

VH769 Life Drawing
Thursday, 5–8p
2014-2015, term 3
April – July 2015, 10 wks

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COURSE DESCRIPTION

We are bodies. Bodies surround us. Moving and still, the human form has intrigued artists since the beginning of mark-making. To understand these undertakings is to understand the form and functions of the human form in drawing. Essential natural forms are found in the study of the figure which is essential to developing your drawing practice.

The course will build a cumulative look at and understanding of the human form. From skeletal structures to tissues and muscles; hands and feet to ears and noses; gestures and portraiture; the course will dive deep into the anatomical and gestural -- still and moving elements of the human form. Studies in volume and mass as well as movement through still image, film and dance will play major roles in our study. Mood and emotion will also play a dramatic role in uncovering the human form as we study space, light and time.

We will study anatomy and movement at length. The unifying theme throughout the course will be to understand how anatomical structures like bone and muscle influence form, rotation, proportion and likeness. We will work primarily from observation with (a) live model/s each week.

LEARNING OBJECTIVES/OUTCOMES

- to apply foundation drawing skills to principles of gesture, anatomy, and creative interpretation of the human figure.
- to demonstrate knowledge of classical and contemporary drawing materials, movements and artists.
- to play with various materials and processes.
- to unravel the complexities of representational and interpretive drawing modes.
- to appropriate related vocabulary to the analysis of finished work in a constructive and critical dialogue.

WHAT WILL WE COVER?

- Anatomy
- Proportion; rotation; foreshortening; gesture
- Mass and volume; weight and balance
- How form is dictated by underlying bony structures
- How form is dictated by underlying muscle and fat
- Musculature in terms of its role in gesture and motion
- Individual characteristics that denote likeness.

WHAT WILL I ACHIEVE?

By the end of this course you should be able to...

- Better understand proportion, rotation and balance
- Draw a portrait from a variety of angles taking into account the basic anatomical structures of the head and neck
- An improved understanding of what is going on beneath the surface of the skin that will inform the way you approach drawing form
- Begin to produce life drawings with a more informed eye for human anatomy that will become more evident as the course and your practice progresses.
- Build a portfolio from life drawings with confidence and direction.

NOTES

Each class will start promptly at 5pm. There is much to cover in each class. We will typically start with a lecture, then go right into drawing from the model. To ensure you gain all information and resources and to optimise studio-time, be sure to be on-time each session. Designate and exchange contact information of someone in class who can fill you in on missed material should you be late to class, have to leave class early, or miss a full class due to absence.

If you know you will miss part or all of class, please email me to let me know. In the case of absence, I will send you the day's lesson so you do not fall too much behind.

Please turn off your mobile devices during class as they are a distraction to you and your classmates. If they must be on for emergency purposes, please have them on silent. If you must use the phone during class please excuse yourself from the room and return promptly to work.

This course requires rigorous study and consistency to fully benefit from the lessons. Each week I will also post additional open figure course times that you can attend to get more exposure to the life model. You may also want to create a class group session where several of you meet and draw from the model. There are also several community sessions throughout London. These resources will be shared throughout the course.

Homework will be assigned regularly and will relate to the previous or upcoming lessons. You are expected to put in at least five hours additional work outside of class time. Though this work will not always be reviewed, the assignments are developed with the trajectory of the whole course in mind and are created for the benefit of your overall advancement in the course.

We will schedule a 20 minute tea break halfway through each class. During this time you will be asked to leave the classroom. The classroom will be locked and secured.

It is City Lit College policy that we take 15 minutes before the end of class to tidy up and prepare the classroom for the next course. Please be sure you return all materials, supplies and furniture back where you found it. Sweeping your area and wiping down desks or easels may be required.

Every class will consist of 1:1 tuition. Group tuition, as in group critiques, is also important and will be held regularly. If you ever feel you need extra work on a lesson, or are struggling with something, please let me know in class or via email and we will address it accordingly.

MATERIALS

Though all basic materials will be supplied in this course, you may find it helpful to have a few other tools on hand. The one item required for this course (and not provided) is a personal sketchbook. If for some reason you cannot obtain a sketchbook, please let me know and we can make other arrangements).

sketchbook (A5, A4 or A3): for ideas and note-taking. write thoughts on projects, what you see, list exhibitions you would like to see, paste cut-outs from magazines, newspapers, etc., add photos, poems, materials lists, etc. A sketchbook is strongly recommended to carry with you as a companion to any art course.

camera: (mobile device is fine) for references and for taking in-progress photos of your work.

portfolio: to carry work and paper around with you.

http://www.cassart.co.uk/display/portfolios_presentation/mapac_academy_art_case.htm

OTHER MATERIALS YOU MAY WANT TO PURCHASE:

- good paper / cotton print-making paper
- large charcoal chunks
- high quality erasers
- high quality chalks/pastels/pencils
- high quality graphite
- personal drawing board and tape for home assignments

SCHEDULE (subject to change slightly)

week 01

INTRODUCTIONS / PAPERWORK / RUN THROUGH SYLLABUS

LECTURE: Figure Drawing — A consolidated history

STUDIO TIME: Subtractive charcoal drawing / gestures and short poses

HOMEWORK: obtain sketchbook if you do not already have one / other supplies if desired

In Sketchbook: Sketch crowds/groups in public spaces

ASSIGNED READING/VIEWING

week 02

LECTURE: Skeletal forms/anatomy

STUDIO TIME: Charcoal drawing / gestures and long pose w/ skeleton/bones

HOMEWORK: Hands drawings (Charcoal, Conté, Graphite)

ASSIGNED READING/VIEWING

week 03

LECTURE: Muscular forms/anatomy

STUDIO TIME: HANG ALL HOMEWORK TO DATE — one-on-one discussions

Charcoal and Conté drawing / short poses

HOMEWORK: Feet drawings (Charcoal, Conté, Graphite)

ASSIGNED READING/VIEWING

week 04

LECTURE: Parts of the human figure — hands and feet

STUDIO TIME: GROUP CRIT

Charcoal and Conté drawing / short poses and long pose

HOMEWORK: Hands and Feet drawings (Charcoal, Conté, Graphite)

ASSIGNED READING/VIEWING

week 05

LECTURE: Gesture

STUDIO TIME: MIDTERM one-on-one crits

Conté drawing on coloured or ground paper/ short poses focused on hands and feet

HOMEWORK: Draw crowds/groups in public spaces (Charcoal, Conté, Graphite)

ASSIGNED READING/VIEWING

week 06

LECTURE: The Figure in Motion

STUDIO TIME: GROUP CRIT

Charcoal and Conté drawing / two moving models — continual posing

HOMEWORK: Draw crowds/groups in public spaces (Charcoal, Conté, Graphite)

ASSIGNED READING/VIEWING

week 07

LECTURE: SPACE

STUDIO TIME: HANG ALL HOMEWORK TO DATE — one-on-one discussions

Charcoal, Conté, Graphite / Spatial drawings — figure in space; long pose

HOMEWORK: Drawing space — interiors & exteriors; private & public spaces (medium of choice)

ASSIGNED READING/VIEWING

week 08

LECTURE: Repetition — Performance and Figure

STUDIO TIME: GROUP CRIT

Medium of choice / Long pose

HOMEWORK: Performance Drawing — Artist as Figure

ASSIGNED READING/VIEWING

week 09

LECTURE: Figurative Emotion

STUDIO TIME: Medium of choice / Long pose

HOMEWORK: Photo as source (medium of choice)

ASSIGNED READING/VIEWING

week 10

STUDIO TIME: Medium of choice / Long pose (continued)

FINAL GROUP CRIT

REQUIRED READING / VIEWING

You will not be required to purchase texts. Reading sections and viewing sources will be provided as assignments are given. Contemplate all in your notebook/sketchbook and be prepared to discuss in the following class.

Acconci, Vito. Public Space in a Private Time. *Critical Inquiry*, Vol. 16, No. 4 (Summer, 1990), pp. 900-918. The University of Chicago Press

Andersson, Andrea. *Postscript: Writing After Conceptual Art*. University of Toronto Press, Toronto 2018

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

Barad, Karen. *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter*. *Signs*, Spring 2003

Denes, Agnes. *Manifesto, Mathematics in My Work & Other Essays*. Hyperion, Volume II, issue 1, February 2007

Hooks, Bell. *Art on My Mind: Visual Politics*. New Press, 1998.

Hooks, Bell. *Where We Stand: Class Matters*. Routledge, 2000.

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

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.

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

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.

Piper, Adrian: *Reflections 1967-1987*. *Alternative Museum 1987*. Curator, Jane Farver.

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

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

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.

Young, Liam. *Machine Landscapes: Architectures of the Post-Anthropocene*. *Architectural Design: JAN-FEB 2019*. No. 257.

EMAIL LIST:

I would like to create an email list so I can send digital documents and/or pertinent information for the course out to the group. This list will be connected to my email address: john.ros@citylit.ac.uk and will only be used for purposed of this course.

NAME

EMAIL
