

Fall 2018

Art 236

F i g u r e D r a w i n g

Kristin Thielking

(715) 630-0288 (text only)

email: kthielki@uwsp.edu

Schedule: T/Th 2-3:50pm instructional contact time 3:50-4:15pm cleaning work space, individual help and questions

Office Hours: by appointment

"It is only by drawing often, drawing everything, drawing incessantly, that one day you discover to your surprise that you have rendered something in its true character."

- Camille Pissarro

Syllabus:

The world revolves around the figure. Everything created by humankind is done so with the figure in mind, from your iPod's ear buds to the chair that you're sitting in. The figure in art is understood at some base level by every human being who encounters it, whether a cave painting documenting a buffalo hunt to Francis Bacon's depictions of self-torment. The figure in art has the power to transcend languages and cultures, providing a powerful means of expression. This is a rare commodity in art-making: a subject that everyone can relate to in some way, shape or form. Learning to draw the figure, even in a rudimentary fashion, is vital to your art-making. Without that skill, you cut out an important piece of your visual language as an artist, resigning yourself to either borrowing someone else's work, or simply avoiding the figure altogether. -Rob Stolzer

The figure is a complicated piece of machinery. Think about the structure of your body and the movements necessary to simply walk. Yes, one leg goes in front of another, but what happens to the foot when it strikes the ground? How does the foot accommodate the transference of weight as you shift from your heel to the pad of your foot and your toes, then from one leg to the other? What are the muscles doing as you experience that shift? Now think about sitting on the ground cross-legged. What do the muscles have to do in order to lift you to your feet? Being aware of such small details is a great aid when drawing the figure. That awareness allows for a deeper understanding of the structure of the body, and ultimately, how to draw it better. -Rob Stolzer

You have the rare opportunity to spend an entire semester studying one subject. Because of this focus, we will be able to explore the figure in more depth than you have been able to explore subjects in your wider ranging foundation courses. We will approach the figure in an academic way, studying proportions, the space around the figure, figure in space, gesture, measurements and the weight of the figure, even sculpting the figure in clay. We will also approach the figure in expressionistic and "abstracted" manners, building up and breaking down the form. Though the approaches will differ over the course of the semester, the importance of composition will remain a constant.

Learning Outcomes:

Students will:

Conceptual:

Explore the work of contemporary sculptural artists who use the figure in their work.

Explore different approaches to creating conceptual portraits,

Ideation and Research:

Will be able to create ideation and research documents relating to selected projects

Technical:

Will demonstrate an understanding of the following:

Gestural figure drawing

Anatomical figure drawing

Different approaches to drawing the figure accurately

How to draw the figure with line, volume, positive and negative space, reductive and additive drawing techniques

Using figure modeling in clay as a tool to improve your figure drawing

How to draw the figure in an environment

How to use the following media: charcoal, ink, pencil, watercolor

Assignments:

I will go over your specific assignments in more depth when I return. You will have a combination of inside and out of class exercises, and graded projects.

Here is what we will focus on for your first week:

First class, Sept 4th: Amy will take attendance and read you the syllabus, I will go over your assignments in more depth when I get back. Spend the rest of the first class gathering your materials, In particular your sketch book and a range of pencils.

First Homework assignment: due Tuesday Sept. 11th

We are going to start our semester with "gesture drawing." I have been thinking a lot about how our own personal gestures can be a personal statement: think football touchdown dance, fortnight, other personal moves, that you might show off to your friends.

Before next Tuesday, **come up with and perform three gestures**, have your friend photograph you doing them. Print them out (black and white is fine) and draw from them. I want you to create three drawings, one drawing of each different photographed gesture in your sketch book before next Tuesday. One will be a 5 minute drawing focusing on only the essence of the movement. Second drawing: any style you want, Third drawing should include line and some volume without losing the energy of the gesture. i.e line with some shading. Don't worry so much about accuracy. Focus on capturing the essence and character of your movements. Think of them as self portraits. Show your personality in these drawings. Bring both your sketches and your photographs (printed, not on a device—we will hanging them up) We will look at these on Tuesday—you will need to remove your drawing from your sketch book to put them on the wall. Or if you don't want to remove them, make a photocopy that we can put up.

In class assignment: Thursday, Sept 6th:

Meet briefly with Amy for attendance. Leave the classroom and go to a place where you are likely to see people moving around: restaurant, library, park, skate park, dance rehearsal. **Create 10 gesture drawings** in your sketchbook Try to capture the idea of the space and the essence of the movement you saw within that space. These drawings could be between a few minutes and no more than 10 minutes each. **Bring these to class, we will also talk about these on the Tuesday, (Sept 11th) I get back. I will be looking at and checking off all 10 drawings.**

Supplies for Art 236

The majority of your lab fees are used to pay the modeling fees, but you will also be receiving a good amount of supplies: sumi-e ink sticks, a set of gouache, charcoal paper, watercolor paper, and RiverPoint printmaking paper.

Sumi ink stick

Color Charcoal/Pastel paper (18"x24" minimum)

Watercolor paper

You will need to buy the following Drawing Materials

Get the red items in time for Thursday

Range of pencils: at least three soft i.e. the “b” pencil, and two hard “h” pencils

Pink, white and kneaded erasers

Sketchbook: 11”x14”acid free 50 to 100 pages.

Conte crayons (black, white & brown, 2B)

Black compressed charcoal

Vine charcoal

Watercolor pencils

Black India ink (waterproof)

3 small jars for ink washes

Sponge

Container for water

Pen nibs (crow quill & bowl or globe pointed)

Pen holders for above (the crow quill nib a different holder than the other two)

At least two watercolor brushes (1 large and 1 medium, large should be a flat brush)

Paper & Miscellany

Get the pads first, you can buy the rest of the paper as we go along, you might need different sizes depending on your specific projects

18”x24” newsprint pad (100 sheets). You will need more than one of these

18”x24” Strathmore 400 (or equivalent). Basically, you need a good supply of decent stock drawing paper. Either purchase a pad of paper or at least 25 sheets of loose drawing paper. White or off-white.

Experimental papers for collage

*Masking tape (we simply cannot keep a supply of tape in this room)

Clay tools if you have them.

Studio and class participation expectations:

Students will be expected to keep their work space clean, and put their materials away at the end of class.

Cell Phones are not allowed. This is to protect the privacy of the model and reduce distractions during class. If you have an emergency situation, let me know and accommodations may be made. Please, leave your phones out of sight during class. If I see your phone during class, I will put it in a secure site in the classroom and you can have it back at the end of class. No ear buds for music devices, I want to be able to talk to you during class.

Respect for the Model and your classmates is required:

- Be respectful and professional
- Do not comment on the model's body or make personal remarks of any kind
- Do not touch the models
- Never photograph the model
- Do not take pictures of your own artwork during class.
- Do not take pictures of any other students work unless they give you permission.
- Do not post any pictures of anyone’s work but your own unless it is your own.

Assignment Grading:

A: Outstanding work and effort. Goes beyond basic expectations of assignment in one or more ways. Excellent craftsmanship. Demonstrated understanding of the concepts and skills addressed in the project and the finished work was successful in multiple ways.

B: Good effort. Good craftsmanship. Good understanding of the concepts and skills addressed in the project. Good execution of the assignment. Finished work was successful in at least a few ways.

C: Average effort and craftsmanship. Works shows some understanding of concepts and skills addressed but not all.

D: Needs improvement. Poor quality. Does not show understanding of concepts and skills addressed in the assignment.

F: Did not solve the problem, poor quality, didn't complete the assignment.

Assignment grades will be lowered if work is late

If you want to improve your assignment grade—you can re-do any assignment, unless it is handed in late. Late assignments will not be critiqued. Late work cannot receive an A regardless of the quality of the work, unless there are extenuating circumstances beyond the student's control.

Assignment Grading:

You will receive a grading rubric that outlines a 1-10 value for each of the learning objectives.

There will be specific learning objectives, unique to each project and others, like craftsmanship/intentionality or effort that may be common to all projects.

A: Outstanding work and effort. Goes beyond basic expectations of assignment in one or more ways. Excellent craftsmanship. Demonstrated understanding of the concepts and skills addressed in the project and the finished work was successful in multiple ways.

B: Good effort. Good craftsmanship. Demonstrated a good understanding of the concepts and skills addressed in the project. Good execution of the assignment. Finished work was successful in at least a few ways.

C: Average effort and craftsmanship. Works shows some understanding of concepts and skills addressed but not all.

D: Needs improvement. Poor quality. Does not show understanding of concepts and skills addressed in the assignment.

F: Did not solve the problem, poor quality, didn't complete the assignment.

Assignment grades will be lowered if work is late

If you want to improve your assignment grade—you can re-do any assignment, unless it is handed in late. Late assignments will not be critiqued. Late work cannot receive an A regardless of the quality of the work, unless there are extenuating circumstances beyond the student's control.

Final Grade:

75% of grade:

In-class and outside assignment grades: In order to pass the course you must complete all take-home assignments and exercises.

25% of grade:

Degree and quality of participation in critiques and discussions

Attendance and punctuality

Coming to class prepared and productive use of in class work time

Meeting deadlines

Effort/attitude

I wish to fully include all persons in this course. If you have any questions or issues that might affect your successfully participating and meeting the requirements of the course please come talk to me. I will make every effort to provide accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate. There is a protocol for making accommodations we will follow that is required by the University and is both straightforward and confidential.

Attendance: After three absences your final grade is lowered and will continue to be lowered with each additional absence. Three lates count as one absence.

If you are absent, it is your responsibility to make up the work you missed from in-class studio time. It is also your responsibility to confirm homework assignments with a classmate or the D2L site, and to know what you need to be prepared for your next class and what materials you will need to bring. Being absent is not a valid excuse for being unprepared or late with an assignment. Your assignments are still due even if you are absent, so make arrangements with a classmate to bring your work. If you have extenuating circumstances that may impact your

performance negatively or make it impossible for you to work please contact me or have a friend contact me as soon as you can. If you have communicated with me in a timely manner regarding your circumstances, it may be possible to make up those absences with additional assignments.

Plagiarism is covered in the UWSP University Handbook, Chapter 5, Section 2, 14.03, and is considered academic misconduct subject to disciplinary action.

Emergency Procedures:

For more information about Emergency procedures:

Call Protective Services at 715.346.3456

<http://www.uwsp.edu/rmgt/Pages/em/procedures/medical/medical-emergencies.aspx>

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.
2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
4. Active Shooter – Run/Escapes, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.

<http://www.uwsp.edu/rmgt/Pages/em/procedures/violence/active-shooter.aspx>

5. See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

If you need help, someone to talk to outside of the department about personal matters:

FAMILY CRISIS CENTER

http://www.capserv.org/contact_us.html

1616 West River Drive

Stevens Point, WI 54481

715-343-7125 or 800-472-3377

715-343-7176 (f)

715-344-6640 (tty)

UWSP Counseling Center

<https://campus.uwsp.edu/sites/counseling-old/web/Pages/home.aspx>

Third Flr, Delzell Hall 910 Fremont ST.

Stevens Point, WI 54481

Take elevator to the 3rd Flr

Hours: M-F 8am-4:30pm

(715)346-3553 counsel@uwsp.edu

Testing Services: 346-4722