

Rhode Island School of Design
Teaching + Learning in Art + Design
Fall 2019
A working syllabus.
TLAD 0658G

Instructor: Nancy Friese
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Office Hours: Tuesday 11:30 to Noon, Wednesday 11:00 to 11:30 am
Office: Room 224, TLAD
Credits: 3 credits
Location: POD Studio 345 River Street
Time/Day: Monday 6:30 to 9:30 pm
Level: Graduate
No pre-requisite.
Website: www.collegiateteachinginartanddesign.com go to seminars, go to Drawing Objectives

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 may 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.

Course Goals:

- To construct and deconstruct drawings for an ongoing studio practice.
- To review and assess drawing contextually.
- To utilize drawing as a clarification of visual thinking and planning.
- To make drawings with agency and primacy of their own.

Course Learning Outcomes and Percentage of Grade:

A body of drawings including technical variety, a series work, translations, new scales.	70 %
Articulation regarding drawing issues and ideas in critique settings and presentations.	20%
Studies or trials investigating conceptual and material knowledge.	10%

Methods:

- Variety of critical feedback.
- Museum/gallery visit.
- 3 open-ended and adaptable assignments.
- Optional experiments or detailed problems.

Resources:

Anne Harris	www.aneharrispainting.com
Barbara Takenaga	www.barbaratakenaga.com
Jay DeFeo	http://whitney.org/Exhibitions/JayDeFeo
SusanSchwalb	http://www.susanschwalb.com
Leon Ferrari	https://www.moma.org/artists/1859?locale=en
Gego	https://www.moma.org/artists/2107#works
SimonetteQuamina	https://www.simonettequamina.com
Francis Davison	https://www.youtube.com/watch?v=s47YpqT92wA
Wangechi Mutu	http://wangechimutu.com

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

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 her 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

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

Break
Rest
Break the cycle of seeing.
Magic and awareness arrives.

Diaries of Nasreen Mohamedi 1937-1990

At the most basic level—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, the east and the west, philosophy and religion. In doing so, my work traverses through the medium of drawings, installations and sculptures.

Fred Liang

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 *True to Live*

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

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

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 size, of strength, of balance, of surface, of time, and so forth. Each problem has its own peculiar list.

Charles Eames 1907-1978

....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 Gonzales Torres 1957-1996

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 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.

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.

Possible 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 David Batchelor 2000
The Luminous and the Grey David Batchelor 2014
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 of the original of 1679 Michael Hsux 1976

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.

Weekly Plan

9/9 Week One	Introductions, Syllabus, Website https://wordpress.com/view/collegiateteachinginartanddesign.com Assignment: Integrative Drawing, Graphite Pencils Article Read/view past drawing objectives graduates' summaries of their semester projects: https://risdcollegiateteaching.files.wordpress.com/2019/09/eva-mccarthy_drawing-objectives_final-submission.pdf https://risdcollegiateteaching.files.wordpress.com/2019/09/drawingsynopsis_omaralalani.pdf https://risdcollegiateteaching.files.wordpress.com/2019/05/dranoff_2017_drawings.pdf Pencils: https://www.nytimes.com/2018/01/12/magazine/inside-one-of-americas-last-pencil-factories.html	Unsettling Habits
9/16 Week Two	Individual Meetings: Bring new drawing and a plan for the semester. Assignment: One-tone drawing; every tone is equal. Read: Irish Museum What is Drawing? https://www.imma.ie/en/downloads/whatisdrawing2013.pdf	
9/23 Week Three	Share integrative and tonal drawing. Meet in POD Group review of integrative drawing and tonal drawing. Metalpoint Demonstration http://silverpointweb.com/catalog.html , Susan Scwalb Handout of Supplies and Reading: From <i>Drawing in Silver and Gold, Leonardo to Jasper Johns</i> Editors Stacey Sell and Hugo Chapman 2015 Princeton University Press Read Essay: <i>Drawings under Scrutiny: The Materials and Techniques of Metalpoint</i> Kimberly Schenk	Expanding Views
9/30 Week Four	Metalpoint Group Review Viewing Assignment: Plan for a Siskind Hours RISD Museum Viewing Wed or Fri. 10-12:30 the week of 10/28 Series Assignment: Small Series https://risdcollegiateteaching.files.wordpress.com/2019/09/series-assignment.pdf https://risdcollegiateteaching.files.wordpress.com/2019/02/porous-act-of-drawing-by-malone.pdf https://risdcollegiateteaching.files.wordpress.com/2019/02/seriality-and-synchronicity-by-elena_nechita1.pdf	
10/7 Week Five	Guest Artist: James Cambronne, Chair of Painting and Printmaking Mass College of Art and Nance Davies Intermedia Artist. Supporting Reading: https://www.theguardian.com/artanddesign/2019/apr/21/make-your-mark-enduring-appeal-of-drawing-draw-art-fair-london-saatchi-laura-cumming A general overview of drawing's power.	

10/14 Week Six	Midterm: Series Critique Tonal Drawing, Metalpoint, Series Drawings Start with your goals for the series, the method of working, then ask two questions of the group.	
10/21 Week Seven	Guest Artist: Timothy Lai Studio Assignment: <i>Long</i> Drawing Assignment Reading: https://risdcollegiateteaching.files.wordpress.com/2019/09/long-drawing-assignment.pdf Supporting Reading Assignment: <i>The Beautiful Brain: The Drawings of Santiago Ramon y Cajal</i> https://greyartgallery.nyu.edu/exhibition/beautiful-brain-the-drawings-santiago-ramon-y-cajal/sec/images/ https://www.nytimes.com/2018/01/18/arts/design/brain-neuroscience...	Focus and Context
10/28 Week Eight	Individual Meetings with Long Drawing	
11/4 Week Nine	Group Meeting: Color Ideas, Charts, Resources, Colored Grounds Ongoing work review. Color Assignment Charts Reading Assignment: <i>Wash and Gouache</i> by Marjorie Cohn https://risdcollegiateteaching.files.wordpress.com/2019/02/wash-and-gouache-marjorie-cohn.pdf Supporting Color Resources: Chromophobia. David Batchelor 2000 contemporary philosophical and contextual ideas of color. The Luminous and The Grey David Batchelor 2014 Color a Natural History of Palette. Victoria Finlay 2003 <i>Traveling look at color through history and culture.</i> Interaction of Color. Josef Albers 1963 the basic primer for painters/designers to more powerfully use color. Color: A Workshop Approach. David Hornung 2004 work-a-day manual for artists/designers to apply color. The Principles of Harmony and Contrast of Colors and Their Applications to the Arts. Gobelin Tapestry's Chemist Theory. M. E. Chevreul 1860 reflections on color for industry and artists. Modern chromatics; students' text-book of color,; With applications to art and industry Ogden N Rood and Faber Birren 1879 very in-depth survey of science and methods of use for color in the late 19th century which gave a foundation for modernist color. A Dictionary of Color Combinations by Sanzo Wada (1883-1967) an artist, teacher, costume and kimono designer in avant-garde Japanese art and cinema. Resource: RISD Color Lab	Synthesis and Integration
11/11 Week Ten	Museum/Gallery/Field Trip Either I-Park (www.i-Park.org) or Boston exhibition www.MFABoston.org or Fogg	
11/18 Week Eleven	Final Individual Review	
11/25 Week Twelve	No Class	
12/2 Week Thirteen	Final Group Roundtable Review: Bring all work. Show the final series works, the long drawing, color studies and your work plan.	Articulation and Resolution
12/13 Week Fourteen	Final PDF of Drawings, Final Drawing Statement Prepare a summative statement of the semester work with visual representations. Pose questions about your production and reflect on the qualities of growth	

Grading Criteria

A

- Superior, exceptional or innovative thoughts and contributions in oral and written assignments.
- Refined and resolved final drawing portfolio and pdf.
- Collaborative learning and contributing to classroom growth.
- Consistent growth throughout program with highly effective use of criticism and feedback.
- Uses transposition of ideas, thinks metaphorically and abstractly about one's own work in a contextual sense.

B

- Solid and proficient work and in-depth in all areas.
- Extends information into discussion, assignments and independent development.
- Evidence of growth throughout program of study.
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C

- Emerging completion of assignments.
- Completing a satisfactory teaching portfolio sections but minimal introspection. indicated.
- Some growth indicated in papers, assignments, discussions.

D

- Unacceptable, late, incomplete or poorly done written and oral assignments.
- Minimal involvement in class and little growth in written works exhibited or disruptive to the class momentum.

INCOMPLETES

"A grade of an incomplete ("I") is assigned to signify temporary deferment of a final letter grade and may be granted with permission of the faculty under unavoidable and legitimate extenuating circumstances. All incomplete grades must be accompanied by instructor comments which specify the reason for giving the "I" and the nature of the outstanding work to be made up by the student." (RISD Academic Policy)

DIVERSITY /CIVILITY STATEMENT

The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

ABSENCES

The policy on absences assumes student maturity and responsibility for their own behavior, but also assumes that students will communicate their intentions and circumstances to their intentions and circumstances to their instructor. Unexcused absences are considered "cuts." A student who "cuts" the first class meeting, or any two or more class meetings, may be removed from the course by the Registrar, if the instructor so requests ... Students are cautioned that the instructor may or may not choose to request removal for unexcused absence(s). RISD affirms the right of students to observe significant religious holy days. Concerned students should inform their instructor in advance of such circumstances, if class attendance will be affected." (RISD Academic Policy)

SELECTED RISD CAMPUS RESOURCES:

Office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. **Student Affairs** provides opportunities for all students to develop personally, socially and intellectually. The **Office of Intercultural Student Engagement** (ISE) shapes a culturally inclusive and supportive environment at RISD. opportunities for cultural awareness, dialogue and understanding exist. Specific support to artists of color, marginalized populations and those interested in pursuing multicultural work. **Museum of Art** situates learning from and with original objects, through exhibitions, workshops, lectures, internships. Based on the premise that institutions that support arts play pivotal roles in promoting broad civic engagement and creating more open societies. **Fleet Library** offers resource librarians, teaching and learning books and journals and **The Center for Arts & Language (A&L)** tutoring in writing, public speaking.

SELECTED RISD CAMPUS RESOURCES:

speaking and visual communication and English language support. **Career Services** offers workshops, reviews, job support, resume' and residency and grant application reviews. It offers a comprehensive program of one-on-one counseling, portfolio reviews, seminars and other targeted events helping graduate students and alumni translate their creativity into meaningful and rewarding careers. **Theory and History of Art and Design** offers a graduate concentration in a 15-credit graduate art history concentration. **RISD Global** spearheads a range of learning opportunities on campus, online and abroad. **Campus Exhibitions** oversee 3 campus galleries and thesis exhibition.

Regional Drawing Exhibitions and Resources

ICA Boston: Nina Chanel Abney

Jan 17, 2019 – Mar 15, 2020 Deeply invested in creating imagery that is legible and accessible, Nina Chanel Abney (b. 1982, Chicago) is known for weaving colorful geometric shapes, cartoons, language, and symbols into chaotic and energetic compositions. At the ICA, she has created a mural that speaks to social tensions in the digital age, including the constant stream of true and false information, the dilemma of liberal racism, and abuses of power that lead to structural inequality.

Yale University Art Gallery: William Bailey: Looking through Time.

September 6 2019 to January 5, 2020. This exhibition considers the career of William Bailey (b. 1930, B.F.A. 1955, M.F.A. 1957), the Kingman Brewster Professor Emeritus of Art at Yale, through a focused survey of the artist's paintings, drawings, and prints. Special emphasis is given to Bailey's still-life paintings in oil, including the Yale University Art Gallery's *Still Life—Table with Ochre Wall* (1972), an outstanding example of the artist's signature style. Known for his meditative canvases depicting objects and figures painted from memory, Bailey is one of the artists—including Audrey Flack, Alex Katz, and Philip Pearlstein—who defied the prevailing taste for abstraction at midcentury and instead committed themselves to representational painting. Bailey's artistic inspirations span centuries, from Raphael and Piero della Francesca to Giorgio de Chirico and Piet Mondrian, with Jean-Auguste-Dominique Ingres and Paul Cézanne in between.

Yale Center for British Art: The Hilton Als Series: Lynette Yiadom-Boakye. Thursday, September 12, 2019 to Sunday, December 15, 2019

This focused exhibition of works by Lynette Yiadom-Boakye (b. 1977) is the second in the series of three successive exhibitions curated by the Pulitzer Prize-winning author Hilton Als. Selected by Als in collaboration with Yiadom-Boakye and the Center, this display will highlight recent paintings by the London-based artist, focusing on her portrait-like studies of characters drawn from the world of fiction, found images, and imagination. The exhibition will also travel to the Huntington Library, Art Collections, and Botanical Gardens, in San Marino, California.

DeCordova Museum Peter Hutchinson. Oct 12, 2019 - Mar 29, 2020 Born in England in 1930, Peter Hutchinson has lived in the United States since the 1960s and has been based in Provincetown since the 1980s. A vital yet largely under-acknowledged figure in the Land Art movement, Hutchinson exhibited in major exhibitions of conceptualism, Land Art and photography including *Information* (Museum of Modern Art, New York) and *Ends of the Earth: Land Art to 1974* (Museum of Contemporary Art, Los Angeles, MOCA, 2012).

Worcester Museum of Art. With Child: Otto Dix/Carmen Winant. September 21 – December 15, 2019

Objective representations of pregnancy and birth in art are rare. *With Child: Otto Dix / Carmen Winant* explores these uncommon subjects for the first time in the works of German artist Otto Dix (1891-1969), his student Gussy Hippold-Ahnert (1910-2003), and a contemporary American visual artist Carmen Winant (b. 1983). Dix's last nude, *Pregnant Woman*, painted in 1966, and Hippold-Ahnert's *Sitting Pregnant Woman* (1932) are being shown outside Europe for the first time in this exhibition. *With Child* and its programming reflect on women's social, political, and medical conditions in 20th-century Germany and highlight issues that are still relevant today. Responding viscerally to Dix's works, Carmen Winant's newly commissioned immersive multimedia installation, *Ha Hoo Ha Hoo... Hoo Ha Ha, Ha Hoo* (2019), reveals her view of the experience of pregnancy and birth. "Has there ever been so much unknown?" she wonders. In addition to the curator's voice, the exhibition features comments by family members, literary and art critics, journalists, health professionals, and philosophers

Rose Art Museum, Waltham, MA. Gordon Matta-Clark: Anarchitect

September 21, 2019 to January 5, 2020. Best known for his monumental cuts, holes, apertures, and excisions to facades of derelict homes and historic buildings in New York, New Jersey, Chicago, and abroad, Gordon Matta-Clark's work conveys a potent critique of architecture's role in relation to the capitalist system.

Fogg Art Museum Crossing Lines Constructing Home

September 6, 2019–January 5, 2020 What does it mean to be displaced from culture and home? What are the historical contexts for understanding our contemporary moment? How does an artist's work and process embody and engage the narratives of displacement and belonging? *Crossing Lines, Constructing Home* investigates two parallel ideas: national, political, and cultural conceptions of boundaries and borders; and the evolving hybrid spaces, identities, languages, and beliefs created by the movement of peoples. While offering historical context and a consideration of the forces that commonly drive migration, such as political instability, natural disasters, and oppression linked to race, religion, culture, and class, the exhibition presents a more complicated narrative about immigration and displacement than the usual rhetoric that dominates the public sphere and polarizes debate. *Crossing Lines* unsettles accepted notions of what constitutes a boundary and of what characterizes the migrant or refugee experience—in part by exploring how culture can persist and be embraced despite displacement. Acknowledging passage as a space of both trauma and transformation, the exhibition opens up new ways of understanding the immigrant experience. Rather than aiming for an encyclopedic approach to the topic, the curators have sought to frame this metaphoric intervention through a range of experiences and geographies, all while staying focused on historical specificity and individual experience. The works in the exhibition reflect a global community of contemporary artists, including sculpture by Do Ho Suh, Bosco Sodi, and Emily Jacir; photographs by Richard Misrach, Jim Goldberg, Graciela Iturbide, and Serena Chopra; prints by Zarina Hashmi; a large work mixing photosilkscreen and drawing by Eugenio Dittborn; a slide projection by Candida Höfer; and a video installation by Willie Doherty.

Drawing: Research, Theory, Practice promotes and disseminates drawing research with a focus on contemporary practice and its theoretical context. **This journal** seeks to reestablish the materiality of drawing as a medium at a time when virtual, on-line, and electronic media dominates visibility and communication. The journal represents drawing as a significant discipline in its own right and in a diversity of forms: as an experimental practice, as research, as representation and/or documentation, as historical and/or theoretical exploration, as process or as performance. It explores the drawing discipline across fine art, science and engineering, media and communication, psychology, architecture, design, science and technology, textiles, fashion, social and cultural practices.

As a rigorously peer-reviewed publication the journal presents contributions that deal both with traditional concepts, histories and dominant conventions and those that challenge current thinking and move towards experimental methods, concepts and practices. The topics include papers as well as visual contributions and projects that present drawing as a complex process, serving to:

- become a source and basis for drawing research and exchange of knowledge in a variety of contexts
- be a forum for engaging multidisciplinary debates on the ways in which drawing functions in contemporary culture
- share scholarship in teaching drawing in art and design education and in contemporary art practice
- facilitate different perspectives and debates on drawing as a practice as is changed and modernised by technology
- present drawing as performance, as a tool, as a place of production, as a discursive exploration, a site of conception and as cognitive process