Drawing Objectives: a guided drawing seminar

http://risd.digication.com

Friday
9-12
Room 217

Instructor: Nancy Friese, Professor

Office: 201
Tel: (401) 454-6667, e-mail: nfriese@risd.edu

Office Hours: By appointment
Thursdays 5-6:30 pm

Capacity: 12
Graduate Elective
Cross Listed

...finally above all else, it is about leaving a mark that I existed; I was here. I was hungry. I was defeated. I was happy. I was sad. I was in love. I was afraid. I was hopeful. I had an idea and I had a good purpose and that's why I made works of art......

Felix Gonzalez Torres 1993

You will have to experiment and try things out for yourself and you will not be sure of what you are doing. That’s all right, you are feeling your way into the thing.

Emily Carr, artist and writer (1871–1945)
Course Description: Drawing Objectives: a guided studio seminar.

Drawing has been called the distillation of an idea. Drawing sensibilities pervade all visual media yet drawing can be independent of all other media. Can we make our drawing ventures have resonance?

The goal is to understand drawing in a multivalent way through paced experiences and investigations via short research projects, three generative series and development of a sited-drawing plan. Methods will include teamed technical presentations of expertise or interest as well as examples of ancient and historical means of silverpoint, transfer drawings, panoramas and dioramas. Drawing epochs represented in the RISD Museum of Art collection will be examined (through works by artists such as Wilfredo Lam, Gego, or the Rimpa period Korin Gafu.) Focused critiques, readings and guided and self-directed independent studio production are components. This seminar could be paired with Object Lessons.

Goals or Enduring Value:

+ To construct and deconstruct drawings for an ongoing studio practice
+ To review and assess drawing from a historical and contemporary context
+ To utilize drawing as a clarification of visual thinking and planning
+ To make drawings with agency and primacy of their own

Objectives or Outcomes:

+ A body of drawings including exchange drawings, techniques, series work, translations, and new scale applications
+ Articulation about drawing concerns and ideas in critique settings and presentations
+ Studies investigating content and ideas

Methods:

Two group critiques
Three individual critiques
Museum visit/residency visit/artist visit
Short assigned projects
1 Series or 1 Long Drawing
Stages in Learning for Drawing Objectives

Unsettling Habits

This is the period of rapid gathering of ideas and versions of an idea. Trying new and old techniques. Brainstorming for quantity of responses increases creative thoughts and manifestations. By dispersing these ideas with the group, group options enlarge.

Expanding Views

Research into a range of artists/designers drawings Will stretch one’s idea of what constitutes a drawing today. An array of drawings presented from a range of cultures will widen the group’s scholarship.

Focus and Context

Before individual meetings, the student will focus on a longer project drawing and imagine a final series or project. Understanding the context of your plan in the broader role of drawing will move you into more into original work.

Synthesis and Integration

More complex or ambition ideas or plans require a synthesis or integration of multiple components. Examining how we bring together and prioritize and order these disparate or advancing parts is an advanced stage of learning.

Articulation

Defending an argument or presenting a drawing project helps define the effort and project future work. Deconstructing steps to completion and articulating these steps insures growth.

Resolution

Recognizing the full endeavor and exhausting options as well as incorporating, editing, amending final pieces prepares for resolution and the succinct summary of a project.

Useful Texts:

Contemporary Drawing: Key Concepts and Techniques Margaret Davidson 2011
Twice Drawn: Modern and Contemporary Drawings in Context Ian Berry, Jack Shear, J. Berger, J. Fisher
Vitamin D: New Perspectives in Drawing (Themes) by Emma Dexter 2005
Writing on Drawing: Essays on Drawing Practice and Research Steve Garner 2008
Colour: a Workshop Approach David Hornun 2005
Chromophobia Gregory Batchelor 2000
Critique Handbook, Kendall Buster, Paula Crawford 2009
Diving Trips: Drawing as Reportage Stephanie Berg 2005
Week One: Feb 15

Looking Back

Unsettling Habits

Introductions: Past experiences and future desires.
Discussion: What is the range of drawing experience and what are the drawing expectations of the class? What is the definition of drawing?
Assignment: Utilize full sheet for free drawing.

Week Two: Feb 22

Review: Group discussion/Group Etiquette
Demonstration: Trace Drawings: mediated drawing in reverse
Demonstration: Metalpoint
Assignment #1. Ancient Tools
Metalpoint Assignment
One large metalpoint with various metals.
Use on prepared paper
Use any metal point
Work with a totally additive drawing tool
http://www.susanschwalb.com/pages/past.html
http://silverpointweb.com/catalog.html

Assignment #2. Trace Drawing

Week Three: Mar 1

Generating and Planning Ideas

Expanding Views

Review: Trace Drawings
Metalpoint Drawings
Assignment: Translating/Transposing
Presenting One Artist/Era/Ism Drawings 10 minutes
Register for ArtStor for images
Create an 8-hour drawing
Spinning off of your presentation.
Can you react to, incorporate with, emulate or copy/translate the methods, style or content of another artist or era?
| Week Four:  | Mar 8 | Jane Masters Studio | **Focus and Context**  
| Cade Tompkins Projects |
| Week Five:  | Mar 15 | Drawing Project |
| Review: | Presentations and 8-Hour Drawing |
| Assignment: | Changing both scale and shape, create a series of three miniature drawings on shaped formats. Develop initial proposal for final long drawing or series |
| Week Six:  | Mar 22 | Individual Meetings: All drawings so far |
| Discuss proposals for series/long drawing. Individual assignments may be given. |
| Mar 29  | Spring Break |
| Week Seven:  | Apr 5 | Synthesis/Integration |
| Color in Drawing |
| Colour is uncontainable. It effortlessly reveals the limits of language and evades our best attempts to impose a rational order on it... To work with colour is to become acutely aware of the insufficiency of language and theory – which is both disturbing and pleasurable. |
| David Batchelor *Chromophobia* |
| Week Eight:  | Apr 12 | Group Critique |
| Week Nine:  | Apr 19 | Learning from Original Objects  
| RISD Museum Meet in Lobby at 10:00 AM  
| View drawing selections from collection and Distant Climes: 18th-Century British Views of Italy Studio Visit |
| Week Ten:  | Apr 26 | Long Drawing/Series Works Peer Critiques |
| Week Eleven:  | Ma 3 | Work Period/Individual Critiques |
| Week Twelve:  | Ma 10 | Group Critique |
| Week Twelve:Ma 18 | Final Exchange Drawing  
| Articulation  
| Resolution |
From the age of six I had a mania for drawing the shapes of things. When I was fifty I had published a universe of designs. But all I have done before the age of seventy is not worth bothering with. At seventy five I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am eighty, you will see real progress. At ninety I shall have cut my way deeply into the mystery of life itself. At a hundred I shall be a marvelous artist. At a hundred and ten everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokosai, but today I sign my self 'The Old Man Mad About Drawing." – Hokosai  1760-1849

Sol LeWitt's Wall Drawing #65. 1971

RULES:
- Lines not short,
- Lines not straight,
- Lines crossing and touching,
- Lines drawn at random
- Lines drawn using four colors,
- Lines uniformly dispersed with maximum density,
- Lines covering the entire surface of the wall.

Optional Field Trips

#1. Drawing from Casts
The Slater Memorial Museum Cast Collection, Norwich, CT

Please Read Alan Wallach’s Article before the Trip.
The American Cast Museum: An Episode in the History of the Institutional Definition of Art pages 38 to 56 from Exhibiting Contradiction: Essays on the Art Museum in the United States

On March 23, 1887, Edward Robinson, then in charge of the classical collection at the Boston Museum of Fine Arts, accepted the appointment to select, purchase, and install in the Slater Museum a collection of casts from renowned works of antiquity. The selection includes Egyptian and Assyrian pieces, as well as many outstanding examples of Greek, Roman, and Renaissance art. There are also Egyptian, Babylonian, Persian, and Greek artifacts.
I-Park is a 450-acre woodland retreat in rural East Haddam, Connecticut. The property consists of ponds, hills, streams, stone outcroppings and sheer cliffs. It has wild fields and new growth forest, as well as miles of stonewalls and walking trails. It is bisected by the Eight Mile River and adjoins the Devil's Hopyard State Park and other preserved tracts. The land has a wild, gnarly character that suits I-Park's role as a refuge from and recourse to the safe routines and subtle compromises of the workaday world.

I-Park aspires to take these natural gifts and create a special space where the important work being done by solitary individuals in their artistic and intellectual pursuits is encouraged and celebrated, a living, three-dimensional environment/community uniquely conducive to creative processes. A special garden type planned for I-Park is the Improbable Garden. This is an unconventional garden with no obvious purpose. It is a pure work of art, but with a distinguishing characteristic: it has the appearance of a naturally occurring micro-environment, even though it is very much the product of an artist's imagination. It is carefully integrated into the natural landscape and is discovered (hopefully, it's a surprise) when one is out exploring the land. Gardens that qualify for Improbable Gardens status will be exceptionally fanciful and intriguing, perhaps even other-worldly, in visual/emotional impact.  

http://www.i-park.org/index.html
Drawing presentations possibilities

Grant Wood
Gego (Gertrude Goldschmidt) three dimensional drawing
Rimpa drawing
Chiaroscuro Drawings from the past and today
Agnes Denes
Wilfredo Lam
Diego Rivera
Francesco Clemente
Outsider Drawing
Bonnie Collura
Agnes Denes
Yayoi Kasuma
Sol Lewitt
Brice Marden
Judy Pfaff Installation Drawings
Julie Mehretu
Shahzia Sikander drawing in video
Kara Walker
Myron Stout
Edwin Dickinson
Sky Pape
Agnes Martin
George Seurat
Susan Schwalb
Rackstraw Downes
Mel Bochner
Enrique Chagoya
Charles Sheeler
Lamar Peterson
Catherine Murphy
John Virtue
Paula Rego
Frank Furness
Leon Krier
Nicole Eisenmann
Louis Kahn
Rennie MacIntosh
Cut Drawings
Leslie Hirst
Art Speigelman
DRAWING Exhibitions and Resources

http://lboro.academia.edu/MichelleFava/Papers/400369/What_is_the_role_of_observational_drawing_in_contemporary_art_and_design_curricula

http://www.campaignfordrawing.org/home/index.aspx

MFA Boston

"Loïs Mailou Jones" presents 30 paintings and drawings by the distinguished, internationally acclaimed graduate of the School of the Museum of Fine Arts. Born and raised in Boston, Jones attended the SMFA during high school and earned a scholarship that enabled her to receive her degree in Design with honors in 1927. In 1937, she took a sabbatical from her teaching job at Howard University and spent a year in Paris, where she attended the Académie Julian, frequented museums and galleries, and noted in an interview in the *Women’s Art Journal* that she was far freer as an African American woman in Paris than she was in the art world in the United States. After her marriage to Haitian graphic artist Louis Vergniaud Pierre-Noël in 1953, Jones found inspiration in the spiritual beliefs, sights, and sounds of Haiti. A trip to Africa in 1970 to meet with contemporary artists there brought to fruition Jones’s earlier interest in African art. This exhibition presents works from every stage of Jones’s artistic career, beginning with her early copies after objects in the Museum’s collections, her teaching career at Howard University, and the travels that shaped her distinctive vision and contributions to American art.

BOSTON DRAWING PROJECT

The Boston Drawing Project is a collection of artworks on paper housed in Boston at Carroll and Sons. Participating artists work in a wide range of media including graphite, ink, a variety of paints, photography, printmaking and collage. Although many of the artists with work in the Project are based in the Boston area, living in the region is not a requirement for participation.

The Project lives in a series of flat file drawers in the Drawing Space at Carroll and Sons. Each participating artist has a portfolio in a drawer that contains six to twelve artworks along with a copy of the artist's resume and a consignment form. The consignment form includes all necessary information about the artworks in the portfolio — the title, date, medium, size and price of each work. The drawers are open to the public during gallery hours, Tuesday through Saturday, 10 AM to 6 PM. It is not necessary to schedule an appointment to view work in the drawers. The Project is a great resource for artists, curators and collectors.

The concept for the Boston Drawing Project began at Pierogi, an artist run gallery in the Williamsburg neighborhood of Brooklyn, New York. Pierogi was founded by artist Joe Amrhein in the mid-1990's with the idea of making works on paper available to a larger audience. Bernard Toale brought the concept to Boston in 1999. The Boston Drawing Project was based in his gallery, the Bernard Toale Gallery, until it closed in the spring of 2008. Joseph Carroll, having curated the Project since 2003, is pleased to have the opportunity to continue the Boston Drawing Project at Carroll and Sons.

*CARROLL AND SONS 450 HARRISON AVENUE, BOSTON, MASSACHUSETTS 02118 PHONE: 617-482-2477 FACSIMILE: 617-482-2549 INFO@CARROLLANDSONS.NET*
Morgan Library, NYC

**Drawing Surrealism:**
Bringing together more than 160 works on paper by such iconic artists as Salvador Dalí, Max Ernst, Leonora Carrington, and Joan Miró, this is the first major exhibition to explore the central role of drawing in surrealism, one of the most important movements in twentieth-century art. Once considered a minor medium, drawing became a predominant means of expression and innovation among surrealist artists in the first half of the twentieth century, resulting in a rich array of graphic techniques including automatic drawing, collage, decalcomania, *exquisite corpse*, and frottage. *Drawing Surrealism* will offer multiple new perspectives on the emergence, evolution, and influence of this revolutionary movement. It will also explore the international impact of surrealist drawing by featuring important works on paper by over seventy artists from fifteen different countries, from Eastern and Western Europe, North and South America, and Japan.

**The Drawing Center**

**Now:**
The first North American museum exhibition of works by Alexandre Singh, this presentation will be comprised of the artist’s new series of Assembly Instructions entitled *The Pledge*. This project takes interviews that the artist conducted throughout 2011 with noted scientists, artists, writers, and filmmakers, and transforms them into fictional dialogues visualized according to Singh’s signature format of collaged photocopies connected by hand-drawn pencil dots on the wall. Filling the Main Gallery, Singh’s fictionalized—and spatialized—interviews will position drawing not only as a physical gesture, but also as a graphic conduit for the imaginative process.

**Upcoming:**
This landmark exhibition is Italian artist Giosetta Fioroni’s first solo show in North America. The show will feature over 80 works in drawing, painting, film, theater design, and illustration, dating from the 1950s to the mid-1970s, decades during which the artist formulated a unique response to a developing commercial culture. Although many of the works are executed on canvas, drawing remains at the forefront of Fioroni’s oeuvre, and her investment in hand-rendering serves to distinguish her practice from that of her American Pop Art peers. This exhibition will also be on view from October 31–February 23, 2013 at Galleria nazionale d’arte moderna e contemporanea in Rome.
Name

Major

Graduation Year

Past Drawing Expertise or Classes?

What types of drawing are you interested in?

What types of guidance would you like?

What artists’ drawings do you look at currently?

What is the role of drawing in your body of work?

How can this course help advance your work?

What types of techniques would you like to share with your peers?

Are you available to take a field trip on a Saturday?
Which days are you available to take a field trip?

Which of these interests you?
Visiting Artists
Slater Museum Classical Casts, Norwich Museum
I-Park Residency 400 acre site visit
Techniques, if so which ones?
Free Drawing
Open-ended Assignments
Particular and Individualized Assignments

Is there anything else you would like to tell me about yourself and this course?