

Syllabus ARTS 3365.001: Advanced Drawing Concepts Spring 2013

Professor

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Class Hours/Location

Monday 4:00pm-6:45 pm, AS 1.118

Office Hours

By appointment, please email me to set up a meeting time. Please indicate ARTS 3365 in subject line.

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

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

COURSE DESCRIPTION

ARTS 3365 Drawing Concepts is an advanced drawing course that will focus on expanded definitions and practices of marking space. This course aims to introduce, contextualize and explore a wide variety of drawing methods including the more traditional practice of “dragging a tool across a receptive background, usually a piece of paper”, as well as spatially focused practices, such as such as marking the landscape, and and process oriented methods which document the artists action and the passage of time.

Through readings, slide reviews, individual research and projects, students will gain a greater understanding of what drawing is, how it comes into being, where it exists and for what purposes. The structure of this course is roughly comprised of four, four week, self-directed, professor guided projects. Each project will begin with a conceptual and art historical introduction via slides and/or readings, along with applicable material and/or technical demonstrations. The following weeks will entail self directed in and out of class studio work to materialize thematically driven projects. Each project will conclude with a class discussion critiquing the conceptual, material and formal attributes of the works in an effort to evaluate whether the artists intention and final product are in alignment and how their drawings are experienced by viewers.

This course is structured to encourage personal voice through idea generation, material investigation, technical refinement and research. Students are encouraged to push the boundaries as they investigate materials, subject matter, process and interpretation related to image making.

COURSE OBJECTIVES

This course aims to

- Aid students in the development of a sophisticated and rigorous body of work
- Equip students with visual and verbal skills needed to evaluate the formal and conceptual dimensions of their studio practice and the work of their classmates.
- Expand students’ understanding of drawing to include both traditional and contemporary methods and means.
- Give students a greater understanding of and experience with drawing materials that are both traditional and inventive.
- Expose students to a diverse group of artists who utilize drawing as a primary means of visual communication.
- Improve students ability to speak and write about their work and contextualize it art historically.

- Help students develop a matrix of artists with whom they feel a formal, conceptual and/or material kinship.

These objectives will be accomplished through students' studio work which will include research, theory and practice. (reading, writing, observing, recording, collecting, testing, experimenting, mark-making => drawing)

You have chosen this class. Now, commit to it wholeheartedly! I encourage you to be honest, thoughtful, intellectually and materially curious, committed and productive mark-makers.

CLASS STRUCTURE

This course will be organized into four projects, each lasting roughly one month. The length of each project is subject to change and will depend upon class progress/needs. For this reason is important that you attend class and check the blog for schedule updates.

Project 1 MALLEABLE MARKS: OBSERVATION and TIME (Jan 14-Feb 11th): This observationally-based project will record the act of mark-making using two malleable mediums: clay and drawings on paper. It requires a daily practice of physical manipulation, observation and recording through digital and analog means. This act of disciplined, sensitive, curious looking will culminate in series of 12 drawn studies and 12 digital images that will be used as source material for two larger, abstractions. For the next two weeks, I will post a daily prompt via the class blog. Each day, it is your responsibility to check the blog, alter your clay, document the change digitally and record your observations on paper. *Review of studies: Jan 28th. Crit 1: Feb 11th.*

Assimilate P1 (Feb 11-17th): review notebooks and assigned readings, write blog post, go to exhibition (TBA)

Project 2 DRAWING as PERFORMATIVE ACT (Feb 18th-Mar 18th*) This project will investigate the performative qualities of gesture in objective figure studies and more experimental works aimed at capturing—through drawing--traces of everyday gestures. *Critique Mar 18th.*

Assimilate P2 (Mar 18-24th) : review notebooks, assigned readings, write blog post, go to exhibition (TBA)

Project 3 VISUALIZING SHELTER (Mar 25th-April 22nd): In project 3 the focus shifts from the body in contact with the world to the interior world of the imagination as you explore the idea of covering and protecting the body (i.e. shelters—giving it a place in which to dwell, within the unboundaried spaces of nature and culture. These shelters may take the form of invented architectural renderings or fantastical clothing. *Critique Apr 22nd.*

Assimilate P3 (Apr 22-28th) : review notebooks, assigned readings, write blog post, go to exhibition (TBA)

Project 4 FINAL PROJECT TBD (Apr 29th-May 13th) *Final Exam/Critique: Monday, May 13th*

Important dates:

No class: Monday January 21st Martin Luther King Junior Day Observed

No class: Spring Break Sun Mar 10th-Sat Mar 16th

Last day of Spring term: Saturday May 4th

Reading day (no classes): Monday May 6th

Final Exam: Monday May 13th, 4pm-6:45pm

TEXTS

There are no required texts for this class. I will assign regular readings via eLearning or email so check both on a weekly basis.

Related texts: check these out at the library or buy online if you have the means.

Drawing Now: Eight Propositions by Laura Hoptman: Hardcover 192 pgs. ISBN-10: 0870703625, ISBN-13: 978-0870703621

The Drawing Book A Survey of Drawing: The Primary Means of Expression by Tania Kovats: Paperback 317 pgs. ISBN-10: 1904772811, ISBN-13: 978-1904772811

Vitamin D: New Perspective in Drawing by Emma Dexter: Hardcover 352 pgs. ISBN-10: 0714845450, ISBN-13: 978-0714845456

COURSE REQUIREMENTS / EVALUATION CRITERIA

Performance will be evaluated through attendance, effort in objective, level of individual improvement, level of attention and care in class assignments, creative application and aptitude. Final grades will be assessed by a cumulative portfolio review at the end of the semester. See below for specific grading parameters.

GRADING:

Grading:

70% **Drawing:** 4 projects consisting of all in and out of class preparatory work

15% **Participation:** weekly attendance and active participation in class (includes blog)

15% **Blog/ Notebooks:** timely and thoughtful blog posts (dates TBD) and a consistent recording and collecting of ideas, inspiration, progress in the form of image and text

SUPPLIES/FEES

Project supplies be assigned on a project to project basis. The list below gives you a starting point for traditional drawing materials. If you have these supplies already, assemble them for use! During project work days, you are expected prepare in advance and have all necessary supplies to on site to work.

Traditional drawing materials:

Charcoal: □□□□ □□□□□□□□□□□□□□ (6B), 1 box of willow/vine charcoal (thin or medium—buy the large sticks you'd like), optional: 8 assorted charcoal pencils

Graphite Pencils: Have a range of soft/hard graphite pencils from 8B to 8H (approx.. 6 total)

Graphite Sticks: optional: buy one soft and one hard.

Conte crayons: 2 sticks black (HB, 2B) and 2 sticks gray or brown/sepia (4 total)

Pens: Have an assorted variety of pens on hand—i.e. ball point pens (blue and black and/or colored), micron pens (black and any other color), and roller ball pens (black and any other color)

Erasers: “Staedtler Mars” Plastic Eraser (vinyl eraser), □ lg. gum eraser, □ kneaded eraser

Ink: □ oz (or more) of black India ink (brand doesn't matter)

Brushes: Foam brushes: 2-3 sizes b/w 1 and 4”, 1) set of assorted acrylic/water color brushes (#2-10)

1) **Shami cloth**

White: 1 small tube white acrylic paint (student grade is fine), and a sm-med sized ‘tub’ of gesso (8-1□□□□)

Paper: 1 18x24” Drawing pad (brand is up to you), 4 18x24” (size is approximate) sheets heavyweight BFK paper, 1 piece mat board—low texture any color is fine—white/cream colored is preferable. Buy discounted or slightly damaged at Asel.

□ **ketchbook** □ **notebook**—size/brand of your choice

Water containers: sealable jars—glass or plastic containers for ink wash and water-based media. (bring used from home or buy)

Xacto knife and scissors

2, 3” **bulldog clips**

1 roll 1-2” **masking tape**

Combination lock and box or bag to hold supplies

Optional drawing tools/materials

Sponges

Rags

Powdered graphite-- this creates a nice midtone ground. Buy if you've used before or are curious.

Colored Pencils: optional—bring an assorted variety if you'd like to use them.

Found **sticks**

Colored ink: colors of your choice

Collage materials

Misc paper:S.e. paper from other classes, interesting found/collected paper--scrap, wallpaper remnants, decorative or handmade paper, phone book pages, origami paper, etc.

Mat board

Laptop/ipad/computer for digital drawing

* feel free to bring any other drawing supplies you have on hand or would like to experiment with over the course of the term.

ATTENDANCE POLICY

Attendance in a studio art courses is essential since most of the learning takes place in class as you investigate and discuss concepts and skills with your instructor and classmates. Material demonstrations and instructions for homework assignments also happen during class time. These demonstrations are essential to your ability to complete the assignments correctly.

ABSENCES

Your third absence will result in the subtraction of a full letter grade. (i.e. an A becomes a B). *6 unexcused absences results in automatic failure of the course i.e your grade will be an F.* Extenuating circumstances will be taken into consideration. Doctors notes are required to excuse an absence. Please bring a copy into class for my files.

TARDINESS

Punctuality is important. Arriving to class 10 minutes or more late results in a tardy. Every 3 tardies equals a full class absence.

CRITIQUE PREP: On critique days, please arrive early and have your drawings hung by the time class starts so that we can begin our discussion promptly. With a large class, time to look at and discuss drawings is precious!

ELECTRONIC DEVICES

Smartphones are allowed in class, but are not to be used for personal phone calls and texts except for emergency purposes. If you need to step out of class to for a personal call, please let me know. Smartphones, iPhones and iPods will be helpful for the occasional assignment that might require photodocumentation of subject matter for future reference. Listening to music while drawing in class is fine. Keep the volume at a moderate level so as not to disturb your fellow classmates. I will provide music in the large studio when we work as a group.

POLICIES

[www.go.utdallas.edu/syllabus-policies](http://www.utdallas.edu/syllabus-policies)

ART related LINKS

<http://www.glasstire.com>

<http://www.pbs.org/art21/index.html>

<http://www.artruby.com>

<http://www.contemporaryartdaily.com>
<http://www.nytimes.com/pages/arts/>
<http://brooklynrail.org/>
<http://www.dallasmuseumofart.org/index.htm>
<http://www.nashersculpturecenter.org/>

ART SUPPLIES

Dickblick.com
Pearlpaint.com
Aseart.com
Utrechtart.com