

Spring 2011
Arts 3366
Drawing Concepts - Tady
Wed 9:30 a.m. – 12:15 p.m.
Room 1.118

PLEASE NOTE THIS DOCUMENT IS SUBJECT TO CHANGES AND UPDATES AT THE DISCRETION OF THE PROFESSOR, THEREFORE ATTENDANCE IS EXTREMELY IMPORTANT. THANK YOU.

Professor Contact Information

Lorraine Tady
Office: AS2.114
Phone: 972-883-6753 **Office Hours:** Tuesday 4 - 6:00 p.m.; and by appt.
lorraine.tady@utdallas.edu

Please specify in the subject header of your UTD email, your Class & Section!

In general, let's talk about issues before they become problems. Face-to-face/ in-person discussions (before or after class or by appt.) are preferred over lengthy phone or email correspondence.

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Prerequisite: ARTS 1316, ARTS 2380, or permission of instructor. (3-0) Y

Course Description

ARTS 3366 Drawing Concepts (3 semester hours) An investigation of the approaches to working with media and imagery by looking at traditional and contemporary works. Student will build skills and technical facility in a variety of media while addressing the concepts behind and meaning of various subjects and approaches to the art of drawing. Principles and techniques involved in the drawing process. Prerequisite: ARTS 1316, ARTS 2380, or permission of instructor. (3-0) Y

Drawing Concepts is a course for drawing to become a more personal exploration, where concepts and strategies will be introduced in class and explored to push the boundaries of material, subject, vision, process and interpretation, whether the focus is the figure, a narrative, a geometry or an idea. Historical and Contemporary examples will augment the course. Personal voice and investigation is encouraged.

Traditional methods and approaches to drawing can yield timeless and contemporary motifs. For example, a traditional term in drawing, "pentimenti" (the visible evidence of an artist's mistakes or previous decisions in a drawing), can suggest time, space, movement or memory. Contemporary sources, on the other hand, also may help define structures for personal ideas and serve to explode the expectations of "what is drawing?" further transforming the modes and methods of drawing in new and exciting ways. For example, introducing words and language can entice a drawn line; diagrammatic structures may resemble a landscape of ideas; and a wall sculpture take may line into a three-dimensional "drawing."

Artists have said, "Drawing is a way to 'think out loud'." Drawing has been revered for its immediacy, intimacy, and economy, its traditional tools making visible mercurial thoughts and experiences; or carefully manipulated, sharing the color and form found in painting. Some contemporary conceptual or process motivated drawing practices suggest the subject of drawing is the tool, mark, method and material, and while no longer producing an immediate image, they exploit the fragility of the material. Regardless of each student's path, drawing can explore thoughts that are at once monumental, fantastic and mysterious and it can allow us to access things perhaps we cannot get to in any other way. Furthermore, drawing is a practice supplementing other disciplines such as sculpture, architecture, illustration, urban planning, photography, film/video/storyboards, or design.

Student Learning Objectives/Outcomes

1. Students will improve technical skills and ongoing developmental possibilities in the use of drawing materials.
 2. Practice skills in problem solving and investigative thinking, and expressing a personal point of view in a work of art.
 3. Through the study of other artist's work and their own practice, explore how form and content can be expressed through individual experiences, convictions, dreams, and perceptions, whether more social or spiritual.
 4. Analyze and evaluate works of art in class through class critiques of paintings completed for each assignment.
 5. Gain fundamental knowledge of important historical drawing ranging from the 20th century to the contemporary of today.
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Required Textbooks*

No required textbooks, however, assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and sent via UTD email:

*Please check your UTD email regularly for research links related to the class!

Internet research, library books, periodicals such as Art In America, Flash Art, Art Forum, Art News, Frieze, Modern Painters, etc. and gallery and museum visits will augment the course.

www.glasstire.com (texas galleries and museums)

http://art-collecting.com/galleries_ny_chelsea.htm (your all in one link to New York Galleries) – for your Drawing Artist Research)

On Line: Drawing Through the 20th Century MOMA exhibition catalog

<http://www.moma.org/interactives/exhibitions/2010/online/>

Afterimage: Drawing Through Process Cornelia H. Butler, The Museum of Contemporary Art, Los Angeles, MIT Press

Vitamin D: New Perspectives in Drawing

Art of Drawing and The Artist's Notebook: Techniques and Materials, Bernard Chaet

Drawing from the Modern 1880-1945 The Museum of Modern Art, Jodi Hauptman

Janson's History of Art, The Oxford Companion to Twentieth Century Art, and Chip's Theories of Modern Art

A. Required Materials & Supplies

For starters:

Required supplies for Jan 19: 3 sheets BFK Heavy weight 18x24 paper, tape, black conte (HB, 2B, 6B), "Staedtler Mars" Plastic Eraser (vinyl eraser), shami cloth, vine charcoal, white acrylic paint or gesso

Then:

4 sheets, 18x24 BFK Heavyweight Paper (additional sheets as semester progresses)

Vine Charcoal, Conte, Pastel Black Charcoal, various color pencils, various 4H-6HB graphite pencils

Shami Cloth

Black Ink, Brushes for ink

Black and White Acrylic Paint, Acrylic Gesso

Color Ink, Color Conte (optional)

Cups and recloseable jars for water and diluted ink

Miscellaneous found or used papers from previous classes

Additional materials as needed for individual investigations

Small Set of Water- based paints and appropriate brushes (acrylic, watercolor, or gouache)

Sketchbook: 50 - 65 lb, rough surface, spiral bound, 8.5 x 11", 9x12", or 11x14", 100 pages or equivalent

Acrylic Matte Medium (used as glue, a transparent acrylic medium or glaze)

Additional items as discussed for each individual's sensibilities; items added or replenished throughout the semester

Computer aided assignments may be done on your computer or our lab computers. CD or Flash drive, and printed images may be necessary.

Exacto blade or scissors

Combination lock and box or bag to hold supplies

Local Art Supplier:

Asel Art, S/W corner of I-75 and Beltline, 3 doors South from McDonald's facing highway, Ph 972-690-6320
Stretch and Frame (stretchandframe.com) 5800 Maple, near Maple and Inwood intersection, Dallas, TX

Internet Art suppliers:

www.danielsmith.com

www.dickblick.com

www.utrecht.com

www.pearlpaint.com

www.cheapjoes.com

Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778

Jerry's Catalog 1-800-827-8478, jerryscatalog.com or jerryssale.com, Jerry's Artarama

Assignments & Academic Calendar

The following is subject to change.

Wed

Jan 12 First Class; intro, expectations, lockers and flatfiles

Jan 19 **"The Figure, Multiple Views – Pentimenti, Time and Motion";** Demos

Model 2-3 days on one sheet of paper

Required supplies for today: 3 sheets BFK Heavy weight 18x24 paper, tape, black conte (HB, 2B, 6B),
"Staedtler Mars" Plastic Eraser (vinyl eraser), shami cloth, vine charcoal, white acrylic paint or gesso

Bring any additional supplies you may have from pg 2-3

Tintoretto, Matisse, Picasso, Degas, Ingres

Jan 26 1st Day of Model; Census Day; Last day to drop without a "W"

Feb 2 2nd Day of Model

Feb 9 3rd Day of Model

Feb 16 **!"Drawing is a Way to Think Outloud - Inquisitive Transformations and Multiples";** Demos

Line Drawing, exploded diagram, cartoon, transformation, various views (plan, elevation), point of view, various materials (same thing, using different materials):

Including, but not confined to:

Van Gogh – space, mark, natural forms with ink

Ellsworth Kelly 1950+ - blind contour

Victor Hugo – coffee grounds

Jackson Pollock – automatic drawings

Barry La Va, Mel Bochner, Bruce Nauman – conceptual drawings, drawings of sculptural ideas

Agnes Martin vs. 17th and 18th Century French drawings

Eve Aschheim - mixed media on Duralene mylar

Kurt Schwitters - Pencil and collage, mixed media

Paul Klee's material inventiveness - Scratching into prepared paper, transfer drawings, etc.

Dorothea Rockburne "Conservation Class #5", 1973 – Bending folding paper

Contemporary Artists working now, such as Raymond Pettibon

Feb 23 In class Work Day

Mar 2 Work in Development Individual Critiques

Midterm grades due Friday March 4 at 10:00 a.m.

- Mar 9 Critique
- Mar 16 SPRING BREAK
- Mar 23 **“Open to Draw - Content, Tool, Material, Structure, Form and Presentation in New Drawing”** Contemporary Artists: What drawing explores today. Including, but not confined to: Ellen Gallagher, Nancy Spero, Kiki Smith, Richard Tuttle, Yvonne Rainer, Glenn Ligon, Julie Mehretu, Mimi Gellman, Susan Hefuna, Kara Walker and Monika Grzymala
- Mar 30 Demos, Color in Drawing. New Materials.
- Apr 6 Proposals finalized; Work in development, research for individual paths, demos continued
- Apr 13 Individual critiques of work in development
- Apr 20 In class work day
- Apr 27 Last Day; Work day, individual critiques of work in progress or selections for Spring Show due; Sign up for Schedule of final drawings office meetings.

Student Spring Show – Juried Invitational

Friday April 29th (opening), May 6th (reception) through Saturday May 14th

- May 17 Final day for Scheduled and Pre-arranged final Meetings with professor
May 18 Grades due by 5 p.m.

Grading Policy

Evaluations take into consideration the following equally:

1. Project completion and result/ outcome as outlined in critique criteria.
Critique criteria involves:
 - (1) Overall results of work and understanding of objectives
 - (2) Personal concept & interpretation of the problem into a visual image/ creativity in visual concept
 - (3) Mastery and development of skills and technique in the use of materials/craftsmanship
 - (4) Results of/ use of composition and formal elements in the work (design, spatial concerns, color, etc.)
 - (5) Ability to verbalize personal connection to the work (concept), verbal analysis of the formal issues (visual elements), and to verbally connect the work to other artists modern or contemporary
 - (6) History of development of work during previous “work in progress” days or “critique in development” days
2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded.
3. Preparatory and exploratory investigations assigned, will be graded for evidence of thoughtfulness and intent for discovery.
4. Each project begins with a lecture that explains each assignment and is not repeated. Attendance is important to grasp the painting objectives.
 - i. Projects must be completed by due dates for full credit.
 - ii. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
 - iii. ALL grade concerns should be discussed PRIOR to the end of the semester. If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.
 - iv. Portfolio of assigned work thoughtfully exhibits growth or understanding of objectives; and shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas. Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.

- v. Participation in class studio and discussions, critiques, and activities. Maintains a good attitude and has a good work ethic. Demonstrates the commitment to attend full classes regularly and to be prepared with the proper materials for class. Respects fellow students and studio property.

Course & Instructor Policies

Critique sessions are like exams. Attendance is required for verbal analysis and evaluation of visual projects. If missed, student must set up an appointment with the instructor a later date. If more than one critique session is missed the student's grade will be lowered.

Each project is introduced with a lecture. Slide lectures are not repeated and are necessary for your grasp of the project's objectives. If a student misses more than one slide lecture, their grade could be affected.

The third and each next absence automatically lowers your grade by one letter grade. A total of 5 absences will result in a failing grade. Please note these guidelines apply to all "excused" and "unexcused" absences, such as sickness, work schedule, family commitments, and transportation problems. I am available to provide guidance with challenges and wish to ensure your attendance and successful completion of this course.

Extra credit in the form of additional works of art can only help improve the grade.

The use of cellphones in the classroom is a distraction. Please do not use them in class.

A good work ethic and **attendance** during class work-days can only help improve the grade. At least a 4-6 hour commitment each week outside of class, utilizing the studios and working on projects, outlines the expectation of this course. Habitual or frequent breaks or long absences from class are discouraged and will affect your grade.

Students must retain all artwork until the end of the semester, even if the work is stored at the student's residence. Some student work may be selected and retained by the professor temporarily or for the student show. Work will be returned to the students or informed of pick up dates.

The university requires you to review additional syllabus policies: <http://go.utdallas.edu/syllabus-policies>
This address will be maintained and preserved indefinitely. Other addresses are not guaranteed to remain active.

Technical Support: If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

These project descriptions and timelines are subject to change at the discretion of the Professor.

Please read your syllabus and ask questions in the first two weeks of school. You will be asked to sign this statement on another sheet of paper.

I, _____ (Print) _____ (sign),
have read and understand the syllabus for the class Drawing/Tady.