

D102i DRAWING 2

SEPTEMBER – DECEMBER 2015 / WINTER TERM

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COURSE DESCRIPTION

This course will reinforce drawing techniques and strategies learnt in Drawing 1 with an emphasis on discipline and building on studio practice. This course is an opportunity to utilize knowledge and experience already acquired while developing and refining drawing concepts. We will continue to explore a variety of processes: the interaction between stationary subjects and space; constructed and naturally occurring environments; life drawing; and other conceptually generative subjects central to drawing's presence within contemporary practice and its histories.

Materiality will be researched in depth as we focus on the connections between form and conceptual. Building a strong studio practice will be essential to further developing as artists.

COURSE OBJECTIVES

- Build on skills of observation and to understand different ways of seeing
- Build confidence in visual and verbal vocabulary.
- Further develop awareness of and sensitivity to structure, space, and relationship
- Further develop knowledge of traditional and contemporary approaches
- Expand a growing critical vocabulary that is conceptually, aesthetically, and culturally aware
- Develop research that is culturally diverse and inclusive of historical and contemporary conversations and addresses theory and practice.
- To build a body of work that has consistency and sophistication.

COURSE REQUIREMENTS

- Attend all classes and complete all assignments throughout the course.
- Present work of high quality with strong personal investment.
- Maintain a dedicated notebook with assignments, notes, findings, etc.

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ATTENDANCE

Attendance is mandatory. I cannot stress how important attendance is in this course. If you cannot attend class for any reason be sure to email me. With emailed notice, you may miss class only once with no questions asked. Sickness and or other personal issues that go beyond one missed class will require a doctor's note or one-on-one conversation with the professor. All missed sessions **MUST BE MADE UP** on your own time. Be sure to designate and exchange contact information with someone in class who can fill you in on missed material.

Unexcused absences are not tolerated. The first two unexcused, missed classes will result in the lowering of one (1) letter grade each from your final grade. More than three unexcused, missed classes will result in an F in this course. Two (2) unexcused latenesses of 20 minutes or more, and any missed assignments or materials will also count as one (1) absence, therefore effecting your final grade negatively.

COURSE CULTURE

My goal in Drawing 2 is to start developing practice by unfolding the formal and conceptual elements of how drawing specifically relates to each student. I create a culture of encouragement and persistence in research, experimentation and mistakes in my class. Continuation and acceptance to move onto another lesson (or day) and knowing that we all build upon growing knowledge from day to day are key aspects to my methods of encouragement.

Daily prompts will typically be presented in narrative form to give a different way to approach each lesson and to activate imagination when thinking about a specific lesson and drawing more broadly. Though each lesson's goals may not be explicitly laid out in the class, a trajectory of learning is carefully considered from lesson to lesson. By continuing through every prompt and homework assignment, the foundation is built upon, bringing new experiences and approaches with each day. Rather than simply outlining a single task, each lesson deals with a multitude of tasks, offering a layered way in which to begin to understand the language of drawing that builds upon the unique, personal approach each student brings with them.

ASSIGNMENTS

- Projects will typically be accompanied with a lecture, presentation/discussion and reading.
- All materials (research, sketches, photos, etc.) from projects should be kept and ready to be shown with the finished project.
- Please note: it is extremely important to identify all work: sign/date the back of drawings

FEEDBACK AND CRITS

Throughout the term, students will be expected to participate in classroom critiques that will focus on discussion of the technical and conceptual elements of their work. It is crucial to participate in the intellectual assessment of your work as well as the work of your peers in order to develop and grow as an artist. This feedback will offer an opportunity to improve current and future projects within the class through the application of suggestions made by other students and the instructor.

DOCUMENTATION

Students are required to submit a digital portfolio at the end of the semester as one single .pdf containing all final drawings for each project as well as select sketches and drawing studies.

You must name your portfolio in the following format.
LastFirst_Drawing1_SUMMER2018.pdf

COURSE GRADING

Each assignment will be assessed for completion, personal investment and thoroughness. Questions and conversations about each assignment will happen throughout the class and/or during critiques. Incomplete or shoddy assignments will not be accepted.

Reviews of your work will happen casually throughout the course and more formally at least twice a term. At any point, you are encouraged to engage in a dialogue with the Professor, especially if an assignment is unclear, if you are stuck in your research/task, or if you are having any issues pertaining to the completion of your coursework. This course will be guided by the professor, but your success throughout will strongly depend on your ability to self-motivate.

The Professor on record will assign all grades. A midterm one-on-one session will conclude with a midterm grade. A final one-on-one session will commence at the end of the term. Final grades in the course will be determined using the following rubric:

Sketchbook: 20%
Midterm portfolio review (all projects to date): 20%
Final portfolio review (all projects in class): 20%
Initiative & Participation: 20%
Inventiveness, Outward Thinking & Ability to Fail: 20%

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

COURSE SCHEDULE (subject to change)

- 21 SEP, wk01 The Landscape | Charcoal — getting back into it
Homework: Assigned Reading / Research
- 28 SEP, wk02 Lecture: Landscape
Studio Landscape | Charcoal & gesso — draw, re-draw, & draw again
Homework: Assigned Reading / Research
- 05 OCT, wk03 Lecture: Crowded Exteriors / Interiors
The Crowd Exterior | Charcoal — the movement of body and space
DEMO: grounding paper
Homework: Assigned Reading / Research
- 12 OCT, wk04 The Crowd Interior | B&W conté; ground paper — investigation of depth
Homework: Assigned Reading / Research
- 19 OCT, wk05 Lecture: Botanicals
DEMO: INK
Botanicals | Ink — wash & line
Homework: Assigned Reading / Research
- 23 OCT, wk05 PHYSICAL MEETING | Friday, 23 October, 10a-1p @ Jerwood Space
MIDTERM GROUP CRITS
Homework: Assigned Reading / Research
- 26 OCT, wk06 Lecture: Portraiture
Self Portrait | Graphite and b&w conté — true likeness?
Homework: Assigned Reading / Research
- 30 OCT, wk05 PHYSICAL MEETING | Friday, 30 October, 10a-1p @ Jerwood Space
Homework: Assigned Reading / Research

02 NOV. wk07	Portrait Graphite or b&w conté — space, time and distance Homework: Assigned Reading / Research
09 NOV, wk08	Lecture: Collections/Archives Collections/Pieces Coloured ground: 1 colour — scientific renderings Homework: Assigned Reading / Research
16 NOV, wk09	Piece From Collection Coloured ground: 3 colours — investigation in abstraction Homework: Assigned Reading / Research
23 NOV, wk10	Lecture: Motion Stills In Motion Any materials; any ground or paper
Week of 30 NOV	FINAL One-on-One Crits
07-27 DEC	online exhibition @ galleryELL.com

PHYSICAL MEETINGS

[Jerwood Space](#) is located @ 171 Union Street, Bankside, London SE1 0LN

We will be in the “Director’s Office Space”. Mention studioELL and ask for the “Director’s Office Space” at reception.

SUBMITTING ASSIGNMENTS

Student Guide to Submitting Assignments

<http://studioell.org/2015/09/student-guide-to-submitting-assignments/>

MATERIALS

You may want to start to treat yourself! Get some good quality papers — you will be really excited about the difference. We want to play a little. [Full materials list with suggestions HERE.](#)

drawing/cartridge paper pad
good paper (printmaking or cotton paper)
drawing board
masking tape
charcoal & compressed charcoal
conté (various colours)
ink (india or sumi ink)
pen nibs
good ink brushes (various sizes)
gesso
jars/cups for ink & gesso
sketchbook
camera

TIPS: Structure yourself. Give yourself space & time!

Set aside a block of 2-4 hours each week that works for you. Once you receive the assignment read it through. Then, read it through again. Do not jump right into the project. Think about it a bit. Allow yourself time to process the project in your mind ... in your sketchbook. Do some research if necessary to get into it.

Be sure to dedicate at least 2 hours (preferably 3 hours) to complete the main weekly project. Also allow anywhere from 1 to 3 hours of homework, research, etc. each week.

Find the best place to work where there are no distractions during your studio time. You must be able to focus and give full attention to the project and your own progression if you are going to get the most out of this course.

Because we do not have the luxury of a dedicated time and space each week, you have to carve that out for yourself. Be sure to be kind to yourself in this process.

REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

Akasegawa, Genpei. *Hyperart: Thomasson*. Trans. Matt Fargo. Kaya Press, 1987.

Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.

Baldwin, James, and Kenan Randall. *The cross of redemption: uncollected writings*. Vintage Books, 2011.

Johnstone, Stephen. *The Everyday*. Whitechapel, 2008.

Lord, James, and Alberto Giacometti. *A Giacometti Portrait*. Farrar Straus Giroux, 1980.

Morrison, Toni, and Ta-Nehisi Coates. *The Origin of Others*. Harvard University Press, 2017.

Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.

Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.