

Art 103/Thielking/Spring 2017

In addition to in-class exercises, you will complete the following assignments.

Assignments 1-6 are the more technical assignments.

Assignments 7-9 are more conceptual and will allow you to explore drawing in more non-traditional ways.

Outside Class Assignments:

1. Weekly sketchbook assignment: You will snap a photo of each sketchbook assignment and upload to our discussion section to the folder with your name on it.

Every week, if we have no other assignments, you will choose a master artist to copy. This ongoing assignment will allow you to focus on the ways in which a master artist has developed their unique approach to mark-making, rendering, line quality, gesture, movement, value, etc. Practicing drawing in this way will help you develop your drawing skills, foster confidence and serve as a resource when you are working on your own unique drawings and interpretations of the world around you. This assignment will also introduce you to some important artists in field of drawing. At sometime during the semester when our outside projects require more time, we may alternate this assignment with your other outside assignments.

Artists to choose from:

Leonardo Da Vinci

Michelangelo Buonarroti

Francisco De Goya

Francois Daubigny

Andrea Mantegna

Rembrandt van Rijn

Albrecht Dürer

Kathe Kollwitz

Paul Cézanne

Edgar Degas

Frida Khalo

Toulouse Lautrec

Gustave Courbet

Honoré Daumier

Pablo Picasso

Alberto Giacometti

Frederico Barocci

Paula Modersohn-Becker

Ernst Barlach

Erick Heckel

Ernst Kirchner

Georges Seurat

John Singer Sargeant

Judy Youngblood

Jim Dine

Edward Hopper

Paul Gauguin

Swoon

Christo

Jacob Lawrence

Egon Schiele

Romare Bearden

James Ensor

Frank Gehry

Martin Ramirez

Jean Dubuffet

Sandy Winters

Judy Pfaff

Jean Michel Basquiat

Sue Williams

Georg Baselitz

Squeak Carnwith

Lucien Freud

Robert Stackhouse

Louisa Chase

2. Gesture Landscapes:

Complete four gestural spaces either interior or outdoor landscapes using four different approaches to gesture:

A successful piece will:

Consider the entire page

Explore different Line weights throughout the composition

Achieve a believable sense of space and depth

Capture a mood, a feeling, or a sense of movement

Incorporate Contrast

Show Effort

1. Line: Concentrate on capturing the energy, movement, and feeling of your scene by varying the weight and movement of your line: heavy, light, thin, thick, fast, slow etc. Think about the examples I showed you in class. Think about the feeling you want to get across: dark and dangerous, gentle, serene exciting, stormy etc.
2. Directional Line: Use a series of repeated lines, similar to cross-contour, that describe the surface and volume of the objects and environment of your composition.. The lines will not only create volume but movement for your composition.
3. Mass and Line: Start out by mapping out your subjects and composition with a generalized mass gesture with the side of your conté crayon or compressed charcoal. Add lines on top of your mass gesture to emphasize the movement and to lead your viewer's eye around your composition.
4. Invented Mark Gesture: Use Daumier's scribble technique that I showed you in class to describe your landscape and add energy and movement to your subjects. Invent your own marks to add variety to your composition.

3. Ink Assignments:

We will be using both Sumi Ink sticks and india ink. Students will have the opportunity to slump their own glass ink bowls.

- a. Complete two gestural landscapes with ink using the techniques learned in class.
- b. Complete a still life using 5 different ink techniques.

4. Positive and Negative Shape Assignment:

We will be exploring positive and negative shape and how to use it to help you render objects and the negative space around them accurately. We will also talk about how the consideration of the placement of both positive and negative shapes are essential to the success of your composition.

1. In class create at least two 18X24 compositions from our still life concentrating on creating a dynamic composition and by drawing the negative space only. You may hand in a third for extra credit if you think it is strong.
2. Shade the negative shapes in one of them in an interesting way that activates the composition and how the shapes interact with each other. Consider the kind of shading you choose to do and how it will be an asset to your composition. i.e. the movement of your marks, smooth shading vs. rough, dark and light areas, etc.
3. For the second composition and create a series of patterns or textures. It will be your choice whether you only draw only within the negative spaces or if you choose to draw within both the positive and negative areas.

4. Accuracy: Still Life

We will be using a variety of measuring and accuracy techniques. We may have a model for some of these exercises. You will complete an accurate still life using the techniques learned in class.

5. Perspective Drawing:

Spatial Illusion will be discussed including: Atmospheric perspective, 1pt, 2pt, and 3pt perspective, cartographic perspective, overlapping, historical development of different perspective systems. Complete an accurate, full value drawing of an architectural space on campus.

6. Value: Light, medium, dark and full value compositions: rendering volume

Complete three 18X24 drawings. We will also work on these in class.

You will first complete three 10-value gray scales with shading, cross-hatching, and invented marks.

- a. Render a paper airplane or origami sculpture that you have made out of white paper.
Concentrate on the subtle nuances of the value changes at that lighter end of the scale. Shade with as little apparent line as possible.
- b. Compose a series of two 18X24 compositions of three still lifes using similar subject matter that you have designed. They must work together thematically:
 - ✓ first will be full value with pencil
 - ✓ second will be full value reductive (charcoal)

Conceptual Project options:

Depending on how our semester unfolds we will be picking one or two of the following conceptual projects in addition to the above assignments.

7. Drawing installation:

We will investigate experimental drawing approaches through a project that explores line in space. We will look at site-specific artists whom use line that interacts with a site, a three-dimensional environment. Find a site that inspires you, outside or inside, natural or man-made, and create a site-specific, three-dimensional installation focusing on an approach to using line that we covered in class, i.e. cross contour,