

Goals and Objectives: Issues and problems will be presented in class in such a way as to build your technical and visual and critical vocabulary. Lectures and slide presentations will play a valuable role in the presentation of new material making familiar historical and contemporary issues in drawing. In the atmosphere of the studio students will examine their relationship to formal, aesthetic and philosophical issues of image making. Our goal is to shift the emphasis from being recipients of images to being cognoscente about the making of images.....to make practical your knowledge and familiarity with the history of art and to make concrete what may be a primarily distant and theoretical involvement with the ideas surrounding works of art.....to introduce students to the autonomous and self contained sensual aspects of the work of art.....and to circumvent the issue of talent and experience and allow all students to produce a work of art that will engender pride.

Requirements: You will be expected to come to class with the necessary materials to participate. Punctual attendance is a necessity in any studio course. Excessive unexcused absences and late arrivals will affect your grade. You are required to turn in all assignments on time and to keep a personal journal for sketches and lecture notes. You will also be required to build an image bank. A portfolio of all projects completed during the course is required at the end of the term. Group critiques will follow all projects. Participation in critiques will be encouraged and expected.

Syllabus:

1. Slides: Survey of drawing, from the prehistoric to present. Introduction to the idea of an image-bank and examples of what kinds of materials might find their way into them.
2. Lecture on use of line in drawing. Contour, blind contour and double blind contour. Cross contour and the illusion of mass and volume. The interlock of positive and negative space introduced. Slides: Matisse, Lachaise, Durer, Kokoschka, Cano, Tovish, Polke, Guston, comic books.
3. Lecture Gesture drawing and Organizational line drawing. Working from still life: Linear gesture, scribble gesture and sustained gesture. Organizational line drawing. Introduction of core forms, composition and scale. Reductive drawing. Slides: Giacometti, Degas, Chia, Daumier, Matisse, Lachaise.

4. Lecture Value. Value scales. Working from still life: two, three, and five value systems. Initial exploration in vine charcoal of white still life objects, followed by hatching, graphite and wash. How value describes structure, weight, light and space. Chiaroscuro. The subjective use of value. The mechanics of observing value...squinting. The interlock of value, tonal shapes, distinct and blended. Slides: Goya, Thiebaud, Morandi, Cuevas, Leslie, Courbet, Seurat, Chagoya, Millet, Celmins.
5. Lecture perspectival systems. Spatial illusion. Linear perspective: one, two and three point perspective. Aerial or atmospheric perspective. Other cultures systems for creating spatial illusions. Modernist space. Cubism. Multiple perspectives. Foreshortening. Elliptical perspective. Slides: Bernini, daVinci, Rubens, Cambiaso, Piranesi, Mazur, Hopper, Sheeler, Picasso, Braque, Thiebaud, Brown, de Chirico.
6. Lecture Self Portraits...Head: Structure, proportion of the face, frontal and side. Tipped self-portrait as a psychological/autobiographical device. Slides: Kollwitz, Beckman, Dix, Freud, Schiele, Clemente, Close, Luna, Chagoya, Basquiat, Redon, Sherman.
7. Lecture Figure. Historical and contemporary issues of the figure. Gesture, mass gesture and structural gesture emphasized. Sustained studies. Slides: Holbein, Lachaise, Pontorno, Michaelangelo, Dubuffet, Diebenkorn, Bischoff, Matisse, Freud, Rodin.
8. Lecture Schematic drawing and architectural space. Aspects of perspective, foreshortening, scale contrast. Utilizing these systems to produce a drawing that is based on information in the context of a proposal for a sight specific work. Slides: Christo, Baldessari, Johanson, Steinberg, Duchamp, Lewitt, Oldenburg, Kiefer.
9. Lecture Texture and Mixed Media. Actual and simulated texture. Invented, conventional and symbolic texture. Transferred and found texture. Spatial characteristics of texture. Utilize in an autobiographical drawing. Slides: Kiefer, Close, Braque, Schwitters, Kabakov, Mesa-Baines, Indiana, Rauschenberg.
10. Final project. Choice of four projects. 9 to 12 hours of work required. Your options will be discussed in class. Also due: Portfolio's and sketchbook.

Recommended text: Drawing, A Contemporary Approach, by Betti and Sale.

Materials List

Lenz has put together a kit, heavily discounted for the class. Just go in and ask for it by: UCSC Art 20, Intro to Drawing Tim Craighead instructor. You can also buy these materials individually at any art store. The option is yours.

Drawing Supplies

Draughting pencil #314

Drawing pencils, one H or one HB

Woodless Pencils, one 2B, one 6B

Vine Charcoal, soft.... a minimum of 3 pkts. (three sticks per pkt. and don't buy the thin sticks, buy medium as they are easier to hold on to!)

Alphacolor Char-kole square sticks, a couple of single sticks

Conte Sketch pack (4 assorted)

Grumbacher Chamois

1 Design Kneaded Eraser XL

1 Staedtler Mars Plastic Eraser

Krylon Workable Fixatif #1306 or #1303, one spray can or Aquanet Hair Spray

1 good round point brush, imitation sable is good enough or a Japanese Sumi brush

1 bottle of black, sepia or sumi ink

Japanese bamboo pen

Scissors (**optional**)

Apron (**optional**)

Cans or cups for wet media (will need on the fourth or fifth week)

Tote board 23 x 26

Paper

18"x24" Newsprint Pad, rough

18"x24" Drawing Pad, such as

Strathmore Premium Recycled or Drawing Pad... or

Cason Universal 80lb Heavyweight Sketch

Ingres Paper 1 sheet warm grey, 2 sheets of black

Art Stores

Lenz Arts 142 River Santa Cruz 423-1935

Palace Art and Office Supply 1407 Pacific Ave. Santa Cruz 427-1550

Wild Rose Artist's Supplies 1929 Main Watsonville 7224282

University Arts 456 Meridian Ave. San Jose 408-2974707