

risd | Department of Teaching + Learning in Art + Design

www.risdtlad.com

TLAD-0658G Drawing Objectives: Marking and Making

Credits: 3 credits, Level: Graduate Only

Fall 2020

Instructor: Professor Nancy Friese

Hybrid (primarily Zoom online with some individual in-person meetings and individual viewing times.)

Office: 345 South Main Street, Room 224

Email: nfriese@risd.edu

Website: www.collegiateteachinginartanddesign.com go to seminars, go to drawing

Class Meets: Wednesdays 8:00am – 11:00am

Class Location: TLAD + POD Studio Lab, 355 South Water Street, Providence, RI

After several weeks, we will leave work in a designated POD studio portfolio so individual viewing may occur before a zoom group critique. We will be flexible in the schedule with the covid trajectory.

Office Hours: Tuesdays, 11:30am-Noon and Wednesdays, 11:00am–Noon

COURSE DESCRIPTION:

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? Through independent studio production and focused critique, the course provides graduate students from any major the opportunity to more deeply understand the nature of drawing through a series of self-directed and self-paced experiences and investigations. Coursework may be referenced or supported by historical and contemporary contexts. Digital works, a single drawing medium or tool, phenomenal means, or other materials or mixtures of instruments can be used for mark-making. A full spectrum of drawing ways and ideas can be explored. The class is structured around 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 graduate students' study, including thesis content and personal visual inquiries.

COURSE OVERVIEW:

Methods:

- Variety of critical feedback.
- Museum/gallery visits/virtual/real
- 6 very open-ended and adaptable assignments to one's own drawing plan
- Peer reviews, exchanges, interviews.

SEMINAR GOALS:

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, 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.

STUDENT LEARNING OUTCOMES:

What a graduate student comes away with as a result of this course:

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%

EVALUATION

Criteria

- Consistently good attendance with demonstration of a variety of ways of engagement and civic-mindedness in class.
- Thoughtful and probing peer feedback given in response papers.
- Revision and advancement in stages toward final contents.
- Graduate-level qualities of independence and rigor in the transposition of ideas, initiation of projects, and timely production.

Grading Criteria

A

- Superior, exceptional or innovative thoughts and contributions in studio practices.
- Refined and resolved works.
- Research into best practices in one's selected materials.
- Consistent growth throughout program with highly effective use of criticism and feedback.

B

- Solid and proficient work and in-depth in all areas.
- Extends information into discussions & homework.
- Evidence of growth throughout program.

C

- Emerging completion of assignments.
- Completing a satisfactory work portfolio but minimal introspection, indicated.
- Some growth indicated in semester production.

D

- Unacceptable, late, incomplete or poorly done practice.
- Minimal involvement in class and little growth evidenced.

- Disruptive to individuals and to the class momentum on the whole.
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- F No contribution or production in studio.

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 and visual communication and English language support.

SELECTED RISD CAMPUS RESOURCES:

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.

WEEKLY SCHEDULE

9/16 WEEK ONE

Plan: Zoom meeting: Introductions, Syllabus, Website: www.collegiateteachinginartanddesign.com. Go to Seminars then Drawing Objectives
Nancy Friese is inviting you to a scheduled Zoom meeting.

Join Zoom Meeting
<https://risd.zoom.us/j/93127918231>

Meeting ID: 931 2791 8231
One tap mobile

Assignments #1:

Integrative Drawing on a new ground (Yupo, both sides of Denril, Sintar, gampi, etc digital, clay-coated paper, etc.)
Using a new surface and integrated surface to meaning.

Unsettling Habits

9/23 WEEK TWO

Plan: Bring new drawing, an old drawing and a plan for the semester to share with group.
Zoom: Young Jae Cho 8:00 am 8:30 Kayci Gallagher 9:00 Lana Gunn 9:30 Ariel Wills

Assignment #2:

One-tone drawing; every tone/hue is equal. Asking your own topic to be strong through restrained means.

9/30 WEEK THREE

Plan: Metalpoint (an experiential drawing that changes with time)
Individual Meetings: Outside of POD
9:00 Ariel, 9:30 Lana 10:00 Kayci
9:30 or 8:00 Young Jae on Zoom

Assignment #3:

Small series/exchange series

Expanding Views
Collection Building

10/7 WEEK FOUR

Plan: Mini Exhibition In TLAD 224 and on www.collegiateteachinginartanddesign.com Work Period
(New Ground, One-tone Drawing, Metalpoint)

Assignment #4:

Siskind Hours RISD Virtual Museum Viewing, Wednesday or Friday 10am – 12:30pm
Utilize viewing hours to see works from the collection.

10/14 WEEK FIVE

Plan: Place Series in Labeled Portfolio in POD. Come in and take one of each series. Young Jae please send an image to be printed and specify paper to be printed on.

Assignment #5: Interviews: Power of Content, Context, Location

Each of you interview another in the class.

(Lana interviews Young Jae, Ariel interviews Kayci, Kayci interviews Lana)

Interview an artist/architect/designer whose drawings are compelling to you.

Vet questions before contacting interviewee.

10/21 WEEK SIX

Plan: Midterm: Each person places a ½ term work on labeled table in POD and we individually view the groups works.

10/28 WEEK SEVEN

Plan: Guest Artist (suggestions please)

Final Assignment #6

Long Drawing (in hours, in inches, in meaning....)

Focus and Context

11/4 WEEK EIGHT

Plan: Work Period Following Plan

11/11 WEEK NINE

Plan: Work Period Following Plan

11/18 WEEK TEN

Plan: Zoom Interview Presentations: each artist presents their interviews

Synthesis/ Integration

11/25 WEEK ELEVEN

Plan: Individual Meetings Out Doors if Weather Permits: Long Drawing

12/2 WEEK TWELVE

Plan: Final Virtual Roundtable Review: Bring all work. Lay it out on individual tables in POD by 9 am. individually write a short paragraph review of each others works and leave in envelope by work. Come in at staggered times to layout and to write the review

Articulation

12/16 WEEK THIRTEEN

Plan: Final PDF of Drawings, Final Drawing Summative Statement

Resolution

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 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 Hisox 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.

Resources:

Anne Harris www.aneharrispainting.com
 Barbara Takenaga www.barbaratakenaga.com
 Jay DeFeo <http://whitney.org/Exhibitions/JayDeFeo>
 Susan Scwalb <http://www.susanschwalb.com>
 Leon Ferrari <https://www.moma.org/artists/1859?locale=en>
 Gego <https://www.moma.org/artists/2107#works>
 Simonette Quamina <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 Bontecou

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
 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

Regional Resources

ICA Boston:

Nina Chanel Abney

To Jan. 3 2021 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.

Beyond Infinity: Contemporary Art after Kusama celebrates Kusama's prescient artistic vision, which since the 1950s has merged techniques of repetition, obsessional patterns, and the activation of the body in search of a path to liberation from psychological and societal constraints.

William Kentridge: KABOOM opens November 18

Yale University Art Gallery:

James Prosek: Art, Artifact, Artifice to November 29, 2020 **Closing date is tentative and subject to change**

Award-winning artist, naturalist, and writer James Prosek (b. 1975, B.A. 1997) brings his love of the natural world and his lifelong fascination with the naming and classification of nature to the Yale University Art Gallery in *James Prosek: Art, Artifact, Artifice*. The exhibition brings together objects from the collections of the Gallery, the Yale Peabody Museum of Natural History, and the Yale Center for British Art. It places Prosek's work in dialogue with a wide range of both man-made objects and those produced by billions of years of evolution, or what naturalist Charles Darwin described as "endless forms most beautiful." By challenging traditional separations of museum collections into "art" and "artifact," or "natural" and "man-made," the artist asks us to explore to what extent these distinctions matter. Is it helpful for us to draw such boundaries? Or do they limit what we are able to see, substituting categories and classifications for experience? "What would happen," Prosek said, "if we stop putting things into neat categories and simply marvel at the wondrous and complex world of which we are a part?"

Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural to October 25

In 1952, while a student at La Esmeralda—Mexico's national school of art—American artist John Wilson (1922–2015) painted a powerful mural that he titled *The Incident*. The fresco depicted a scene of a racial-terror lynching at the hands of the Ku Klux Klan, as witnessed by a young African American family. Although the mural is no longer extant, this exhibition brings together publicly for the first time nearly all of Wilson's known preparatory sketches and painted studies for it, as well as related prints and drawings. Inspired by the political and social activism of the Mexican muralists, in particular José Clemente Orozco, and haunted by images of lynchings that he had seen in newspapers as a child, Wilson revisited the subject of *The Incident* over many years as a way of grappling with racial violence, both past and present. The works on view, some disturbing in content, encourage contemporary viewers to do the same.

Boston Museum of Fine Arts: Women Take the Floor "Women Take the Floor" challenges the dominant history of 20th-century American art by focusing on the overlooked and underrepresented work and stories of women artists. This reinstallation—or "takeover"—of Level 3 of the Art of the Americas Wing advocates for diversity, inclusion, and gender equity in museums, the art world, and beyond. With more than 200 works drawn primarily from the MFA's collection, the exhibition is organized into seven thematic galleries.

Black Histories Black Futures. The teen curators—fellows from youth empowerment organizations *Becoming a Man* (BAM), *The BASE*, and the Bloomberg Arts Internship Boston program managed by EdVestors—used skills they developed as paid interns in a pilot internship program at the MFA to research, interpret, and design the exhibition. Their work highlights areas of excellence within the Museum's collection and lays foundations for the future

RISD Museum, Bell Gallery, Art Hera Gallery, AS220, Cade Tompkins Projects, Newport Art Museum...and more in RI