

FA 17/216 DRAWING 4 (ADVANCED DRAWING)

Description and Purpose

This course will cover a range of drawing approaches to the human figure. It will include a significant amount of perception-based drawing of the human figure (several studio sessions will be devoted to drawing the figure in a realist manner—i.e., drawing human figures with correct proportion, rhythm and balance, using line and tone to help convey a sense of 3-dimensional form, and establishing figures in space). At the same time, because approaches to the figure have changed radically during the past half century, this course aims to educate students about the new approaches to the figure in contemporary art. This necessitates studio sessions devoted not to drawing from life, in a traditional manner, but to making contemporary figure-based art—i.e., art centered on “identity” or “the body,” to use the language of contemporary artists.

In order to understand the nature of the contemporary art focus on the body (i.e., issues of the body and its “identity”)—especially in its development as it emerged out of the conceptual and performance-based art of the 1960s—there is some required reading in this course. It is minimal, but it is critical to full participation in the course.

Requirements

1. Attendance, promptness, concentration and hard work during class. The attendance policy follows departmental guidelines, which are that “grades may be affected after three absences.” Promptness and working hard to the end of class are equally important.
2. Completion of all studio class assignments in a satisfactory manner.
3. Completion of all reading assignments and participation in discussions based on the reading. Students who are absent during discussions or critiques will be graded down accordingly.
4. Completion of all studio homework assignments in a satisfactory manner, i.e., the work must meet the standards of the instructor and must be handed in on time (students are expected to work for two hours on homework assignments, including reading, unless otherwise noted; students are expected to hand in homework when it is due. LATE HOMEWORK IS NOT ACCEPTED).
5. Individual Projects. There is one long-term project, to be started around midterm, that consists of a small, separate portfolio of fifteen drawings. Each drawing must have a minimum of 2 hours of drawing. The project must have a theme developed by the student in consultation with the instructor. Students will

present the projects during a critique on the final day of class (NOT the final exam session). *Students are responsible for making an appointment to show the portfolio to the instructor after completing 3-5 drawings.* This is the MAJOR project of the course, and is a significant part of the grade.

6. Evidence during discussion that students have mastered concepts taught in this course is required to do well in the course.

7. Field trip to New York (required; a Saturday to be announced early in the term).

Grading

Grades are based on *completion and quality* of the studio work, as evidenced in the portfolio and in discussions about art (approximately 50%); completion and quality of the homework and reading assignments (15%); attendance and field trip completion (see requirements above, 15%); individual projects (20%)

Course Outline

I. Introduction (1 class)

A. Assignment: **reading assignment** (xeroxed handout): "Modernity, Representation, and the Accessible Image," (from Richard R. Brettell, *Modern Art 1851-1929*), pp. 65-78

B. Assignment: Bring in favorite figure drawing finished recently for a critique

C. Videotape: Claude Wampler

II. Modern art: Discussion; Critique of drawings; Homework: **reading assignment:**

"Performance and Process: Body Art," Dawn Kahn (1 class)

III. Body (Performance) Art, Conceptual Art, 1960s; (1 class)

A. Slide lectures, Beuys, Klein, Burden;

B. Discussion of Dawn Kahn reading assignment

C. **Reading assignment:** "Getting It Together," (Judy Chicago)

II. Contemporary art issues: Identity. (1 class)

A. Slide lecture: Identity art; discussion of: "Getting It Together," (Judy Chicago)

B. **Reading assignment:** selections from Leonardo da Vinci (handout)

II. Traditional approaches to constructing the figure and its meaning: 12 classes (with model)

A. Discussion of da Vinci reading excerpts throughout this section of the course

B. Studio work, drawing from the model, figure and form

C. Studio work, drawing from the model, figure in space

III. Modern analytical approaches to deconstructing the figure and its meaning (4 classes, 2 with model)

A. Slide lecture: Cubism

B. Studio work: model, cubist drawing/collage

C. Slide lecture: Dada and surrealism

D. Studio work: model, dada art/surrealism

IV. Expressionist art: The modern expression of the figure (4 classes, each with model)

A. Slide lecture: Matisse, German Expressionism

B. Studio work, model

VI. Free studio sessions (2 classes with model)

Course Materials

Conté crayon (black, B or 2B), soft vine charcoal, compressed charcoal, India ink, small oval brush, larger (1") brush, pen for india ink, small and medium rollingball pens (black), newsprint pad (18 x 24 inches) w. 50-100 sheets, high-quality acid-free paper pad (18 x 24 inches), single sheets 100% rag paper (e.g., BFK Reeves or Arches) (approx. 18 x 24 inches), over-size paper suitable for life-size drawings (rolled paper, white, slightly transparent, 2 full-length pieces), rigid portfolio (for presentation of classroom drawings at midterm and final), white chalk, box of oil pastels. In addition, students will be asked to consider using alternative media, including collage material and non-traditional wet and dry media. The final project requires a small separate portfolio of 15 drawings. Students may make their own portfolios out of cardboard, or buy this portfolio. In either case, the portfolio should be of professional quality.