

Fall 2015

UT Dallas Course Information

ARTS 3366

Drawing Concepts - Tady

Tues 4:00 p.m. – 6:45 p.m.

Room 4.910

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: 3.911

Phone: 972-883-6753

Office Hours: Monday 12 - 1 pm; Tuesday 3 - 4 pm; and MTW by appointment

Email: lorraine.tady@utdallas.edu

Please specify in the subject header of your UTD email, "Drawing Class"

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) is 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, Required Reading, elearning references

Required Reading: Please check your UTD email regularly for required internet research links to read related to the class!

Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and sent via UTD email. Also, library books and periodicals, as well as gallery and museum visits will augment the course.

A source for Texas galleries and museums to review: www.glasstire.com

Artist Research:

Compass in Hand Exhibition – Image Checklist

http://www.moma.org/collection/browse_results.php?SHR&tag=ex4582&template_id=6&sort_order=4

Paper Exhibition

<http://www.saatchigallery.com/artists/paper/>

The Power of Paper Exhibition

<http://www.saatchi-gallery.co.uk/artists/paper/>

http://art-collecting.com/galleries_ny_chelsea.htm (Link to New York Galleries)

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

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

Some recommended books:

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

3 sheets BFK 22x30 paper * Asel Art kit

Coventry Rag 33x44" paper from Paper Arts* Do Not purchase yet TBA

Additional heavy weight paper may need to be purchased to complete all projects
masking tape or drafting tape

Fixative

6H and 2H graphite pencil

6B and 2B graphite pencil

suggested/ Charcoal pencil – such as Black 6B charcoal pencil

2 - 3 Black pastel/ square black pastel sticks

vinyl eraser like "Staedtler Mars" Plastic Eraser

suggested/Shami cloth (the cloth you dry cars with cut into smaller size)

Small tube white acrylic paint or white gesso

Small tube black acrylic paint
 Black ink (such as Higgins waterproof or fadeproof)
 Hog Bristle Brush (for acrylic)
 Soft Bristle Brush (for ink)
 Containers for water with recloseable lids (to store diluted ink)
 Palette
 Acrylic Matte Medium (used as glue, a transparent acrylic medium or glaze)
 1 white conte crayon
 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
 Ruler
 Sketchbook: 50 - 65 lb, rough surface, spiral bound, 8.5 x 11", 9x12", or 11x14", 100 pages or equivalent

Local Art Suppliers:

Asel Art:
 SE corner of Coit and Beltline next to Jason's Deli Ph 972-690-6320
 101 S. Coit Road Suite # 375 Southeast Corner of Beltline & Coit Next to Jason's Deli 972-690-6320
 Store Hours: M-F 8:30 - 6:00 Sat 9:00 - 5:00 Sun 1:00 - 5:00

Paper Arts:
 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm.
 (Coventry Rag - 35x44" \$8.46; and 44x60" \$17.45)

Internet Art suppliers:

www.danielsmith.com Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778
www.dickblick.com Jerry's Catalog 1-800-827-8478, jerryscatalog.com or jerryssale.com, Jerry's Artarama
www.utrecht.com
www.pearlpaint.com
www.cheapjoes.com

Assignments & Academic Calendar

The following is subject to change.

Tuesdays

Aug 25 First Class; intro, expectations, assign flat files, lockers
 Lecture: Drawing Quote Unquote
 Assignment:

Supplies for next class:

3 sheets of BFK 22x30 paper (Asel Art kit)	black ink
graphite pencils 6H, 2H, 6B and 2B	acrylic matte medium
2-3 charcoal pastel/squares	2 jars with lids
vinyl eraser	palette
fixative	hog bristle brush
masking or drafting tape	soft watercolor brush
tube of black acrylic	tube of white acrylic
1 white conte crayon	ruler
Sketchbook: 50 - 65 lb, rough surface, spiral bound, 8.5 x 11", 9x12", or 11x14", 100 pages or equivalent	
(7) Xeroxes from toner based Xerox machine such as that in the library. You may recopy laser prints/photos, Xerox text, book images, etc. just select a variety of pictorial images	
80,000 images grouped by subject: http://digitalgallery.nypl.org/nypldigital/index.cfm	

Sept 1 Due: Supplies; in class - Prepare paper
 Assignment: **Daily Drawing Postcards** Sept 1 – Sept 15 (perceptual and graphic, a variety of methods)
 Discuss text and image/narration, iconography, and material abstraction

- Sept 8 Due: first 8 drawings, critique
Lecture: Focus on Iconography. Using graphic images, trace, transfer and hand draw a composite image
Assignment: second 8 drawings
- Sept 15 Due: second 8 drawings, Critique
Lecture: Focus on Material and Abstraction
Assignment: Daily Drawing Postcards culmination decisions
- Sept 22 Due: All aspects of Daily Drawing Postcards Project, critique
- Sept 29 Guest UK Artist Lecturer Kate Yoland
Kate Yoland's **Diagrammatic and Performance Drawing** assignment due Oct 6
- Oct 6 Due: Kate Yoland Project, critique
Assignment for Oct 13: Purchase of 35 x 44" Coventry paper from Paper Arts and bring to next class
- Oct 13 **Visual Mapping Project**
Lecture: Contemporary Artists
The Visual Mapping Project may be a continuation of ideas involved in the Kate Yoland Project
Due: Purchase of 35 x 44" Coventry paper from Paper Arts
Assign: Visual Mapping Project ideas and work in progress (Midterm grades due Oct 17)
- Oct 20 Due: Present Visual Mapping Project ideas and work in progress
- Oct 27 Due: In class/ work in progress critique with work day
- Nov 3 Project Due: Visual Mapping Project Critique
- Nov 10 **Unexpected Tableaus Project**
Lecture: Drawing from unexpected tableaus, including transformed images, transformed objects, and collages
Assignment: Unexpected Tableau Project proposals and work in progress
- Nov 17 Due: Present Unexpected Tableaus Project ideas and work in progress
- Nov 24 Thanksgiving Break, no class
- Dec 1 Due: work in progress Unexpected Tableaus; Install Fall Festival drawings; last day for late or revised works
- Dec 8 Project Due: Unexpected Tableaus Project Final Critique; Last Regular class day

(Grades due by Dec 21)

Grading Policy

Evaluations take into consideration the following equally:

- 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 & development of work during previous "work in progress" days or "critique in development" days
- Critique sessions and group evaluations are like major tests. Attendance and participation are graded.
- 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.
5. Projects must be completed by due dates for full credit.
6. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
7. 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.
8. 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.
9. Participation in class studio and discussions, critiques, and activities; maintains a good attitude and has a good work ethic. The commitment to attend full classes regularly and to be prepared with the proper materials for working. Respects fellow students and studio property.
11. Students will receive an evaluation for each project, including a numerical grade:

90- 100	A Excellent
80- 89	B Good
70 – 79	C Average
60- 69	D Poor
59 or below	F Failure

Course & Instructor Policies

Lockers: Students who want a locker may go to 2.402 and a Lab Tech will assist with filling out the paperwork. Hours are 8 a.m. to midnight. Painting students get priority access to 4th floor lockers. Once they are filled, they get priority to 3rd floor lockers.

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.

Projects must be completed by due dates for full credit. Late work is accepted for review. Revised work in response to critique is encouraged and often improves your overall evaluation.

Texting in the classroom is a distraction. Get to know your fellow students but do not let it interfere with your work time 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.