



**Spring 2019**

Working Syllabus

**TLAD 0658G**

*Drawing Objectives*

[www.collegiateteachinginartanddesign.com](http://www.collegiateteachinginartanddesign.com) Seminars

**Instructor: Nancy Friese, Professor**

e-mail: [nfriese@risd.edu](mailto:nfriese@risd.edu)  
8:00 to 11:00 Wednesdays  
Project Open Door Studio

Office Hours: By appointment  
Wednesday 11-11:30 TLAD  
Room 224

**Graduate Elective**

*... 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 1957-1996

*Design depends largely on constraints. The sum of all constraints. Here is one of the few effective keys to the design problem: the ability of the designer to recognize as many of the constraints as possible; his(or hers) willingness and enthusiasm for working within these constraints. Constraints of price, of size, of strength, of balance, of surface, of time, and so forth. Each problem has its own peculiar list.*

Charles Eames 1907-1978

*The process of drawing is, before all else, the process of putting the visual intelligence into action, the very mechanics of visual thought. Unlike painting and sculpture it is the process by which the artist makes clear to himself, and not to the spectator, what he is doing. It is a soliloquy before it becomes communication.*

Michael Ayrton 1921-1975

*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 1871-1945

*About sixty years ago, most educated people could draw in a quite skillful way. Which meant they could tell other people about certain experiences in a certain way. Their visual delights could be expressed... Today people don't draw very much. They use the camera. My point is, they're not truly, perhaps, expressing what it was they were looking at—what it was about it that delighted them—and how that delight forced them to make something of it, to share the experience, to make it vivid to somebody else.*

David Hockney  
in Lawrence Weschler's book, *True to Life*

*At the most basic level—and beyond attempting to link the “formal” language of abstraction with the folk art of jianzhi (paper-cut)—I also tinker with subtle, symbolic implications and metaphors that connect the past and the present, east and west, philosophy and religion. In doing so, my work traverses through the medium of drawings, installations, and sculptures.*

Fred Liang

***Economy and structure and intuition. Overlapping forms... . The intense sensitivity of the moon—at each phase retaining its perfection, size.36***

*Break*

*Rest*

*Break the cycle of seeing*

***Magic and awareness arrives.3***

Diaries Nasreen Mohamedi 1937-1990

*I'd work at it at night and get the light right, and it was like magic. I'd just put one of these little ceramic pieces here or there, and you couldn't see the wire that attached it. All you'd see were these little white things floating. And then I'd move the light, and the 'drawing' of the wire would hit the wall, and I'd think, That's better than the sculpture! That's a great drawing!*

Lee Bontecu

*The construction of the human figure, its tremendous variety of balance, of size, of rhythm, all those things make the human form much more difficult to get right in a drawing than anything else.*

*I sometimes begin a drawing with no preconceived problem to solve, with only the desire to use pencil on paper... but as my eye takes in what is so produced, a point arrives where some idea crystallizes, and then a control and ordering begins to take place.*

Henry Moore 1888-1986

## Course Description: Drawing Objectives: Marking and Making

Drawing has been called the distillation of an idea. Drawing sensibilities pervade all visual media yet drawing can be independent of all other media. How do we make our own drawing ventures resonant or challenging?

The course goal is to more deeply understand drawing through graduate-level self-paced experiences and investigations. Historical and contemporary drawing references and a full range of materials can be used. All forms of drawing can be explored. Focused critiques and independent studio production are the key components. The class will consist of cross – major conversations in small group critiques, peer-exchange critiques, larger group reviews and individual analysis. Drawings from this course may integrate or extend other areas of study, including thesis content and personal visual inquiries..

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. Drawing epochs represented in the RISD Museum of Art collection will be examined (through works by artists such as Howardena Pindell, Gego, Leon Ferraro, Yayoi Kusama and Larry Day or examples of eras of drawings.)

### *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

### *Learning Outcomes:*

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

### *Methods:*

*Large, small, peer, critiques*

*Individual critiques*

*Gallery visit/ residency visit/ artist visit*

*Short assigned projects and series works*

*Developing a Long Drawing*

Susan Schwab	<a href="http://www.susanschwalb.com">http://www.susanschwalb.com</a>
Leon Ferrari	<a href="https://www.moma.org/artists/1859?locale=en">https://www.moma.org/artists/1859?locale=en</a>
Gego	<a href="http://www.nytimes.com/2007/04/27/arts/design/27gego.html">http://www.nytimes.com/2007/04/27/arts/design/27gego.html</a>
	<a href="https://www.moma.org/artists/2107#works">https://www.moma.org/artists/2107#works</a>
Simonette Quamina	<a href="https://www.simonettequamina.com">https://www.simonettequamina.com</a>
Francis Davison	<a href="https://www.youtube.com/watch?v=s47YpqT92m4">https://www.youtube.com/watch?v=s47YpqT92m4</a>
Wangechi Mutu	<a href="http://wangechimutu.com">http://wangechimutu.com</a>
Jay DeFeo	<a href="http://whitney.org/Exhibitions/JayDeFeo">http://whitney.org/Exhibitions/JayDeFeo</a>
Barbara Takenaga	<a href="http://www.barbaratakenaga.com">http://www.barbaratakenaga.com</a>
Anne Harris	<a href="http://anneharrispainting.com/section/339381_The_Mind_s_I.html">http://anneharrispainting.com/section/339381_The_Mind_s_I.html</a>

## Stages in Learning for Drawing Objectives

### *Unsettling Habits*

*This is the period of rapid gathering of ideas and versions of an idea, and trying new and old techniques. Brainstorming for a quantity of different responses increases creative thoughts and manifestations. By dispersing these ideas with the group, one's 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 and creating.*

### *Articulation*

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

### *Resolution*

*Recognizing a full endeavor and even exhausting options as well as incorporating, editing, and amending final pieces are steps toward a resolution and the succinct and targeted 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)* Emma Dexter 2005  
*Writing on Drawing: Essays on Drawing Practice and Research* Steve Garner 2008  
*Colour: a Workshop Approach* David Hornung 2005  
*Chromophobia* Gregory Batchelor 2000  
*Critique Handbook*, Kendall Buster, Paula Crawford 2009  
*Drawing: Structure and Vision* Joanne Stryker and Fritz Drury 2008  
*Diving Trips: Drawing as Reportage* Stephanie Berg 2005  
*The Mustard Seed Garden Manual of Painting: A Facsimile of the 1887-1888 Shanghai Edition* Michael Hsiao 1976

*Recommended Exhibition Handout during class.*

Safety: No fixative unless under departmentally approved setups.

No dangerous fumes or materials. This is the classroom studio and not a working studio.

Please clean the studio of all trash, food, paper and return seats to tables before the end of the class period.

**Week One: Feb 20**

*Unsettling Habits*

Introductions: Past experiences and future desires.  
 Discussion: What is your range of drawing experience and what are the drawing expectations of the class? What is your definition of drawing?  
 Assignment: Due : Feb. 28  
 Integral drawing  
 Read article on Graphite Pencils [www.collegiateteachinginartanddesign.com](http://www.collegiateteachinginartanddesign.com)  
 Seminars, Drawing Objectives

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**Week Two: Feb 27**

**Individual Meetings: Room 224 TLAD Department up the stairs to TLAD door.**

Learning Outcomes Weeks One and Two: *Unsettling Habits*

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

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**Week Three: Mar 6**

**Group Meeting: POD Studio 9:00 am**

*Expanding Views*

**Assignment: Metalpoint**

Metalpoint as a contemporary experiential medium.

Due: March 13

Prepare one metalpoint drawing.  
 Use any metal on prepared paper

Metalpoint is additive

<http://www.susanschwalb.com/pages/past.html>

<http://silverpointweb.com/catalog.html>

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*Abstraction is the theft of reality. It takes away the cover of a thing. Abstraction is the taking away of reality to reveal the immateriality of life. The "what" that lies beneath. The "what" that has no name. So what do we have left? What makes up the non-material and the non-representational? Strings, particles, consciousness, od matter, triangles, lines, circles, squares, dots, grids based on divinity. Cullen Washington Jr.*

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**Week Four: Mar 13**

**ALL IN POD STUDIO**

**Review Metalpoint**

**Assignment: Series Works**

**Due April 3**

Learning Outcomes Weeks Three and Four:

*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.*

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**Week Five: Mar 20**

**Museum Collection**

**Week Six: Mar 27**

**Spring Break**

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**Week Seven : Apr 3 Midterm Series Works Group Series Critique**

Learning Outcomes Weeks Five, Six, Seven:

*Focus and Context*

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

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**Week Eight: Apr 10 Individual Meetings Room 224 TLAD Department  
Assignment: Long Drawing Due: April 23**

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**Week Nine: Apr 17 Individual Meetings Room 224 TLAD Department**

Learning Outcomes Weeks Eight, Nine:

*Synthesis and Integration*

*More complex or ambitious 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 and creating.*

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**Week Ten: Apr 24. Guest Critic for Long Drawing**

*Articulation and Resolution*

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**Week Eleven: May 1 Challenging Color: Small Color Assignment and Reading**

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**Week Twelve May 8**

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**Week Thirteen May 15 Final Group Critique**

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**Week Fourteen May 24** 8 Jpegs of work: Each labeled Last Name\_Media\_Size (height by width)  
Summative Statement on Drawing Projects

***Learning Outcomes for Weeks Ten, Eleven, Twelve, Thirteen and Fourteen:***

*Defending an argument or presenting a drawing project helps define the effort and project's future work. Deconstructing steps to completion and articulating these steps insure growth. Recognizing a full endeavor and even exhausting options as well as incorporating, editing, and amending final pieces are steps toward a resolution and the succinct and targeted summary of a project.*

*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 Hokusai, but today I sign my self "The Old Man Mad About Drawing." –*  
Hokusai 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.

Drawing from Casts The Slater Memorial Museum Cast Collection, Norwich, CT ( a cabinet of curiosities)

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* by Allan Wallach

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.

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**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>

## Serendipitously Suggested Artists/Designers

Gego (Gertrude Goldschmidt)  
 Rimpa Drawinga  
 Chiaroscuro Drawings  
 Agnes Denes  
 Wilfredo Lam  
 Diego Rivera  
 Francesco Clemente  
 Outsider Drawing  
 Bonnie Collura  
 Agnes Denes  
 Yayoi Kasuma  
 Sol Lewitt  
 Brice Marden  
 Judy Pfaff  
 Julie Mehretu  
 Shahzia Sikander  
 Kara Walker  
 Myron Stout  
 Edwin Dickinson  
 Sky Pape  
 Agnes Martin  
 George Seurat  
 Susan Schwalb  
 Rackstraw Downes  
 Mel Bochner  
 Enrique Chagoya  
 Deborah Grant  
 Charles Sheeler  
 Grant Wood  
 Lamar Peterson  
 Catherine Murphy  
 John Virtue  
 Paula Rego  
 Frank Furness  
 Leon Krier  
 Nicole Eisenmann  
 Louis Kahn  
 Rennie MacIntosh  
 Leslie Hirst  
 Art Spiegelman  
 Soojin Cha Embroidery Drawing Textile Art Center  
 Yoonmi Nam  
 Shinique Smith  
 Wes Mills

## Resources/Exhibitions

[www.drawingcenter.org](http://www.drawingcenter.org)

To activate The Drawing Center's newly designed galleries, the institution's curators have invited artists to create long-term drawing-based installations in atypical locations around the facility. The first project is James Sheehan's *Death of Malevich* (2013). Sheehan's postage-stamp-size watercolor on board is inserted directly into one of the walls of the basement corridor, creating a keyhole effect that voyeuristically transports the viewer into another realm. His infinitesimal image *Death of Malevich* derives from a photograph of famed Russian Suprematist painter Kazimir Malevich lying in state, surrounded by his artworks. Sheehan's exploration of the relationship between distance and scale results in a scene that appears legible from afar, but that gradually dissolves on approach—even as the work's recessed installation (and the placement of the painter's acclaimed *Black Square*, 1915, directly above the dead man's head) draw the viewer in. This work was also featured in our recent exhibition *Small*.

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<https://drawingroom.org.uk>

Drawing Room is the only public, non-profit gallery in the UK and Europe dedicated to the investigation and presentation of international contemporary drawing.

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<http://lboro.academia.edu/MichelleFava/Papers/400369/What-is-the-role-of-observational-drawing-in-contemporary-art-and-design-curricula>

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### BOSTON DRAWING PROJECT

<http://www.carrollandsons.net/boston-drawing-project/index.php>

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

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At the Morgan Library, NYC

<http://www.themorgan.org/online-exhibitions>

