Art 131: Drawing I

Winter 2014

Tuesday|Thursday 2:30-5:20

SSH 211

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Office: Forum 112

Office Hours: T 1:00-2:00 or by appointment

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*“To learn to draw is to learn to see”* -Leonardo da Vinci

**Catalogue Description**

A studio course in traditional and experimental drawing techniques with emphasis on developing skills in perception and the visual organization of form and space.

**Learning Outcomes**

Upon successful completion of this course you will be able to:

* Draw using a variety of materials including but not limited to graphite, charcoal, conte’ crayon, erasers.
* Articulate intent and assess artwork using drawing vocabulary.
* Practice studio safety procedures and habits.
* Compose drawings that address balance, positive/negative space, proportion, picture plane, and visual interest.
* Learn and employ expressive mark-making techniques using a variety of media.
* Understand and apply the principles of line, composition, value and form, and perspective.
* Experiment with non-traditional drawing materials as you begin to associate media and message.
* Develop an understanding of the role of drawing in contemporary art practices.
* Distinguish amongst content, concept, and form.

**Class Structure and Philosophy**

Be mindful and respectful of your peers by arriving on time, participating in group discussions, being present while in class, and giving each other feedback/assistance. During class you will be asked to participate in demonstrations, critiques, lectures, and discussions.

You attend university. Ours is a community of beginning drawing students from a variety of backgrounds and with numerous interests. Please share your experiences and perspectives when discussing your visual decision-making and art! Be supportive of your peers and please respect other classes by not removing still-life objects and by cleaning your drawing area before you leave each time you use the studio.

***Attendance, Class Participation, and Late Work***

Attendance is mandatory. Please be in the studio and ready to work before 2:30. Please expect to stay in class until 5:20. We will always take a break halfway through class. An accumulation of three “late arrivals” and/or early departures is considered one absence. For every three missed classes, your final grade will be dropped one letter (A to B, for example). If for some reason you are unable to be present during class, please let me know in advance. If you have an unexcused absence, you are responsible for making up missed material.

Your class participation and attendance are evaluated separately. Class participation means active listening, asking questions, offering comments, and participating in general discussions, critiques and field excursions. This means that the class participation component of your grade will reflect how much thinking and effort your questions and comments demonstrate.

***Critiques***

In any professional endeavor you will be required to problem solve in groups and on an individual basis. Critiques are a constructive forum in which peers and mentors engage in dialogue with the intent of dissecting: 1.What is working for the drawing, 2.What is not working for the drawing, 3. Resources that might benefit the artist in the continued pursuit of the finished piece, and 4. Technical assistance and suggestions. To get full participation points, you must speak up during critiques. And finally, just because your drawing has been critiqued, does not mean it is finished. Get your drawing to the most complete state that you can prior to critique, and then use critique feedback to make additional changes before turning the work in for a grade.

***Homework***

Be prepared to work in on your drawings, if needed, outside of assigned class hours. In this class you should never draw the object unless it is in front of you. Please do not infiltrate other drawing classes without the permission of the instructor.

You will research 3 artists this quarter and turn in a 1-page response for each. See format instructions at end of syllabus.

***Smart-Devices|Food|Calls|Texting***

Charcoal and drawing materials are fun and messy! Keep your phones/tablets/etc. safely tucked away. Personal music is not allowed during demonstrations, but will be allowed during some studio sessions. During this course you will learn how delightful it feels to be present and mindful of the sounds of a studio environment!

Please step outside of the studio to eat, make phone calls, or send text messages. I should not see phones in your lap while you are in class. Participation points will be deducted if I see you texting during critiques!!!

**Evaluation**

Grading standards:

A Extraordinary Work. Extra Effort. Work goes beyond the assignment, pursues concepts and techniques above and beyond what was discussed in class. Artistic risk-taking.

B Superior work. Extra effort. Student pursues ideas and suggestions and goes to extra effort to resolve required projects.

C Required work, required effort. Student demonstrates some ability to think critically using information

presented in class.

D Poor work. Less than required effort. Student simply repeats information or produces projects

mechanically.

F Failure to complete assignments and objectives.

Your final grade for the term will be determined by:

70% Drawings and Homework Assignments

30% Attendance, Participation, Clean-up, and Artist Research Papers

I will grade your drawings based upon above standards applied to the following topics:

* *Craftsmanship*: Is the drawing ready for exhibit? Torn edges? Corners? Fingerprints?
* *Technique*: Does the drawing demonstrate an ability to draw and creatively draw upon the subject matter? Does the drawing analyze proportions, show an ability to measure and accurately plot visual relationships?
* *Creativity*: Strong placement choices and good use of positive/negative space? Does the work reach beyond obvious constructions and visual solutions?
* *Progress*: Did the student work/re-work/re-work the drawing? Improvements? Did the student take artistic risks and listen to feedback? Did they work outside of class to polish the drawing if necessary?
* *Concept*: When applicable. What ideas is the artist trying to communicate, and are they effective?

**Statement on Special Needs:** If you feel you may need accommodation for any time of disability, pleasenotify the instructor and to seek assistance with the Office of Disabilities Services located in RCH 105 at LBCC’s Main Campus. The phone number is: 541.917.4690.

**Diversity Statement:** We are in a college community enriched by our diversity of students and staff. Each individual and group has the potential to contribute to our learning environment.

**Discrimination|Harassment Policy:** ALL STUDENTS AND STAFF DESERVE EQUAL RESPECT FROM EVERYONE. Discrimination, harassment, etc. of any sort will not be tolerated and any such incident will be reported to the proper officials. If you feel you have been discriminated against in any interaction at Linn-Benton Community College or have been harassed by another person while at LBCC please contact us immediately based upon the following:

**Schedule (Tentative)**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Monday | Wednesday |  | HW |
| Week 1 | Syllabus and Supplies | Becoming familiar with new materials! |  |  |
| Week 2 | Sight measuring, proportion,  and perspective | Constructing a Still-Life  Composition  Sight Measuring |  | Artist #1 Due Thursday |
| Week 3 | Value/Shades/Tints  Creating Volume, Rounded  Objects | Value/Shades/Tints  Subtractive Techniques |  |  |
| Week 4 | Rectangular Objects  Planar Volume | Rectangular Objects  Planar Volume |  | Artist #2 Due Thursday |
| Week 5 | Drapery | Drapery |  | Portfolios Due |
| Week 6 | Pattern and Texture | Pattern and Texture |  |  |
| Week 7 | Glass and Metal | Glass and Metal |  | Artist # 3 Due Thursday |
| Week 8 | Complex Still-Life | Complex Still-Life |  |  |
| Week 9 | Complex Still-Life | Non-traditional Materials Day! |  |  |
| Week 10 | Gesture and Portraiture | Portraiture |  | Portfolios Due |
| Week 11 | FINAL Portfolio Individual Meetings |  |  | Pick up Portfolios |

**Supply List**

There is not a required text for this class. Instructor will provide supplementary reading materials which are the responsibility of the student to read. Places to buy supplies include LBCC Bookstore, OSU Bookstore, www.dickblick.com, www.utrechtart.com, artsupplywarehouse.com, jerrysartorama.com…

Box of Vine charcoal, extra soft

2-pack of Black Conte' Crayons  
2-pack of White Conte' Crayons  
2-pack of terra cotta Conte' Crayons  
Wide roll of masking tape  
1 6B, 1 3B, and 1 HB drawing pencil  
18 x 24” drawing paper pad (Strathmore 400 series)  
A newsprint pad for gesture drawings  
A pencil sharpener

large kneaded eraser

Hard white plastic eraser (staedtler is best)  
18” transparent ruler  
A portfolio (lg. enough to fit all supplies including drawing board)  
A drawing board large enough for your 18 x 24” paper (masonite is good)  
Small chamois cloth for blending  
Compressed charcoal. 1 pkg. of 3 sticks. CHAR-KOLE BRAND ONLY.  
A small can of low-odor workable fixative   
1 permanent marker (“Sharpie” is fine)

Optional but helpful;  
Cheapie paintbrush to clean eraser nubs off your drawings.  
Pen tip hard white eraser

Artist Research Essays Formatting

Full Name

Artist Research Essay #

Winter 2014

Artist Name

In your first paragraph, introduce the artist you chose. Who are they and why are YOU interested in learning more about this artist? Why are you drawn to their work? What are their signature works/styles and media?

In your main paragraphs, contextualize the artist and their signature works by answering the following questions:

1. Where and when did the artist grow up?
2. What occupations has the artist held and how did they inform their art practice?
3. What kind of work does this artist make?
4. What ideas or concerns does this artist pursue in their best-known work?
5. What artists/art movements influence the artist?
6. What additional life-events do you think influence the artist?
7. How does the artist’s drawing practice inform their sculpture/paintings/performances/movies (where applicable).

In final paragraph, discuss which techniques or philosophical approaches that this artist uses that you will remember when creating your own drawings. This does not have to relate directly to their drawings.

Attachments:

* Short bibliography (MLA or Chicago Style Format)
* 1 printed image of your favorite piece of the artist (8.5” x 11”). As large as possible without being pixilated.

This essay should be one page in length, 1” margins, 12-pt font, single-spaced.

THIS ESSAY MUST BE WRITTEN IN YOUR OWN VERNACULAR! GIVE BIBLIOGRAPHICAL INFORMATION WHERE CREDIT IS DUE.

**Artist List**

Jeff Wall

Polly Apfelbaum

Richard Serra

Do Ho Suh

Ann Hamilton

Howardena Pindell

Lucy Skaer

Pipilotti Rist

Louise Bourgeois

Huma Bhabha

Alex Katz

Marlene Dumas

Magdalena Abakanowicz

William Kentridge

Francisco Goya

Christo and Jeanne-Claude

Kiki Smith

Zhang Huan

David Smith

Will Ryman

William Wegman

Marjetica Potrč

Eva Hesse

Claudio Bravo

Nancy Spero

Hayao Miyazaki

Shirin Neshat

Alisha McCurdy

Cai Guo Qiang

Barbara Kruger

Trisha Donnelly

Tracy Emin

Wenda Gu

Mike Kelley

Mary Kelly

Sarah Sze

Nicola Lopez

Luis F Ramirez Celis

Claus Oldenburg

Ai Weiwei

Honoré Daumier

Auguste Rodin

Lee Bontecou

Pancho Westendarp

Judy Pfaff

Rubin

Banksy

Swoon

Kristine Granger

Yinka Shonibare

KätheKollwitz

Adrian Piper

Yayoi Kusama

Amy Cutler

Damien Hirst

Michael Asher

Diane Arbus

Petah Coyne

Robert Gober

Dan Hess

Vija Celmins

Robert Rauschenberg

Dina Al-Hadid

Willem de Kooning

Sol Lewitt

Cindy Sherman

Jenny Saville

Francis Bacon

Kara Walker

Doris Salcedo

Jamie Macaulay

Fred Wilson

Veronica Pena

Julie Green

MK Guth

Lynda Benglis

Storm Tharp

Xu Bing

Tabaimo

Laurie Anderson

Marina Abramovic

Jose Ojeda

Ian Hamilton Finlay

George Kuchar

Krzysztof Wodiczko

Vito Acconci

Matthew Barney

El Anatsui

Janine Antoni

Cao Fei

Tim Hawkinson

Ursula von Rydingsvard

Marjane Satrapi

Rembrandt van Rijn

Robert Smithson

Atelier Joana Vasconcelos

Frank Gehry

Yuji Hiratsuka

Rosa Bonheur

Andy Warhol

Willem de Kooning

Jaune Quick-to-See Smith

Keith Haring

Shepard Fairey

Takashi Murakami

Jennifer Allora & Guillermo Calzadilla

Jean Dubuffet

Laylah Ali

Utagawa Hiroshige

Hung Liu

Sol Lewitt

Francis Alys

Andy Goldsworthy

Nina Pascal

Jean-Michel Basquiat

Ana Mendieta