

"To look: at everything which overflows the outline, the contour, the category, the name of what is. All appearances are continually changing one another: visually everything is interdependent. Looking is submitting the sense of sight to the experience of that interdependence. To look for something (a pin that has dropped) is the opposite of this looking."

-John Berger

2-D Media Studio I

Art 60150, Fall 2014

CFA 313, MW 8:30-11:20 p.m.

Professor: Clayton Merrell

office: CFA 406:

office hours: MW 11:30-1:30 or by appt.

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Catalog Course Description:

The first of a two-semester sequence of drawing courses. Focus on the language, materials and concepts of drawing as foundation for all the visual arts. Initial emphasis on the development of perceptual, analytical, and structural drawing skills with increasing attention to idea development. Exposure to methods of creating pictorial and illusionistic space; recording the external world of light and form; and making visible the internal world of the heart, the mind, the soul. Experience with line, texture, tone, shape and mass; in a variety of wet and dry drawing media.

Prerequisites: Open only to freshmen admitted to the School of Art or by school permission.

Outcomes: On successful completion of this course, you will be able to:

- Demonstrate development of line, tone, texture, gesture, and composition in a wide range of drawing media (charcoal, conte, graphite, pastel, gouache, pen and ink, inkwash, and oilstick)
- Record, translate and transform externally perceived three-dimensional subject matter onto the two-dimensional page
- Present a drawing journal or sketchbook that includes explorations, ideas and plans for new projects and bodies of work
- Create self-generated works that convey personal expression through aesthetically complex and interesting structures and forms
- Demonstrate critical and theoretical understanding of drawing as it is used in a wide variety of cultural contexts

Class Policies:

Class Participation: Most important! Come to class prepared, work to the utmost of your ability, participate passionately in discussions and critiques. This class consists only of us, and what we do, so let's make it extraordinary.

Attendance: Attendance is essential to your success in this course. I expect everyone to come to every class, and to be on time, ready to work. If you do miss a class, it is your

responsibility to ask me or another student as soon as possible about what you missed or will miss; you may have to arrange to meet me during my office hours. **After the third absence, your course grade will be reduced by one full letter grade. Three late arrivals count as one absence.**

Late Assignments: Turn your work in on time! For each day late, assignments lose 10% of the possible score. In "extenuating circumstances" contact me before the deadline and I will consider an extension.

Electronics: No cell phones, no text messaging, no recording in class. We will take turns providing interesting music or other audio for the whole group when we are working, so no individual ipods.

Evaluation: Grades are based on completion of all assignments and on the quality of the work produced. Active participation in class discussion is essential; a large portion of your grade will be determined by your participation.

For the purposes of calibrating our expectations:

- A = Developed the requirements of the class to their fullest extreme. Work submitted shows extraordinary dedication and innovation.
- B = Satisfied the requirements of the class in innovative and thorough ways. Assignments submitted stand out for their quality and effort.
- C = Satisfied requirements of the class. Assignments completed and submitted on time and reasonably well done.
- D = Satisfied most of the requirements of the class, or some assignments submitted late, and/or poorly done.
- F = Satisfied less than 60% of the requirements of the class, many assignments submitted late or poorly done.

During the course of the studio work, students will be required to write self-critiques, artist's statements, and submit detailed, well-researched proposals for their individual projects.

Sketchbook Keeping:

Regular sketchbook keeping is a must. Your sketchbook should be a repository for your thoughts and ideas -- an ideal space of pure creativity and invention. I will be giving sketchbook assignments, and will ask to see your sketchbooks periodically. Aside from the assignments, I expect that you work in your sketchbook A LOT. But the ways in which you use your sketchbooks are entirely up to you . . . whatever it takes to make them a dynamic part of your creative process, not just for this class but also for everything you do.

Supplies:

- Sketchbook*: larger is good, but choose one that you are willing to carry around with you everywhere. This does not have to be a new sketchbook – it can be a continuation
- Newsprint Pad*: 18x24 (or similar size)
- Pad of heavy Drawing paper*: 18x24 (or similar size) (such as Strathmore 400 series)
- Drawing papers by the sheet*: Various higher quality papers: Acid Free/neutral PH 100% cotton (rag) such as Stonehenge, BFK Rives, Arches 88, Lana, Lenox, Fabriano, Arches cover, etc. Note: most of these papers come in 22x30 sheets. You should buy a few to start with and become familiar with several types – each has different working characteristics
- Drawing pencils*: in a range of densities from soft to medium-hard (6b,4b,2b, hb,4h 6h)
- Vine charcoal*: Medium or soft, box of 12 sticks
- Compressed Charcoal*: soft - 1 small box or 2-3 sticks
- Graphite sticks*: 1 or 2
- Powdered charcoal*: approximately ½ jar – you might want to share with someone
- Conte crayons*: 1 dark earth tone (sepia, umber, etc.), one black and one white
- Kneaded eraser*
- Gum or other soft eraser*
- Black India Ink*: one small or medium bottle
- Pen to use with India ink*: may be a bamboo pen or a dip pen with interchangeable nibs
- Brushes to use with India ink*: such as one large round bamboo brush or flat or round watercolor brush (#12) and one smaller (#4 or 6) watercolor brush
- Oilsticks or Oilbars*: one black and one white (size small)
- Long straightedge*: at least 24" but preferably a yardstick.
- Fixative*: one can -- workable and matte are preferable to non-workable and glossy
- x-acto knife or utility knife and spare blades*
- Sandpaper or sandpaper block*: for sharpening pencils and charcoal.
- Pencil sharpener*
- Masking tape or "artists tape"*

Optional Supplies:

Colored inks or gouache for doing color work, primarily in sketchbook, but also for toning paper

Archival adhesive: Small bottle of PVA glue (polyvinyl acetate) or acrylic matte medium

Gesso, acrylic paints

Something to carry your stuff in

Something to carry your drawings around in safely

Art Supply Stores:

CMU Art Store: University Center basement

Top Notch: South Craig Street: Oakland, near Carnegie Museum of Art

Artist and Craftsman Supply: Wightman Street, Squirrel Hill

Utrecht: Carson Street, Southside

2D Media Studio I

Course Schedule – Subject to change

M 8/25

- Introductions
- Discuss syllabus and materials
- Discuss sketchbook keeping and look at examples: Picasso, Turner, Van Gogh, Jane Hammond, Claes Oldenberg, Neo Rausch, etc.
- Look at each other's sketchbooks?
- Discuss "Recycling & Collecting" project; look at Paul Cadmus, Gabriel Orozco, Toba Khedoori, Raymond Pettibon, Jules Ferdinand, James Castle, Alighiero e Boetti, Yoshitomo Nara, Jim Hodges, Arturo Herrera, Nina Lola Bachhuber, etc..
- Assignment: Contemporary Compare Writing Assignment — due Thanksgiving
- Pass out John Berger essays.
- Assignment: read Berger and procure materials.

W 8/27

- Make a drawing - no limits – 1/2 hour, of anything and any way you choose.
- Use drawings as a way to discuss varied possibilities for drawing & its aims. Discuss Berger regarding three categories/tenses of drawing
- Slides: Line: Butades' daughter and birth of drawing, cave drawings, medieval pattern books, Islamic calligraphy, Picasso, etc.
- Read Passage from Derrida *Memoirs of the Blind*
- Blind contour drawings and half-blind contour drawings from skeletons or plants, etc.
- Assignment for next Tuesday: Do three completely blind contour drawings: blindfolded, feel your subject and draw it – work on each drawing for 15 minutes. Then proceed with a larger half-blind drawing at the museum of natural history or Phipps - trying to incorporate volume and a sense of drawing *around* the object as if feeling it with your eyes. Draw for at least one hour.

M 9/1 **Labor Day – No Classes**

W 9/3

- Discuss and critique full-blind half-blind drawings
- Searching Line: Leonardo, Diebenkorn, Degas, Matisse
- Extended Contour drawings from still-life on 22x30 paper in 6B Pencil. Searching line, scribbling and adjusting; starting very light, then building line strength and pressure, emphasis, and atmospheric perspective.
- Learning to emphasize negative space
- Look at more examples of line used to describe more than just contour: Rembrandt, Vuillard, Anne-Louis Girodet, Jacques-Louis David, Brice Marden, Philip Guston, George Grosz, Baroque drawings. Consider exaggerations in value, relative weights, placement, blurriness, etc.
- Assignment: One larger & fully developed (18x24 or 22x30) study of your body from your vantage point (no mirror) with searching line in material of your choice. Briefly discuss foreshortening & scale as compositional challenge & possibility
- Assignment: Reading on intuitive perspective from Brian Curtis

M 9/8

- Intuitive Perspective and describing complex spatial relationships
- Techniques for measuring and analyzing as you draw
- Watch David Jameison time-lapse video
- Discuss Vertical & horizontal lines a la Alberto Giacometti or Piet Mondrian- Draw the space of the room – 1 hour 22x30 paper
- Discuss Angles & intersections a la Mercedes Matter - Continue to draw the space of the room (focus on negative spaces) – 1 hour

- Assignment: one 18x24 drawing dealing with negative spaces in a formally and conceptually complex way. Divide the paper into 9 equal section and spend equal amounts of time on each section
- Assignment: reading on perspective and foreshortening circles from Brian Curtis

W 9/10

- Constructed Perspective
- Look at Ucello, Paul Noble, Al Held, Toba Khedoori, Mel Bochner, Frank Lloyd Wright, Perugino, Piranesi, Claes Oldenberg, Magritte, Chris Ballantyne, Kevin Appel, Rem Koolhaas, Rafael Araujo, etc.
- Work on perspective constructions in 1, 2 & 3 point on newsprint
- Assignment: Brainstorm about a massive re-envisioning of an architectural space on campus, which is a cohesive combination of observed perspective with constructed perspective. Final drawing will be on 22x30 high-quality paper, any drawing medium or combination of media.
- Demonstration of Google Sketchup
- Assignment: Use Google Sketchup as a tool for visualizing – do some simple spatial mock-ups and least three views to show to the class

M 9/15

- Look at Sketchup printouts, discuss ideas
- Further discussion of effective use of constructed perspective. Look at more examples of 3-d models and wireframe construction.
- Assignment: work on final version of Architectural Revisioning project.

W 9/17

- Look at results of Architectural Revisioning project so far
- Continue working on drawing.
- Assignment: finish Architectural Revisioning drawing.

M 9/22

- Analytical/Hybrid Perspective
- Work on complex object (tricycle, typewriter, etc.) in context by blocking it into cubes and rectangles first, then fitting its shapes into the space, working from light to dark, closing in on the form. Keep a balance of observe detail and overall idealized wireframe structure throughout the drawing.
- Assignment: finish complex object Analytical Perspective drawings

W 9/24

- Visit Frick Art & Historical Center Art Museum to see Degas drawing show
- **Meet at the museum at 10:00** sharp (hours of operation 10-5 Tuesday-Sunday) 7227 Reynolds Street, Pittsburgh. Carpool if possible.
- Copy one work in the show in sketchbook or on small piece of toned paper

M 9/29

- Discuss & critique all three perspective projects together. Compare the strengths and purposes of each type of drawing.
- Demonstration of toning paper – various techniques and materials
- Assignment: Tone one 22x30 medium gray with charcoal powder for Wednesday, and several other papers with a variety of materials and colors.
- Assignment: work on recycling & collecting project and bring in everything you have so far.

W 10/1:

- Look at the results of the "Recycling & Collecting" Project so far. Discuss how to proceed.
- Drawing light. Look at: Redon, Degas, Correggio, Marie Laurencin, Daumier, Millet, Seurat, Nerdrum, Kollwitz Talk about what gives a painting or drawing light, and how value is distributed and structured to create space and atmosphere.
- In semi-darkened room, work from charcoal background with kneaded eraser - 1 hour
- Then work into it with charcoal – 1 hour, followed by more eraser, etc.
- Assignment: finish Erasure Drawing

M 10/6

- Discuss & critique Erasure Drawings
- Drawing light and constructing scenes from memory and observation
- Look at Goya, Marlene Dumas, Victor Hugo, William Blake, Fang Lijun and do value studies from slides. 1/2 hour. Copy drawings from slides as we discuss compositions.
- Discuss Layering techniques with washes, and expressive possibilities of edges, bleeds, etc.
- Collect inkwash value sketches of people in places -- from anywhere nearby – 1 hour.
- Bring value sketches back to room and create complete scenes from them.
- Assignment: Use a similar process to make a series of three interrelated inkwash scenes with figures. Maximum size 8x10. Use watercolor paper or other heavy weight paper.

W 10/8

- Discuss & Critique Inkwash drawings
- Look at slides of portrait drawings: Marie Laurencin, Leonardo, Degas, Ingres, Cassatt, Dumas, Watteau, Gale, Elizabeth Peyton, John Currin, Dr Lakra, Balthus, Gorky, Kokoshka, Matisse, Burne-jones, Fragonard, Correggio, Auerbach, Alfonse Legros.
- 22x30 oilstick portraits of each other. – pair up & draw fast & furious. Black and white oilstick, triple life-size head. Focus on gesture, energy, volume & structure.
- Assignment: 22x30 self-portrait on toned paper in conte crayon – one dark earth tone plus white.

M 10/13

- Discuss & Critique Conte portraits.
- Look at examples of sophisticated cross hatching
- Work on toned paper – studies of hands in raking light, holding object, at least 2x life size. Dark & light conte, then wash of color to blur, then re-work in conte again.
- Assignment: Reading pages 36-55 on Proportion from Brown and McLean

W 10/15

- Midterm - meet with students individually to discuss portfolio, progress so far, concerns, etc.

M 10/20

- Model
- Figure Drawing – gesture and motion
- Look at slides: Kollwitz, Degas, Leonardo, Auerbach, Fragonard, Salvator Rosa, Toba Sojo, Tohaku, Josetsu Taiko, Andre Masson, etc.
- Multiple types of gesture drawing - Charcoal, pencil, compressed charcoal and conte on newsprint
- Assignment: 20+ figure studies in sketchbook

W 10/22

- Model
- Figure Drawing – analysis and form
- Look at slides: Durer, Carl Van Loo, Euan Uglow, David, Giacometti, Ann Gale, George Wesley Bellows, etc.

- Analytical drawing – breaking the figure into planes and volumes
- Focus on the figure, then on the space around the figure.
- Building relationships between figure and picture plane
- Assignment: one analytical drawing of a figure in space, combined with minimal shading 22x30.

M 10/27

- Model
- Figure Drawing – extended work on fully formed drawing combining analytical approach with a searching, gestural, conte-on-toned-ground technique
- Alexandre Gabriel Descamps, Delacroix, Prudhon, etc

W 10/29

- Van Gogh – Gestural mark-making to create form, mass, texture and space. Put it all together: Line quality+gesture+volume+light+perspective
- Assignment: 3 bamboo pen or nib pen ink drawings of natural forms in the style of Van Gogh (recommend Phipps)
- Assignment: Bring 1/4 sheet of hot pressed watercolor paper or hot pressed illustration board, and micro-still-life objects.

M 11/3

- Discuss & Critique Van Gogh/ink drawings
- Demonstration of pencil rendering techniques Render gray scale for practice
- Assignment: set up a miniature still-life and render it life-size with photographic precision in a sequence of pencil hardness. Include the shadow as an integral part of the composition. Maximum size of drawn area 4x4 inches. Paper should be at least ¼ sheet to allow for a wide border.
- Assignment: work on pencil rendering
- Assignment: Read Godfrey chapter

W 11/5

- Work on pencil renderings
- Assignment: Finish pencil renderings

M 11/10

- Discussion & critique of pencil renderings
- Discuss Godfrey article.
- Abstract gesture drawing. large scale. "Pure" gesture. Expressive potential of drawing as markmaking, Process and trace. "Wildness" - Artaud, Fauves, DeKooning, Dieter Roth.
- Look at slides of more abstract drawings Suzan Frecon, Brice Marden, Louise Bourgeois, Amy Sillman, etc, – Discuss the interplay between abstraction and representation.
- Drawing from observation into abstraction – constant change and finding form. 22x30
- Assignment: Continue with and complete Observation into Abstraction drawings

W 11/12

- Discuss & critique Observation into Abstraction drawings
- Discuss Recycling & Collecting project – make decisions about presentation and organization
- Final Project: Large scale (at least 30x44) Sculptural Words/Hidden Meanings project
- Assignment: Make sculptural words and the rest of the 'still life' you plan to draw and establish lighting

M 11/17

- Sculptural Words/Hidden Meanings project: Lighting studies: four studies of point of view, lighting and composition.
- Discuss duotone possibilities and building space with warm-cool contrasts

- Assignment: sketch out on large paper
- Assignment: finish Contemporary Compare writing assignment from beginning of semester

W 11/19

- Contemporary Compare papers due
- Sculptural words project work day
- Individual meetings to look at sketchbooks

M 11/24

- Work on Sculptural Words/Hidden Meanings project.
- Individual meetings to look at sketchbooks

W 11/26 **Thanksgiving Break - No Classes**

M 12/1

- Discuss & critique sculptural words project.

W 12/3

- Work on completing Recycling & Collecting Projects

M 12/8

- Final Critique: Recycling & Collecting Projects due