

FACULTY OF FINE ARTS

Department of Visual Arts

Course: FA/VISA2081.3 Drawing Perception, Proportion, Structure

Course Webpage: www.drawing123.weebly.com

Term: Fall Term 2012

Prerequisite / Co-requisite: none

Course Instructor

Troy Ouellette

Room 328, 3rd floor, Goldfarb Centre for Fine Arts

troy123@yorku.ca

Course consultation hours: by appointment

Time and Location

Monday, 1:30pm-5:30pm

Room 284

Goldfarb Centre for Fine Art

Tutorial Group list: time, dates and location (note: all presentations will take place in Rm. 338 and all course consultation hours with instructors are by appointment)

| | | | | |
|---|---------------------------|-----|----------------------|--|
| A | Monday 1:30PM-5:30PM | 284 | Troy Ouellette | troy123@yorku.ca |
| B | Tuesday 1:30PM-5:30PM | 284 | Laura Moore | mlaura@yorku.ca |
| C | Wednesday, 8:30PM-12:30PM | 284 | Colleen Wolstenholme | cwolst49@yorku.ca |
| D | Wednesday, 2:30PM-5:30PM | 284 | Laura Moore | mlaura@yorku.ca |
| E | Friday, 8:30PM-12:30PM | 284 | Laura Moore | mlaura@yorku.ca |
| F | Friday, 1:30PM-5:30PM | 284 | Laura Moore | mlaura@yorku.ca |

Expanded Course Description

This studio course introduces the student to a wide range of artists, techniques and concepts associated with contemporary drawing. Some techniques and projects will involve perceptual studies looking at different types of sensory input to inform mark-making. Gesture, eye/hand synchronicity, explorations of tone, space and colour and, in the final project, drawing installation will also be covered. Students will also have the opportunity to write about each major theme to better articulate their line of inquiry and research in the final discussions.

Organization of the Course

The number of students in this course range from 20-25. Each of the three main "project sections" is augmented by presentations, which will introduce the main themes. These presentations are both historical and contemporary to give the student the ability to see how drawing has progressed through the centuries. All three major projects will conclude with a discussion regarding the use and integration of research concepts, materials and process. There will be hands-on demonstrations to show technique and there will be individual instruction provided when needed. The student must purchase materials, keep a sketchbook for in-class exercises and projects and construct a portfolio.

Course Learning Objectives

The purpose of this course is to introduce the student to the versatility and importance of drawing today. Students will see a wide range of drawing applications and gain an understanding of the possibilities by using drawing to convey a variety of subjects including: still-life, portraiture, figuration, abstraction as well as utilize information such as statistics for speculative ideas, projections or imaginative conjecture. All of these topics feed into contemporary drawing.

The specific learning objectives of the course will enable the student to:

- Conceptualize the subject/object/situation and articulate this using drawing.
- Explore and expand on the use of drawing materials and techniques including charcoal, graphite, conté and mixed media.
- Arrive at creative and compositional ideas through research and use drawing to solve problems and widen visual vocabulary so the student may speak articulately and critically about their work and the work of others.

- Use line in a variety of expressive ways including contour, gesture, expressive or lyrical line, and lost and found edges and use value/tone in a variety of expressive and emotive ways including chiaroscuro, shading, tone, light source indications, shadow, and surface texture, using additive and reductive techniques.
- Develop compositions that address balance, point of view, positive and negative space, proportion, picture plane usage, as well as provide visual interest and/or dynamism. Learn about 1,2,3 and multiple point perspective.
- Develop an understanding of the role of drawing in the contemporary art world in relation to other historical works and use traditional and experimental, non-objective approaches for content-based drawings, which include using information as a starting point for drawing.

Main Project Descriptions

All three projects, listed below, will require an accompanying paragraph taped to the back after the final evaluation, describing what you did and what the drawing is about. Do not cut and paste information use your own words to describe what it is that you have done and reflect on the process. This will be factored into your mark. You can see a more detailed description of these projects on the course website.

Project #1 Perception – Drawing on Psychology

This project deals with topics you are concerned about or subjects you find interesting including but not limited to: identity, social concerns, environmentalism and politics. Each student will produce a large-scale drawing that will depict some of these concerns through literal representation and realism. This section is about perceptive skills – indeed copying what you see in front of you. This could take the form of drawing on a theme. As an example the student may take the profile of a person they relate too and use this to create a visual essay on a particular person using photographs and/or life drawing.

Project #2 Proportion – Speculative Drawing Using Information

The real power of drawing exists in its immediacy - its ability to capture ideas on the fly. In this section the student will create a drawing over an extended time and could take the form of a mind map, flow-chart, scribbles and doodles. Think of this a plan for something to be built or perhaps it's a philosophy of life articulated through drawn fragments. It could also take the shape of data that you collect in your sketchbook to finally execute near the end of the project deadline. Drawing, in this instance, may be linked with performance and possibly a two-person collaboration. (This will be left up to the discretion of each instructor.) I will also accept computer-aided compositions but only if they are combined with manual methods. We will cover many areas having to do with proportion in this section including measurement and perspective.

Project #3 Structure and Abstraction

What will be explored in this project is the 20th Century history of abstraction, which was a complete paradigm shift in the academies even though it came from non-academic roots. In this work I would like you to come up with a drawing in three dimensions – in other words you will have to be able to walk around or through the work. You could utilize string, drawing on pavement with chalk, cut paper. There are many variations and permutations this could take and it will become clearer as the term progresses.

Please see the online project descriptions to obtain a list of artists and keywords.

Recommended Course Text / Readings*

Sarah Simblet, Sketchbook for the Artist. DK Publishing. New York. 2005

Catherine de Zegher and Cornelia Butler. Eds. On Line: Drawing Through the Twentieth Century. 2012

Manuel Lima. Visual Complexity: Mapping Patterns of Information. Princeton Architectural Press. 2011

*Additional readings may be assigned or recommended during the course. Please check the webpage for further readings.

Evaluation

The final grade for the course** will be based on the following items weighted as indicated:

| | |
|----------------------------------|-----|
| Project #1 | 15% |
| Project #2 | 15% |
| Project #3 | 15% |
| Sketchbook | 15% |
| In-Class Assignments (Portfolio) | 30% |

Tutorial and Presentation Participation 10%

The last day to drop this course without receiving academic penalty is Nov. 9th, 2012

Grading, Assignment Submission, Lateness Penalties and Missed Tests

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

For a full description of York grading system see the York University Undergraduate Calendar at <http://www.registrar.yorku.ca/calendars/2012-2013/academic/grades/>.

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar - http://www.registrar.yorku.ca/calendars/2012-2013/faculty_rules/FA/grading.htm.

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Major Assignments are to be presented in the drawing room before the critique/discussion.

Lateness Penalty: Assignments received later than the due date will be penalized one-half letter grade (1 grade point) everyday the assignment is late. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor's letter).

ADDITIONAL INFORMATION

Material Requirements: The student is required to purchase at a bare minimum the following materials:

- Hard-bound sketch book no larger than 9 x 7: rectangular format and one large pad of newsprint for rough sketches
- Foamcore portfolio with bulldog clips as demonstrated in class - readymade cardboard portfolios are also acceptable
- Assortment of brushes; large/medium, small sponges, rags
- Black ink and watercolor kit
- 4H, 2H, HB, 2B, 4B Graphite Drawing Pencils
- Conte, black and brown
- Pencil sharpener and metal ruler
- Bienfang 360 marker paper pad at least 19" x 24" (You can sometimes buy these in a pad of 50 and then tape sheets together to build larger surfaces).
- Masking Tape, glue stick, scissors, scotch tape
- White Eraser(s)
- Small toolbox or case with rudimentary tools: hammer, pliers, string and wire.

IMPORTANT COURSE INFORMATION FOR STUDENTS

For course outlines posted on-line, simply include the following statement and weblinks:

All students are expected to familiarize themselves with the following information:

Academic Honesty Policy and Procedures <http://www.yorku.ca/univsec/policies/document.php?document=69>.

Academic Integrity Website <http://www.yorku.ca/academicintegrity>.

Accessibility/Disability Services: course requirement accommodation for students with disabilities, including physical, medical, learning and psychiatric disabilities www.yorku.ca/cds.

Accommodating Students with Disabilities (York Senate Policy) <http://www.yorku.ca/secretariat/policies/document.php?document=68>.

Ethics Review Process for research involving human participants <http://www.yorku.ca/secretariat/policies/document.php?document=94>.

Religious Observance Accommodation <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs> and http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf for Religious Accommodation Agreement Form – Final Examinations.

Student Conduct <http://www.yorku.ca/univsec/policies/document.php?document=82>.

Drawing: FA/VISA2081.3 Drawing Perception, Proportion, Structure September 1, 2012

T. Ouellette Course Director

Schedule of Topics, Demonstrations, In-Class Assignments and Homework

Week 1

Student and Instructor Introductions

Introduction to the course syllabus –main assignment, time constraints, schedule and grading rubric

Class website –www.drawing123.weebly.com - Locker assignments and combinations

Demonstrate making a portfolio using bull-clips and foamcore.

Move to Rm. 338 for Presentation – Perception: Drawing on Psychology

Homework Expectations/Assignments due for next class: Watch William Kentridge Video on PBS Art 21:

<http://video.pbs.org/video/1619754531>

Record 4 ideas for their first major project in your sketchbooks. Reflect on the Kentridge video in your sketchbooks.

Week 2

Expressive Drawing to Music 5%

In-class assignment: Demonstration of materials and mark-making with musical accompaniment

Homework Expectations/Assignments due for next class: Pick a favourite mark-making technique and explore a subject (eg. table, cup, a tree) maybe the subject of the song (sound composition) is related to the thing they are drawing. By using mark-making, appropriate to the observation and musical composition, record what music/sound was used on the back of the sheet. (This is a finished drawing and should be done on a large sheet of paper). 5% of mark.

What to bring for next class: Students will bring in 3 personal objects (eg. shoe, wood box, ball of string) Please caution them about bringing anything too valuable.

Week 3

Topic: Sensing the Object/Subject

Warm-up draw each other without looking at the page - use shading if you want. Do this 3 times without switching the subject. This is a sketchbook exercise and should take about 10 minutes.

In-class assignment: 5% of mark. The Body and Line – As Kiki Smith remarks “In drawing you take physical energy out of your body and put it on the page.” The drawing implement becomes an extension of the body. In this exercise the student will devise a drawing apparatus that works with the body.

Expectations/assignments due for next class – sketchbook – do some exercises using extended arm techniques by taping your pencil to a long stick and try to draw an object by using an extension. In this case you should use a still-life.

Week 4

Class Critique - Drawing on Psychology

Expectations/assignments due for next class: Practice and experiment in your sketchbook. You should use this time to think about the second project on Speculative Drawing Using Information. Collect images that have used information in their design.

For Reading Week: Come up with at least 4 ideas you want to use for the next project and watch Systems Video from Art 21 <http://www.pbs.org/art21/watch-now/episode-systems>

and Agnes Martin Video on Youtube http://www.youtube.com/watch?v=A_Felzxp4E

and at <http://www.youtube.com/watch?v=yQCB9Txo3Mg&feature=relmfu>

Week 5

Topic: Project #2 Proportion – Speculative Drawing Using Information

This will cover perspective, systems drawing, information and data as drawing and conceptual art practice. It should take the first two hours of class to go through the presentation material and answer questions.

Demo on perspective – 1,2,3 and multiple point perspective.

In-class assignment Information Plotting and Proportion

Reflect on what you saw in the presentation and try to do a drawing based on a systems that you have encountered in their daily lives this includes schedules, outlines, important dates and calendars.

What to bring for next class: - bring in 3 metal food cans with or without labels. Also come with non-drawing materials. These are things you find in your house: mustard, food colouring, butter, spices mixed with water, dirt or anything else that will make a mark other than a writing implement.

Week 6

Topic: Perspective, the Eraser, the Smudge the Stain and Lost and Found Lines

Demo of the eraser and non-drawing materials.

In-Class Assignment: In this exercise the student will cover small areas in their sketchbooks with graphite and proceed to use the eraser by depicting the food cans you have brought in. These will be 10 little sketches to familiarize you with these techniques. You will also set up the metal cans, which may be stacked or put in a more random fashion on their desktop for one final drawing.

Mid Term Review

Expectations/assignments due for next class: Finish up the eraser drawing for homework you may also add one colour at this stage. Work on your second assignment. Bring in some data that you collect or can refer to next class in the form of statistics, graphs, pie charts and/or collected information that relates to specific times, places or circumstances. A key person to look at is Hanne Darboven. The Wikipedia entry is actually quite good and you will find it here.

http://en.wikipedia.org/wiki/Hanne_Darboven

Week 7

Topic: Informational Drawing, Specific Data Drawing 5%

In-Class Assignment

In this assignment the student will create a specific study of everyday life using the data they have collected. This means that they have to think serially or they can pick apart and differentiate various types of data and combine them in an interesting way.

Expectations/assignments due for next class: Work on Project #2 for the discussion and presentation next week. Don't forget the short research write-up.

Week 8 Critique of Project #2 Proportion – Speculative Drawing Using Information

Expectations/assignments due for next class: Have 5 idea sketches in your sketchbook ready by next week for your final project. Bring in linear elements and fasteners: wire, string, sticks, bull clips, safety pins, paper clips and anything else you can think of where you can experiment with drawing in space.

Week 9

Topic: Fastening Three Dimensional Elements Demonstration

In this demonstration the instructor will be able to show how to bind together different materials.

In-class assignment: Using sections of the class room pick out similar elements (light fixtures, window, bricks, lockers, pencils on tables) build up a drawing using similar elements that you see around you.

Expectations/assignments due for next class: work on final project ideas and small preliminary sketches

Week 10

Topic: Drawing Templates 5%

In this work you will use rulers, spiral-graphs, French curves and objects with edges to create a drawing, which will mostly be linear. An example is to use a coat hanger to draw around the page to create an abstract image. Think of using thousands of lines moving the object slightly to create movement. Think also of an all over drawing – something that fills the entire page.

Work on project #3 in the time remaining.

Expectations and assignments due for next class: Watch Max Ernst on Frottage and A New Kind of Natural History <http://www.youtube.com/watch?v=5Jm5jHMETfM&feature=related>

The students should have 5 sketches in their sketchbooks that utilize frottage by next class. Work on project #2 and finish this for the discussion in the next class.

Week 11

Topic: Frottage

In this exercise the student should also start to think about how visual textural information is transferred. Frottage is a way of extracting information about a surface by simply rubbing you pencil over a surface. You will do 10 Frottage Drawings in total.

After this exercise keep working on your final assignment for next class

Week 12

Class Critique Project #3

This is the last Date for any assignments and for the collection of your work.

Final Discussion