

Studio Drawing Practice: Remixing the Prado Museum

SYLLABUS

PERIOD:	July 2023	
MATERIAL:	Instituto Nebrija de las Artes	
TEACHER:	Alexandra Semenova	Contact:
CODE:	J139	Credits: 3 US credits

General description of the Course

Ever since its opening in 1819, artists from all over the world, including Manet, Renoir, Sorolla, Picasso, Dalí, Francis Bacon, Andy Warhol, among many others, have travelled to Madrid to study the Great Masters of the Prado Museum.

This art drawing course is designed to immerse students in this world of masterpieces housed in the renowned Museum. Through the study and practice of drawing, students will develop a deep understanding of various artistic techniques employed by the masters. From the delicate brushstrokes of Velázquez or the intricate details of Bosch's work to Goya's expressionistic gesture, participants will explore through drawing a range of styles, themes, and historical periods.

This course aims to enhance students' observational skills, creativity, and technical proficiency in drawing.

The rigorous path to artistic excellence must assimilate and build upon knowledge of the achievements already attained throughout art history. Combining direct observation from the great art of the past with knowledge of historical drawing skills will revitalize students' creativity.

Students will enhance their drawing and observational skills and explore materials through a self-generated project based on the Prado Museum, and critical engagement with the instructor and peers. In-class critiques and open discussion will reinforce a vital part of their technical, conceptual, and professional development.

Focusing on the Prado Museum Masterpieces, Students will explore drawing across all mediums through history lectures, student-led discussions, in-class prompts, and Museum visits.

Contents

Introduction to the Prado Museum.

- Overview of the Prado Museum and its importance in the art world,
- Introduction to the key artists and their masterpieces featured in the museum, highlighting the work of El Greco, Velazquez, Ribera and Goya.
- Discussion on the significance of studying and drawing from masterpieces.

Sketching Techniques

- Basics of sketching: line, shape, and form
- Introduction to various drawing tools and materials
- Practicing sketching techniques inspired by the Prado Museum artworks.

Light and Shadow

- Understanding the role of light and shadow in creating depth and volume
- Study of Chiaroscuro technique used by artists like Caravaggio and Zurbaran.
- Applying light and shadow principles to still life drawing exercises

Pen and Ink Techniques

- Introduction to pen and ink drawing techniques
- Analysis of Old Master drawings from the Prado Museum collection.
- Pen and ink drawing exercises exploring hatching, cross-hatching, and stippling. Albrecht Durer as reference.

Charcoal and Conté Drawing

- Exploring the expressive qualities of charcoal.
- Study of charcoal drawings by Ribera and Goya.
- Charcoal drawing exercises focusing on tonal values and texture.

Figure Drawing

- Analysis of figure paintings by Rubens, Goya, and Tintoretto
- Study of human anatomy and proportions
- Figure drawing exercises with emphasis on gesture and movement.

Portraiture

- Analysis of portrait paintings by Titian, Velázquez, Ribera, El Greco, Mengs and Goya.
- Study of facial proportions and features.
- Portrait drawing exercises from live models and reference images.

Composition and Perspective

- Exploring compositional techniques in paintings by Titian, Tintoretto, Veronese, El Greco, Velazquez, Murillo, Goya, and Pradilla.
- Understanding linear perspective and its application in drawing.
- Landscape drawing exercises focusing on composition and perspective.

Still Life

- Examination of still life paintings by Zurbarán, Sánchez Cotán, Arellano, and Meléndez.

- Study of object representation, texture, and composition
- Still life drawing exercises using various objects and arrangements.

Personal Project and Exhibition

- Students will select a work from the Prado Museum collection as inspiration.
- Development of a personal drawing project based on the chosen artwork.
- Final exhibition of students' artwork, showcasing their progress and creativity.

Student Learning Outcomes

- To acquire a thorough understanding of the elements of art and the principles of organization as related to drawing.
- Gain an understanding of figure and ground and their role in a drawing.
- To work with the visual elements of line, shape, form, space, value, and texture in the creation of drawings.
- To demonstrate an understanding of contour line, positive & negative space, perspective, sighting of angles and measurements of relationships in drawing.
- To expand the student's visual arts vocabulary.
- To master basic skills and to encourage experimentation with techniques and materials, both traditional and non-traditional.
- To explore creative expression beyond preconceived boundaries.
- To understand the criteria for aesthetic standards.
- Professionalism in both work ethic and quality of projects
- To Relate the art of the past to Contemporary drawing practices and methodologies.
- To investigate representations of the human body across different historical periods and locations.
- Knowledge of the emblematic paintings of the History of Western Art and Spanish art.
- Capacity to appreciate, value and in some cases integrate constructive criticism from both the group and the teacher.
- Participate in pre-professional dynamics of the artistic field.
- To increase the capacity of self-learning with the acquired knowledge and techniques necessary for the realization of specific projects.

Required Site visits

- Prado Museum.
- Reina Sofía Museum
- San Fernando Royal Academy of Fine Arts.

Required material included in the course for students

Students will be given in Madrid the following material:

- **Drawing Pad**
- **Drawing Board:** A drawing board with clips, cut-out handle and rubber-band large enough to accommodate your big pad (or other type of drawing board).
- **Pencils:** Assortment that should include at least one middle-range (HB or #2), one hard (H5), and one soft (B5) pencil.
- **Erasers & Sharpener:** One regular pink or white eraser, one “kneaded rubber” eraser, and a small pencil sharpener.
- **Charcoal & Conté:** A small package (5-10 sticks) of vine or willow charcoal; a small package (2-4 sticks) of compressed charcoal; and a small package (1-2 sticks) of white Conté crayons.
- **Pen & ink materials.**
- **Collage Supplies:** Glue (white, stick, rubber, etc.), tape, scissors and/or utility knife.
- **Sheets of Paper** (as needed): Good quality drawing paper such as Arches, BFK Rives, etc.
- **Studio material:** Ruler, water spray bottle, gloves, mixing containers, colored pencils, crayons, etc.
- **Portable Art Kit.** a small, portable container with supplies and a small sketchbook.
 - Sketchbook: 5” x 7” or smaller.
 - Pencils and/or Pens: A small assortment of your choosing.

Evaluation

Method of Assessment	Brief description of Assessment	Percentage of Grade
Active participation and attendance	Students will have to attend to classes, studio work and excursions or guided visits.	30%
Required academic work	Personal reflection, art analysis, etc.	30%
Final Project	Research, process and presentation.	40%

Bibliography/webography

The Prado Museum: <https://www.museodelprado.es/en>

The Real Academia de bellas Artes de San Fernando:
<https://www.realacademiabellasartessanfernando.com/es>

There’s Nothing Wrong and A Lot That’s Right About Copying Other Artists by Malcolm Jones. <https://www.thedailybeast.com/theres-nothing-wrongand-a-lot-thats-rightabout-copying-other-artists>

Professors

Name	Alexandra Semenova
Education	BFA at the V.I Surikov State Academic Institute of Fine Arts in Moscow. Currently PhD Candidate at Autónoma University. Madrid
Contact	
Teaching experience, research and/or professional experience, as well as research of the applied to the subject, and/or subject, and/or professional projects.	<p>Alexandra Semenova studied Fine Arts at the V.I Surikov State Academic Institute of Fine Arts in Moscow. In collaboration with leading Russian publishers, Alexandra has become an author of illustrations for many literary works, including those of Shakespeare and O. Henry. Since 2019 Alexandra has been living in Madrid. After finishing the Master in Illustration at IADE and the Master in Contemporary Culture at the Instituto Universitario de Investigación Ortega y Gasset, she is currently working on her PhD Thesis at the Universidad Autónoma de Madrid and participates in academic conferences.</p> <p>In Spain Alexandra continues to work in the field of illustration, in particular, she collaborated with The Objective, making illustrations for the column <i>Escritores al borde de un ataque de nervios</i> (Writers on the verge of a nervous breakdown) and with <i>Revista Popper</i>. At the end of 2020, Alexandra's project was among the three finalists of the APIM (Professional Association of Illustrators of Madrid) contest in the comic category. In collaboration with Per Poc, a theater company from Barcelona, Alexandra designed a series of characters and sets for the project 'Puss in Boots' by Charles Perrault, which embodied her passion for baroque aesthetics. This project was also among the finalists for the APIM 2021 award, this time in the category Applied Illustration.</p>