analyse imagery, methodology and/or philosophy of painting according to different periods in the history of culture and ideas
- put imagery and methods in the context of different disciplines
- write a personal and analytical text about your own artwork
- write a critical text about a work of art
- build a text and connect it to other works of art or theories

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- relate ideas about paintings to periods in human history
- discuss paintings based on theories in art theory and philosophy
- use sources independently and discuss paintings critically
- draw independent conclusions about painting and justify their opinions by referring to the works of painters and scholars
- write about your own artwork
- write about the context of art and diverse academic theories
- criticize works of art in a reasoned way in written language

Conceptual Work

The subject is to strengthen the student's work with creativity and imagination. The student becomes familiar with traditional tools and creative research methods in conceptual work and adopts personal working methods. The student explores diverse ways of implementation in a painting and solves various tasks to broaden his view of an idea and develop it into a graphic implementation. Special emphasis is placed on the relationship between conceptual work and classical methods in painting.

Knowledge

Students have acquired general knowledge and understanding of:

- characteristics of different tools and utensils in conceptual work
- the main concepts of conceptual work
- the importance of documentation and sketching in the development and collection of ideas
- the importance of an idea in a painting

Skill

Students have acquired skill to:

- apply diverse methods for conceptual work, such as collecting ideas, documenting, and sketching with pictures and text
- to develop their ideas and process them creatively
- work with their ideas in an organized process
- present ideas in graphic form

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- realize how conceptual work is useful in the creation of works of art
- describe conceptual work and process in a work of art
- use different research methods in conceptual work
- use creative research methods to improve their personal skills in painting

Live Model Painting

Classical Methods: The goal is to deepen students' understanding of the most important aspects of drawing and painting the human body. Students train their skills in methods for measuring the proportions of the human body. Various work is done with shorter positions of models, where the emphasis is on the overall view, or longer positions where there are increased requirements for measurements and accuracy. Students look at examples from art history and contemporary times about how the human body has been the dominant subject of visual artists throughout time.

Knowledge

Students have acquired general knowledge and understanding of:

- methods for measuring sizes and proportions and building a picture of the human body
- the most important morphological and colour aspects of the human body
- shaping the human body with lines, surfaces, and shading
- the importance of the human body as a subject in painting

Skill

Students have acquired skill to:

- capture the centre of gravity of the body and body parts in an image
- draw and paint the human body from a model, both in long and short positions
- shape the human body convincingly in drawing and painting
- discuss the terms and names of classic model poses

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- measure the proportions of the human body
- see and define the shape of the human body
- describe the interplay of shapes and colours of the human body in a painting
- describe the various manifestations of the human body in painting
- put drawings and paintings of the human body in a historical context

The body of the Painting: The aim is to increase students' skills in drawing and painting the human body. Emphasis is placed on texture and anatomy to deepen students' understanding of the elements that are most important to the appearance of the human body. Students learn about the main bones and muscles that shape the human body and textures that create a sense of flesh. Students look at examples from art history and contemporary times about how anatomy has appeared in the works of visual artists throughout time.

Knowledge

Students have acquired general knowledge and understanding of:

- the most important aspects of the anatomy of the human body, bone and muscle structure
- the materiality of the human body
- anatomy vocabulary
- the importance of the body as a subject in painting

Skill

Students have acquired skill to:

- use different tools to achieve different textures in a painting of the human body
- apply colour tones to achieve depth in the skin of the human body in a painting
- create physical substance in a painting
- apply the terms and rules of anatomy in discussing the human body in painting

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- describe the bone and muscle structure of the human body in a painting
- describe the bone and muscle structure of the human body in words
- explain the effect of texture and materiality on the appearance of the human body
- apply the study of anatomy to develop their model painting skills

Experimenting with the Painting: The goal is for the student to have the opportunity to experiment to strengthen his personal approach to model drawing and model painting. The student works with the movement of the body and its effect on the drawing and painting. The shape and flexibility of the body are taken into consideration and body parts are defined in shape. Emphasis is placed on students researching the nature of the human body and getting to know the complex interpretation possibilities in relation to the sense of space and the body in space. Students look at examples from art history of how artists have expanded and broken up the shape of the human body for artistic purposes.

Knowledge

Students have acquired general knowledge and understanding of:

- the most important aspects of the shape, mobility, and flexibility of the body
- the proportions of the body and the shape of its individual parts
- three-dimensional and spatial thinking in model painting
- formal experiments and studies of the human body as a subject in painting

Skill

Students have acquired skill to:

- interpret movement on a two-dimensional surface
- exaggerate and objectify certain parts of the body
- interpret space with the human body
- use research and experiments to improve their knowledge of the human body

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- describe the movement of the human body in a painting
- explain the proportions of the body in relation to space
- use their sense of space to create a sense of three-dimension in a model painting
- use experiments and research to develop their model painting skills

Dialogue with the Contemporary: A live model is used as a model, but also photographs and models of different kind. The aim is to increase the student's skills in model painting and to deepen his understanding of the importance of the human body in contemporary art. The interaction between the model and the environment and its effect on the painting is purposefully worked on. Students study the phases of different human figures and look at examples from art history of how visual artists interpret human figures in paintings.

Knowledge

Students have acquired general knowledge and understanding of:

- how social status is reflected in people's behaviour
- the most important aspects of using photographs for model painting
- the interaction between the human body and the environment in model painting
- different types of people and the possibilities of interpreting the position of a person in a painting

Skill

Students have acquired skill to:

- interpret human form in a painting
- use photographs when making paintings of the human body
- work with harmony between model and environment in a painting
- use research on human models to improve their knowledge of the human body

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- explain the human form in a model painting
- use photographs in model painting
- describe a phase in model painting
- use studies of human figures and the environment to develop their model painting skills

Painting

Classical Methods: The student gets to know the basics of oil painting and water-soluble paint. The student learns how to prepare surfaces for painting, stretch canvas on a blind frame and know the different properties of canvas and different basic materials. The student learns to use different tools and about the main aspects of colour and chemical mixing in relation to the use of oil paint, water colour and acrylic paint. Emphasis is placed on painting structure, chemistry, and colour mixing.

Knowledge

Students have acquired general knowledge and understanding of:

- the behaviour of the canvas when stretched on blind frames and how it reacts to different base paints
- the main traditional tools used in painting
- fundamentals of chemical and colour mixing in painting
- fundamentals in the behaviour of different materials used for texture in a painting

Skill

Students have acquired skill to:

- stretch and prime the canvas

- use traditional materials and tools in oil painting, acrylic painting, and watercolour painting
- use the names of classic tools and chemical preparations for painting
- relate the behaviour of materials in painting

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- apply good work practices when finishing the surface under painting
- use traditional tools in a painting in a professional manner
- use the rules of colour and chemical mixing in a personal way
- use the difference between cooperation and conflict between different materials in the execution of a painting

The body of the Painting: The focus is on the formal structure and formlessness of a painting, additives, and their different effects on the painting. The main rules of geometry for the form structure of an image are reviewed and how painters have used them in the morphological structure of their paintings. The student experiments with formulas that characterize the image structure of classical paintings. The student learns about the effects of different additives when they meet oil and acrylic. The student investigates the behaviour of different materials on a picture surface and how additives can exaggerate certain shapes or picture structures. The student gets to know the difference between form structure and formlessness and experiments with the structure of texture on a formless surface.

Knowledge

Students have acquired general knowledge and understanding of:

- geometric rules and their use in the form structure of images
- how geometry appears in the form structure of many major paintings in the history of art
- the main additives for oil and acrylic paints
- the effect of additives on the texture and form structure of a painting's surface

Skill

Students have acquired skill to:

- apply the rules of geometry to build a picture
- use additives to create texture in a painting
- choose admixtures to create textures
- analyse different methods and materials used in painting

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- use the rules of geometry in a personal way
- use additives in a personal way
- work with texture and formlessness in painting
- assess the quality of paintings based on image structure and use of materials

Experimenting with the Painting: The student learns about a variety of mixed techniques for creating paintings, but the emphasis is on experiments with diverse combinations, printing techniques, earth materials and organic materials. The properties of various types of compositions are reviewed and how foreign objects can be

used in the construction of a painting. The student gets to know a wide range of techniques that can be integrated into oil and acrylic paintings. The student also learns about many types of minerals and organic materials that can be mixed with oil and acrylic.

Knowledge

Students have acquired general knowledge and understanding of:

- diverse composition possibilities and the use of foreign objects in a painting
- main printing techniques for paintings, e.g., monoprint and screen printing
- the effect of various minerals and organic substances on the texture and materiality of a painting
- the main experimental and research methods with a combination of organic and inorganic material

Skill

Students have acquired skill to:

- use found materials and foreign objects in the construction of a painting
- use printing techniques when building a painting
- use mineral and organic materials in the construction of a painting
- use experiments and research to deepen their understanding of painting

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- use the methods of printing technology to increase their possibilities in painting
- use found objects and mixed media to expand their possibilities in painting
- adopt an experimental work and research process with earth and organic materials
- evaluate the quality of works made with mixed techniques

Dialogue with the Contemporary: The focus is on later techniques in painting, e.g., digital technology, whether painting on a computer or digital images are used in other ways in connection with oil, acrylic, watercolour, or drawing. The student becomes familiar with narrative painting and political art, where the content of the painting is examined in the context of contemporary social and cultural issues. We look at the painting as a response to current issues. Various contemporary symbols and symbols are reviewed and compared to ancient symbols.

Knowledge

Students have acquired general knowledge and understanding of:

- basic methods of painting on a computer
- the use of digital images in relation to oil, acrylic and watercolour paintings
- various signs and symbols in the past and present and the changes that have occurred in the meaning of various well-known symbols over time
- narrative painting and political art

Skill

Students have acquired skill to:

- paint in a computer
- use digital images in conjunction with oil, acrylic and watercolour paintings
- use symbols and symbols in a painting
- reflect contemporary issues in painting

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- use digital methods in interaction with classical methods
- read the meaning of signs and symbols and analyse their meaning according to the periods of art history
- deal with contemporary issues critically in a narrative painting
- assess the quality of a digital painting

Portfolio

The goal is for students to learn methods for managing and having an overview of data about their own work. The student is guided in taking and processing photos of their work. Furthermore, the student receives instructions on designing a portfolio, setting up a CV and writing an artist's statement about his own work. Emphasis is placed on independent working methods and that the student independently evaluates his own work and chooses key works to present in a portfolio.

Knowledge

Students have acquired general knowledge and understanding of:

- the importance of keeping records of projects and works
- different methods of photographing works depending on their nature
- different methods of designing a portfolio
- the importance of choosing a good selection of works in a portfolio

Skill

Students have acquired skill to:

- keep track of and record their work
- photograph their paintings
- design a portfolio
- set up a CV and write an artist statement

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- photograph and document their work
- write an artist statement for your portfolio
- design a portfolio that suits your own work
- select key works from your own works to put in a folder

Seminar

The seminar is a platform for wide-ranging academic discussion and professional criticism, where the student is introduced to the complex world of art and culture. The aim is to open a discussion about the main trends and actors in painting and to shed light on the ideas, concepts and theories that are used and thus deepen the student's understanding of the nature of art. The student goes on field trips and examines diverse cultural events. The student examines the art of painting and examines the ideas, attitudes, and works of different artists and scholars. The student's own work is examined and discussed critically. At the same time, various issues concerning daily life

are discussed, e.g., finance and taxes as well as philosophy, psychology, and mental health. The most talked about issues of society at any given time are discussed and they are examined in the light of the general discussion on the one hand and the personal experiences of the students on the other hand.

Knowledge

Students have acquired general knowledge and understanding of:

- the importance of professional criticism and discussion about arts, culture, and paintings
- ideas and works of different artists who work with classical methods in painting
- main ideas, concepts and theories about trends and trends in painting
- basic concepts related to finance, business, and taxes
- basic concepts in psychology and philosophy to examine one's own identity and examine society and the world

Skill

Students have acquired skill to:

- discuss paintings professionally and critically
- read and discuss a variety of academic material on works of art to deepen their understanding of the nature of art
- participate in discussions about their own work and the work of others
- express their ideas in conversation
- examine society and the environment and collect triggers and ideas to work with later
- analyse trends and trends and take a stand on current issues

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- take a professional and critical position in discussions about their own paintings and those of others
- cite theoretical theories in a discussion about paintings
- apply the main terms used in academic theories dealing with trends, trends and works of art
- get a clear picture of their role as an artist and a person and the many possibilities that it entails

Workshop

The goal is for the student to learn independent work methods in workshop work. The student works under the guidance of a teacher, but at the same time develops independent working methods and sharpens his own personal vision. The student bases his work on the methods, materials and techniques that have been the focus of all modules of the semester but also critically reflects his own areas of interest in concept work and implementation. Emphasis is placed on a systematic work process from idea to painting and that the student takes a critical stance on his own work and develops his ideas in accordance with the methods he has adopted in the course.

Knowledge

Students have acquired general knowledge and understanding of:

- fundamentals in the work of a self-employed painter in a workshop

- the relationship between classical methods and contemporary painting
- the context of content, method, and conceptual work
- the importance of a critical attitude towards one's own work

Skill

Students have acquired skill to:

- choose materials and methods that suit personal working methods and ideas
- work systematically from idea to painting
- adopt an independent and critical attitude towards paintings based on personal knowledge of the medium
- use knowledge of material and methods to make independent decisions in concept work and implementation

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- work with different properties of different materials and use diverse methods to make personal works
- take a stand on a painting and discuss it from a critical point of view
- put your own content in the context of classical methods on the one hand and the artistic value of contemporary painting on the other
- discuss and justify their own ideas and work methods

Working Environment of the Painter

The student gets to know the working environment of visual artists. The student meets professionals from diverse art-related professions, e.g., curators, museum and gallery managers, representatives of interest groups and various other experts. The focus is on the relationship between business life and art, and emphasis is placed on the student getting to know important aspects of the working environment of painters, e.g., exhibition activities, grant systems, copyright, and the activities of interest groups. Furthermore, the operating and tax environment for visual artists is discussed.

Knowledge

Students have acquired general knowledge and understanding of:

- the relationship between business and art
- different operations and activities of art exhibition venues, e.g. public museums, artist-run exhibition spaces and galleries
- aspects of interest groups in the rights issues of visual artists
- operating and tax environment for visual artists

Skill

Students have acquired skill to:

- analyse the relationship between business life and art
- connect your own artistic creation with the exhibition activities of public museums, artist-run exhibition spaces and galleries
- make use of the activities of interest groups on the rights of visual artists

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- be aware of the main factors in the working environment of visual artists

- understand the main aspects of the operating and tax environment for visual artists
- understand the different operating bases of art exhibition venues, such as public museums, artist-run exhibition spaces and galleries
- be aware of the role of interest groups on the rights of visual artists

Study Tour

The goal is for the student to gain a good overview of his own career possibilities and further study opportunities after completing the course. The student takes part in a trip to one or two countries in Europe and visits schools, museums, exhibitions, galleries, and companies related to the industry. The student gets an insight into communication processes within the field and the opportunity to communicate about the field in a foreign language. Emphasis is placed on targeted preparation and processing of information from the study tour.

Knowledge

Students have acquired general knowledge and understanding of:

- diverse cultural institutions in the field of art, design and crafts, e.g., schools, museums and companies
- the importance of learning about study and career opportunities abroad
- various communication processes that Skill

are common within the industry

Students have acquired skill to:

- create a personal travel narrative based on the collection of sources and the recording of impressions
- discuss the profession in a foreign language with professionals within the sector

Competence

Students are able to use the general knowledge and skills which they have acquired in order to:

- set realistic goals for studies and jobs in the future, both in Iceland and abroad