

1	DRAWING
2	COMPULSORY
3	EQF LEVEL 6
4	2
5	3+4
6	8
7	RINALDO TURATI
8	THE COURSE PROPOSES, THROUGH PRACTICAL EXERCISES, AS A USEFUL EXPERIENCE TO BE ABLE TO SEE. TAKING INSPIRATION FROM THE REALITY AND APPLYING A METHOD PROCEDURE WILL HIGHLIGHT THE POSSIBILITIES TO CONTEMPLATE THE FORMAL ASPECTS OF THE IMAGE CONSTRUCTION; REFLECTING ON THE FUNDAMENTAL ASPECTS THAT CHARACTERIZE IT, SUCH AS THE COMPOSITION AND EXPRESSIVENESS OF THE SIGN. IT WILL ALSO HIGHLIGHT THE CONNECTION WITH THE MOST SIGNIFICANT ARTISTIC EXPERIENCES THAT HAVE CHARACTERIZED DISCIPLINE IN THE HISTORY OF ART. DURING THE COURSE YOU WILL BE GIVEN MOMENTS OF REFLECTION ON THE MANY MATERIALS THAT CHARACTERIZE THE DRAWING IN ITS TECHNICAL AND POETIC SCOPE. THE PURPOSE OF THE COURSE IS TO INCREASE THE COGNITIVE POTENTIAL OF DRAWING AS A USEFUL TOOL TO RAISE AWARENESS AND REFINE THE EYE WITH THE COMPLEX READING OF REALITY AND ARTISTIC IMAGES. THIS EXPERIENCE WILL BE USEFUL FOR CANONICAL USE OF THE DRAWING BUT WILL ALSO BE AN ENRICHMENT FOR THOSE WHO USE PHOTOGRAPHY AS MEAN OF EXPRESSION OR NEW TECHNOLOGICAL MEANS.
9	FACE TO FACE
10	-
11	THE PROGRAM INCLUDES, IN ADDITION TO PRACTICAL EXERCISES, AN ALTERNATION WITH THEORETICAL LESSONS FOR AN IN-DEPTH ANALYSIS OF THE ELEMENTS THAT DETERMINE THE COMPLEX DESIGN OF THE DRAWING BY READING SOME WORKS OF FUNDAMENTAL ARTISTS IN THE HISTORY OF ART.
12	GIUSEPPE DI NAPOLI, DRAWING AND KNOWING, TURIN, 2004 JOHN BERGER, DRAWING, MILAN, 2007
13	-
14	THE EXAM CONSISTS OF THE PRESENTATION OF THE WORKS AND A REFLECTION ON THE TOPICS DISCUSSED. THE STUDENT WILL ALSO PRESENT A DRAWING TO THE LIKING OF A WELL-KNOWN ARTIST EXPLAINING THE MOTIVATIONS OF HIS CHOICE BY MAKING A CRITICAL READING.
15	ITALIAN