

## D302i Advanced Drawing Winter Term 2016

professor / John Ros  
email / john@studioELL.org  
phone / 718 569 8094  
office hours / Thursday, 9-10a & by appointment

### COURSE DESCRIPTION

Advanced Drawing looks at developing drawing within the studio practice to better prepare work in an independent and post-academic setting. Lessons consist of lectures, drawing assignments and research in the form of writing, reading, etc. This course allows learners to build upon their unique drawing practice while fine-tuning their craft and building on the confidence within their visual language. Advanced Drawing is suitable for anyone who has completed some training in drawing; preferably including Figure Drawing and Intermediate Drawing. D102 Drawing 2 is the prerequisite for this course, included with a portfolio review.

This course will introduce a series of practical drawing exercises in order to further enrich drawing practice. We will build upon a base of knowledge and explore, or refine, new materials and drawing concepts. This course encourages an inventive approach to composition and introduces you to the underlying abstract forces that occur in all visual exploration.

### WHAT WILL WE COVER?

- lessons to challenge the way we see and use materials
- precision, awareness and connectivity in materials and imagery
- how to conceive and follow through on projects
- how to create an archive of materials to draw from

### WHAT WILL I ACHIEVE? By the end of this course I should ...

- have a stronger understanding of my drawing practice.
- have a cohesive portfolio of drawings.
- have more confidence discussing my own work and the work of others.
- better understand the next step for my practice.

## 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%	A	4.0
Midterm portfolio review (all projects to date): 20%	A-	3.7
Final portfolio review (all projects in class): 20%	B+	3.3
Initiative & Participation: 20%	B	3.0
Inventiveness, Outward Thinking & Ability to Fail: 20%	B-	2.7
	C+	2.3
	C	2.0
	C-	1.7
	D+	1.3
	D	1.0
	D-	0.7
	F	0.0

SCHEDULE (Subject to change)

HOMEWORK: Though no official "HOMEWORK" assignments will be given, in addition to completing all studio work, you will be expected to finish reading assignments, add to your note books and develop more intense research outside of class. This research can manifest in writing, lists, sketches, files, etc., but should take form in relation to your drawings and connect with the lessons and reading.

WK 01	Course introduction LECTURE / Drawing on drawing — subtracting and adding Lesson 01: Remembering Subtractive Drawing
WK 02	Lesson 02: Take Two - Subtraction and Addition Assigned Reading
WK 03	Lesson 03: Collection – Audio / Drawn responses GROUP CRITS
WK 04	LECTURE / Line Lesson 04: Space and Line Assigned Reading
WK 05	LECTURE / Water mediums Lesson 05: Water Media & Drawing
WK 06	LECTURE / Collections, Parts, Segments Lesson 06: Parts to a Whole Assigned Reading
WK 07	Lesson 07: Re-Imagining Landscape MIDTERM CRITS

WK 08	LECTURE / Volume and space Lesson 08: Mass vs. Volume Assigned Reading
WK 09	Lesson 09: Draw, Draw, Draw, Draw Again Assigned Reading GROUP CRITS
WK 10	LECTURE / Seriality, repetition and editions Lesson 10: Repetition::noititepeR
WK 11	Lesson 11: Minimalist and Not Assigned Reading GROUP CRITS
WK 12	Lesson 12: The Pen is Mightier Than the Sword Assigned Reading
WK 13	LECTURE / Performance and leaving a mark Lesson 13: Performance / Performative Drawing
WK 14	Lesson 14: Personal Project
WK 15	FINAL 1:1 CRITS

## MATERIALS

Bring to your studio what you have. Start expanding a bit. Start experimenting. Start playing. You may want to start to treat yourself! Get some good quality papers — you will be really excited about the difference.

sketchbook

drawing/(sketch) cartridge paper pad

good paper (printmaking or cotton paper)

cardboard or re-purposed surfaces

charcoal

compressed charcoal

conté (various colors)

pastels/chalks

color pencils

ink (india or sumi ink)

pen nibs

ballpoint pens, markers

acrylic/latex paints, watercolors

brushes (various sizes)

gesso

jars/cups for ink & gesso

## 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.

Baer, Jo, and Roel Arkesteijn. *Jo Baer: BroadSides & Belles Lettres: Selected Writings and Interviews 1965-2010*. Roma Publications, 2010.

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

Demos, T. J. *Against the Anthropocene: Visual Culture and Environment Today*. Sternberg Press, 2017.

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

Lawson, Shayla. *I Think I'm Ready to See Frank Ocean*. Saturnalia Books, 2018.

Liese, Jennifer. *Social Medium Artists Writing, 2000-2015*. Paper Monument, 2017.

Leslie, Esther, and Ursula Marx. *Walter Benjamins Archive: Images, Texts, Signs*. Verso, 2007.

McLuhan, Marshall, et al. *The Medium Is the Massage*. Penguin, 2008.

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

Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.

Moten, Fred. *The Universal Machine*. Duke University Press, 2018.

Motherwell, Robert, and Stephannie Terenzio. *The Collected Writings of Robert Motherwell*. University of California Press, 1999.

Murray, Derek Conrad. *Queering Post-Black Art Artists Transforming African-American Identity after Civil Rights*. I.B. Tauris, 2016.

Natoli, Joseph P., and Linda Hutcheon. *A Postmodern Reader*. SUNY Press, 1993.

Nauman, Bruce, and Robert C. Morgan. *Bruce Nauman*. Johns Hopkins University Press, 2002.

Owens, Craig. *Beyond Recognition: Representation, Power, and Culture*. Univ. of California Press, 2007.

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

Rankine, Claudia. *The White Card: A Play*. GRAYWOLF PRESS, 2019.

Sholette, Gregory. *Art as Social Action: an Introduction to the Principles and Practices of Teaching Social Practice Art*. Allworth Press, 2018.

Smithson, Robert, and Jack Flam. *Robert Smithson, the Collected Writings*. University of California Press, 2000.

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