

SCHOOL	Third Three-Year Period
ACADEMIC YEAR	THREE-YEAR PROGRAM III - 2025/2026
SUBJECT	1144 Pittura III
TYPE OF SUBJECT	Theoretical-Practical
NUMBER OF HOURS PER LESSON	4
NUMBER OF ECTS CREDITS	8
DISTRIBUTION OVER THE ACADEMIC YEAR	ANNUAL

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

Enhance and consolidate the student's abilities and competencies in the specific field of painting, a discipline that is open to contributions from other visual languages. To achieve these objectives, it is essential to establish an operational pathway and a study methodology capable of generating formal and expressive solutions that impart meaning and significance to the creative potential of each student. It is indispensable for the cultivation of creative intelligence to foster an open mindset for the investigation of the reality in which we reside, while concurrently acquiring critical skills to consistently compare one's own pictorial research with the creative and narrative trajectories of other artists. The role of the educator is to establish an open and continuous dialogue with the student, guiding them through the vast world of expressive techniques towards operational strategies that can give meaning to their personal artistic research. The role of the educator should not be confined to imparting technical and practical skills; rather, it should involve fostering an ongoing critical dialogue with the student, who is expected to demonstrate the utmost respect for their work. The operational pathway within the laboratories should facilitate an open dialogue and constructive engagement among all students, who must be capable of interacting with each other and with the contemporary art world through visits and meetings with various professionals in the fields of art criticism and the art market. In accordance with the European parameters established by the Dublin Descriptors, students will be required to demonstrate knowledge and comprehension skills, as well as applied knowledge and comprehension abilities. Upon completion of the three-year period, each student is required to have developed specific competencies, acquired through a series of graphic and pictorial projects. These works must enable them to master the techniques and technologies of painting, as well as the grammar and syntax specific to the visual language. These skills should subsequently be integrated into operational pathways that are free and open to other languages. Each student must be able to understand the relationships between their own work and the artistic reality that surrounds them, consistently comparing their research with the creative paths of other artists. Through laboratory work and theoretical study, they must develop an operational and cultural experience that can be applied to both personal and professional life. Autonomous judgment in learning: Each student is required to develop a critical and analytical capacity for their work, with an awareness of the errors that can alter the methodological strategies and the formal and narrative content of their project. They must also be cognizant of the competencies acquired during their academic journey and the limitations of their educational background. Learning capacity: the objective of the course is the development and enhancement of individual diversity, with the goal for each student to grow, through their artistic work, as an individual in both the private and collective spheres. The work within the laboratories must provide the student with an autonomous creative and operational practice, while being aware of the difficulties, misunderstandings, and disappointments that may arise in the encounter with the reality of contemporary art, which does not tend to reward young individuals, in a context where the Babel of languages does not facilitate interaction and collaboration with other artists. To engage effectively with the art world, including critics, gallery owners, and artists, proficiency in a foreign language is essential. It is imperative that every student who intends to engage in a profession with boundaries that are not always clear and defined must consolidate their skills by establishing a workspace outside the academic environment. It is not possible to conceive of a creative practice conducted solely within the confines of academic laboratories.

Knowledge and understanding	Upon completion of the three-year period, each student is expected to have acquired precise skills and specific competencies through a series of graphic and pictorial projects, which should enable them to master the techniques and technologies of painting. These skills should then be integrated into free and open operational pathways, accessible to other artistic languages.
Applying knowledge and understanding	Each student must be able to understand the relationships between their own work and the artistic reality that surrounds them, consistently comparing their research with the poetic trajectories of other artists. Through laboratory work and theoretical study, they must develop an operational and cultural experience that can be applied to both personal and professional life.
Making judgements	Each student is required to develop a critical-analytical capacity for their work, with an awareness of the errors that can alter the methodological strategies and the formal and narrative content of their work. They must also be cognizant of the competencies acquired during their academic journey and the limitations of their educational background.
Communication skills	The operational pathway within the laboratories should facilitate open dialogue and constructive engagement among all students, who must learn to interact with each other and with the contemporary art world through visits and meetings with various professionals in the fields of art criticism and the art market.
Learning skills	The objective of the course is to foster the development and appreciation of individual diversity. Each student aims to grow, through their artistic work, as an individual in both the private and collective spheres. The work within the laboratories is designed to provide students with an autonomous creative and operational practice, while acknowledging the potential challenges, misunderstandings, and disappointments that may arise in the context of contemporary art, which often does not favor young artists, and where the diverse array of languages can hinder collaboration with other artists. To effectively engage with the art world, including critics, gallery owners, and artists, proficiency in a foreign language is essential. It is imperative that every student who intends to engage in a profession with boundaries that are not always clear and defined must consolidate their skills by establishing a workspace outside the academic environment. It is not feasible to perceive a creative practice as being conducted solely within the confines of academic laboratories.

CONTENTS	<p>The course possesses a technical and practical value, characterized by a workshop-style approach, supported by a continuous exchange of data and opinions between students and instructors. Theoretical support is essential and In particular, the interpretation of images from art history; each student must be proficient in navigating the realm of visual arts history, especially with regard to the works of contemporary artists, consistently comparing their own research with the creative trajectories of other artists. Within the diverse array of techniques employed in the laboratories, color is meticulously examined for its expressive and communicative values, as well as its inherent qualities that determine hardness, softness, roughness, and transparency. The conscious use of drawing is also fundamental, as it generates forms and configures the dimension, depth, and sense of space by tracing visual paths. Throughout the design process, additional languages capable of engaging with the traditional mediums of painting and drawing may be introduced. The contamination of these languages, in the The evolution of the artistic process necessitates that each student consistently engages with contemporary issues. For this reason, they cannot restrict their theoretical knowledge solely to the creative field.</p>
ADOPTED METHODOLOGY	<p>[X] In Person</p> <p>While an artist's work typically has a well-defined structure and is more directed towards a specific idea, a student's educational research is more experimental. Experimentation as a creative process should not be constrained by stylistic or aesthetic limitations. The working method employed in the laboratory must therefore utilize the various pictorial techniques that the student is capable of managing. The instructor's responsibility is to recommend the most suitable techniques for the project that the student is undertaking. The work tools must encompass all types of materials capable of imparting form and meaning to the project being implemented. The working method should aim to create an open project that originates and evolves through a conceptual and ideational process, involving the production of preliminary drawings, sketches, and drafts on various media of different sizes and forms, which collectively contribute to Define the character and content of the images.</p>
ASSESSMENT METHODS	<p>The final examination comprises a discussion of the work completed during the third year of the course, comparing it with the work produced by the student in the preceding two years. Each student is required to prepare a book in both digital and paper formats, containing the graphic-pictorial material produced, accompanied by the original works, in a chronological sequence that highlights the operational process. This book must be submitted to the teacher fifteen days prior to the examination. The works must be accompanied by a report, which is presented and discussed during the examination before the committee, detailing the content, methods, and techniques employed in the execution of the projects. The final evaluation will assess the degree of operational autonomy, the technical methods that have determined the form and content of the works, and the relationship between the individual's creative experience and their time at the Academy, as well as their engagement with the contemporary art world.</p>