

Art 103/Thielking/Spring 2019

In addition to in-class exercises, you will complete the following assignments.

Assignments 1-6 are the more technical assignments.

Assignments 7-9 are more conceptual and will allow you to explore drawing in more non-traditional ways.

Outside Class Assignments:

1. **Weekly sketchbook assignment:** You will snap a photo of each sketchbook assignment and upload to our discussion section to the folder with your name on it. Include the name of your artist, when they lived or if they are currently working and one interesting fact about your artist.

Every week, if we have no other assignments, you will choose a master artist to copy. This ongoing assignment will allow you to focus on the ways in which a master artist has developed their unique approach to mark-making, rendering, line quality, gesture, movement, value, etc. Practicing drawing in this way will help you develop your drawing skills, foster confidence and serve as a resource when you are working on your own unique drawings and interpretations of the world around you. This assignment will also introduce you to some important artists in field of drawing. At some point in the semester when our outside projects require more time, we may alternate this assignment with your other outside assignments.

Artists to choose from:

Leonardo Da Vinci
Michelangelo
Buonarroti
Francisco De Goya
Francois Daubigny
Andrea Mantegna
Rembrandt van Rijn
Albrecht Dürer
Kathe Kollwitz
Paul Cézanne
Edgar Degas
Frida Khalo
Toulouse Lautrec
Gustave Courbet
Honoreé Daumier
Pablo Picasso

Alberto Giacometti
Frederico Barocci
Paula Modersohn-Becker
Ernst Barlach
Erick Heckel
Ernst Kirchner
Georges Seurat
John Singer Sargeant
Judy Youngblood
Jim Dine
Edward Hopper
Paul Gauguin
Swoon
Christo
Jacob Lawrence

Egon Schiele
Romare Bearden
James Ensor
Frank Gehry
Martin Ramirez
Jean Dubuffet
Sandy Winters
Judy Pfaff
Jean Michel Basquiat
Sue Williams
Georg Baselitz
Squeak Carnwith
Lucien Freud
Robert Stackhouse
Louisa Chase

2. **Gesture Landscapes:**

Complete four gestural spaces either interior or outdoor landscapes using four different approaches to gesture:

A successful piece will:

Consider the entire page

Explore different Line weights throughout the composition

Achieve a believable sense of space and depth

Capture a mood, a feeling, or a sense of movement

Incorporate Contrast

Show Effort

1. Line: Concentrate on capturing the energy, movement, and feeling of your scene by varying the weight and movement of your line: heavy, light, thin, thick, fast, slow etc. Think about the examples I showed you in class. Think about the feeling you want to get across: dark and dangerous, gentle, serene exciting, stormy etc.
2. Directional Line: Use a series of repeated lines, similar to cross-contour, that describe the surface and volume of the objects and environment of your composition.. The lines will not only create volume but movement for your composition.
3. Mass and Line: Start out by mapping out your subjects and composition with a generalized mass gesture with the side of your conté crayon or compressed charcoal. Add lines on top of your mass gesture to emphasize the movement and to lead your viewer's eye around your composition.

4. Invented Mark Gesture: Use Daumier's scribble technique that I showed you in class to describe your landscape and add energy and movement to your subjects. Invent your own marks to add variety to your composition.

3. Ink Assignments:

We will be using both Sumi Ink sticks and india ink. Students will have the opportunity to slump their own glass ink bowls.

- a. Complete two gestural landscapes with ink using the techniques learned in class.
- b. Complete a still life using 5 different ink techniques.

4. Positive and Negative Shape Assignment:

We will be exploring positive and negative shape and how to use it to help you render objects and the negative space around them accurately. We will also talk about how the consideration of the placement of both positive and negative shapes are essential to the success of your composition.

1. In class create at least two 18X24 compositions from our still life concentrating on creating a dynamic composition and by drawing the negative space only. You may hand in a third for extra credit if you think it is strong.
2. Shade the negative shapes in one of them in an interesting way that activates the composition and how the shapes interact with each other. Consider the kind of shading you choose to do and how it will be an asset to your composition. i.e. the movement of your marks, smooth shading vs. rough, dark and light areas, etc.
3. For the second composition and create a series of patterns or textures. It will be your choice whether you only draw only within the negative spaces or if you choose to draw within both the positive and negative areas.

4. Accuracy: Still Life

We will be using a variety of measuring and accuracy techniques. We may have a model for some of these exercises. You will complete an accurate still life using the techniques learned in class.

5. Perspective Drawing:

Spatial Illusion will be discussed including: Atmospheric perspective, 1pt, 2pt, and 3pt perspective, cartographic perspective, overlapping, historical development of different perspective systems.

Complete an accurate, full value drawing of an architectural space on campus.

6. Value: Light, medium, dark and full value compositions: rendering volume

Complete three 18X24 drawings. We will also work on these in class.

You will first complete three 10-value gray scales with shading, cross-hatching, and invented marks.

- a. Render a paper airplane or origami sculpture that you have made out of white paper.
Concentrate on the subtle nuances of the value changes at that lighter end of the scale. Shade with as little apparent line as possible.
- b. Compose a series of two 18X24 compositions of still lifes using similar subject matter that you have designed. They must work together thematically:
 - ✓ first will be full value with pencil
 - ✓ second will be full value reductive (charcoal)

Conceptual Project options:

Depending on how our semester unfolds we will be picking one or two of the following conceptual projects in addition to the above assignments.

7. Drawing installation:

We will investigate experimental drawing approaches through a project that explores line in space. We will look at site-specific artists whom use line that interacts with a site, a three-dimensional environment. Find a site that inspires you, outside or inside, natural or man-made, and create a site-specific, three-dimensional installation focusing on an approach to using line that we covered in class, i.e. cross contour, gestural, etc. Students will document the project digitally and print their three best photographs of their installation.

8. Concept Project:

Swoon: Street Artist: Site-specific drawing and art as activism

Swoon (aka Caledonia Curry) is a contemporary artist who uses *printmaking, street art, art performances/ events, collaboration and community to express her ideas and to promote her vision and ideology. Her work unlike many graffiti and street artists draws inspiration from historical masters of printmaking and drawing such as from Rembrandt van Rijn, Henri de Toulouse-Lautrec to Max Ernst. Other influences: Andrea Mantegna, Giovanni Battista Piranesi and innovators such as Shepard Fairey and Gordon Matta-Clark and artists who have used bold figuration in their work as well as a social message such as: Honoré Daumier, Max Beckmann, and Ben Shahn.*

Assignment: Create a virtual street art installation that expresses an idea using the site and drawn imagery together to communicate your message.

1. Each of you will pick a site. Sites don't have to be in Stevens Point, but they need to connect in some way to the idea you are trying to convey.
2. Digitally document the site. We will discuss the camera and camera settings you will need in order to have an image big enough to print 18X24. (If you don't have a camera, you can borrow an Art Dept. camera from the library—I will discuss this option in class. Phone or tablet photos will not work for this project.)
3. Create at least five small sketches in your notebook for five different subject ideas for the site. Be prepared to discuss the reasons for your image selection. WE will discuss your sketches in class. Your subject matter must be drawn from real subjects, not fantasy, anime, etc.
4. We will be layering your drawings into your digital files so that it appears as if your drawing was actually done on site.
5. We will print the completed digital files 18X24 using your lab fees.

How does Swoon pick her sites?: She is interested in decaying architecture and urban landscapes i.e. rusting subway trestles, crumbling frame houses, rickety Coney Island Cyclone, discarded architectural fragments.

What is her subject matter?: "Empathetic and gestural portraits are the primary subjects in her compositions. The emotion she is able to capture in her portraits bring her work a sense of humanity and connectedness to spaces that have been neglected, have become soulless, lost.... The contrast of these personal renderings within abandoned urban environments, becomes kind of social commentary that is inherently political without the need to express any ideology. *She also is interested in making present the "absent," visible the unseen. She offers her own sort of contemporary folkloric representation of community, a celebration that contains the tacit recognition that grieving, like death itself, is a defining part of life. (Swoon, excerpts taken from essay, "Noted in Passing," by Carlo McCormick, Abrams, 2010.)* She is interested in revitalizing art communalism and collective alternatives that were more prevalent in the 1970s. Swoon and her fellow street artists have developed a counter-art community that can survive without endorsement

of the respected art institutions and art market. (*Swoon*, excerpt taken from essay by Jeffrey Dietch, Abrams, 2010.)

Ideas to investigate when thinking about Swoon's work: impermanence, life cycle, place, our connection with a place, identity and place, Indonesian Shadow puppets: memory, loss. **Artists:** Ernst Barlach, Erick Heckel, Ernst Kirchner as well as the artists mentioned above.

9. Conceptual drawing on non-traditional surface and/or with non-traditional material(s)

Complete a drawing that uses unconventional surface and/or materials to help communicate an idea or message. The associations, or the normal function or uses of the drawing surface(s) should be taken into consideration for their potential to add meaning and interest to the design. It might be thought of like a site-specific sculptural installation.

Also, keep in mind that every space in the composition - negative spaces, shadows within the drawing, superimposed images on the surface, and the surface itself are potential spaces to add concept and meaning to the work. Utilize the entire composition and possibly "site" to help you create meaning in the piece.

Example: You consider making a conceptual portrait. The first example in our presentation creates a relationship between the depiction of the figure and his attire to the timecards it is drawn on. What is this person's position in the "world of work" and how do we view him? What is the connection between the man in the suit depicted on the timecards and the timecards themselves? What if he is dressed differently? Do we view him differently if he is one of the workers that would be punching the clock? How does the use of a Styrofoam cup create context with the drawing. How does the physical condition of the cup effect the relationship with the drawing/imagery?

Your drawing may be any size. It will be dictated by the materials you find/choose and the concept you are exploring. If it is made of multiple pieces consider how it is presented when finished. Does it need a substrate or larger format to be adhered or arranged on?