ARTS 1316-83010  Advanced Drawing
Professor: Jeremy Catenacci
Tuesday &Thursday. 2:00pm - 4:50 pm
Tuesday January 22nd, 2019 – Thursday May 9th, 2019
Room F177
Email: jcatenacci@dccc.edu
Office Hours: F-177 / A-110 By Appointment, before or after class.

Course Description:
This course is an intermediate level course in Drawing, with a focus on acquiring the skills and approaches needed to execute large-scale colour drawings. It introduces the student to the physical skills, systems of organization, materials and conceptualizing necessary to produce these drawings. Very specific focus will be on the use of colour drawing as an integral part of each student’s current direction, regardless of their major or imagery.

Detailed Description
The system used is the traditional one of in-studio demonstration, shared working sessions, and lectures augmented by assignments and out-of-class work assignments.

Because of the scale of assignments in this class, you should be prepared to devote whatever time necessary out of class time to complete the assignments. Careful use of class time will help limit this outside time, but be prepared to work in a high-energy class environment. Note: these drawings will be highly worked, finished products that will take considerable time and require extended periods of concentrated effort.

Understand that this is an intensive studio experience, containing a great deal of information in both practice and lecture form. You are responsible for all information presented. Remember that much happens in class as problems arise and are solved. Because of this and my extensive use of handouts, you are responsible for asking for handouts or notes from missed classes.

Each of the assignments will be the focus of long-term development. Aside from the acquisition of drawing skills using a variety of colour materials, we will focus on the methods of approach when making finished, large-scale, powerful work. Many students have little experience in making drawings that require weeks, rather than days, to finish. There are established methods of working up rough ideas, studies and compositional investigations that make the “making” simpler and more efficient. The sequence of development from initial rough ideas through the process leading to considered completion is to be well-documented and taken through a rational decision making process.

Your drawings should reflect the conceptual interests in your other work. This linkage goes beyond majors or disciplines and should be central to the thought processes you engage in when doing this work. You will need to present your work in finished form and use studies and references to this work to develop your drawings. These studies and research product will form the basis of conversation as you work up your final design.
There will be many opportunities for you to explore the processes demonstrated and discussed. In all cases I will provide you with written parameters for these assignments. If you don’t understand, it’s your responsibility to speak up.

In the case of obvious problems or weaknesses, I reserve the right to assign you additional work to correct them.

In all of art-making you are be aware that you get better at any medium by making work, lots of work in that medium. The role of studies and other investigative work in drawing cannot be understated. The more drawings you produce, the more predictable and successful this class will be for you.

Learning Outcomes

- Demonstrate an understanding of the selection, application and appropriateness of the physical differences in various drawing media
- Show an ability to troubleshoot and solve simple problems arising in the course of producing the required work for the class
- Deal with issues of image preparation and transfer, to a properly considered surface, as well as the design decisions of scale and image editing
- Show an awareness of various surfaces, papers, panels, supports and their preparation for your images
- Demonstrate an appropriate level of expertise with traditional imaging materials, as well as open to the introduction of alternative methods
- Present basic studio set-up and material organization for efficient and productive creation of finished, well-resolved drawings
- Demonstrate an awareness of efficient staging of the decision making process in developing a large-scale drawing from conception to resolution
- Become familiar with the importance of studies and preliminary imaging in the development of your drawings
- Present finished work in a proper, professional manner, becoming familiar with various presentation options when dealing with large-scale work on paper.
- Properly integrate colour drawing into the established direction of your work, in 2/D or 3/D
- On a level appropriate to your development and experience, learn to verbalize and build a vocabulary sufficient to discuss and defend your work, and the work of your colleagues, beyond simple technical concerns.

Required Textbooks and Websites

There is no required text, but you will be furnished with many handouts, selected readings from a variety of sources and E-books on Blackboard.

GRADES: Grading is based upon these components:

Adherence: Your comprehension of the assignment concepts and fulfillment of criteria as evidenced in thoughtfully completed work and meeting deadlines.
Creativity: Your ability to develop new and original ideas and create successful solutions to criteria and questions discussed in class. Being open to constructive advice and criticism as you work.

Preparation: Your work process is evidenced in your sketchbook drawings, documented research, and experimentation methods.

Craftsmanship: Thoughtful care with your assignments with attention given to materials used, paper surface, composition, and format to create a professional presentation. All work must be labeled with your name and submitted date.

A (4.0) 94  Outstanding/Exceptional. Excellence in grasping drawing skills and concepts. Craftsmanship and work display creativity & sophistication in the fulfillment of stated criteria. Work submitted is of the highest quality.

A- (3.7) 90.0  Excellence in drawing skills, performance, attitude, attendance.

B+ (3.3) 87  Very Good, very significant development in drawing skill ability

B (3.0) 84  Good-Above Average work exceeds basic criteria either creatively, visually or technically. Work steadily improving & submitted in timely manner.

B- (2.7) 80.0  Good work.

C+ (2.3) 77  Slightly above Satisfactory, skills improving.

C (2.0) 74  Satisfactory work that fulfills basic criteria. Average.

C- (1.7) 70.0  Slightly below Average work that could be stronger, ordinary improvement. Work not submitted in a timely manner.

D+ (1.3) 66.6  Passing.

D (1.0) 60.0  Below Average work that fails to meet stated criteria, lacking initiative, indifferent attitude, poor work habits.

F (0.0) 50.0  Failure. Student fails to complete assignments, poor attitude, excessive absences, work falls way below acceptable standards

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<thead>
<tr>
<th>Evaluation Procedure</th>
<th>Percent Value to Student Grade</th>
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<tbody>
<tr>
<td>Portfolio Sketchbook and Homework</td>
<td>50% - 250 Points</td>
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<tr>
<td></td>
<td>40% - 200 Points</td>
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<tr>
<td>Critiques and Class Participation</td>
<td>10% - 50 Points</td>
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<tr>
<td><strong>TOTAL:</strong></td>
<td>100 % - 500 Points</td>
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**Visiting Artists Presentations/ Lectures/ Field Trips**
The College provides students with a variety of professionally relevant and very meaningful educational experiences. Attend many. You are required to attend at least one visiting artist lecture at the Brazos gallery this semester. Bring your sketchbook and take notes (you can show me and get credit for attendance to these events.) Take advantage of our field trips when the occasion arises.

**Academic Honesty/Plagiarism**
Academic honesty and integrity is an essential element in any college. It is assumed that Institute students will only present work in class or in exhibitions that is of their own creation, either in fine arts or
written forms. Works that have been inspired/appropriated from other works of art must be labeled to that effect. Research sources must be clearly cited in all course papers as well as in both formal or informal written analysis. Engaging or participating in cheating, plagiarism or other forms of academic dishonesty will not be tolerated. Please refer to Student Handbook for official definition of plagiarism and the associated consequences.

In this course, it is likely that you will find resources on the web. At all times, you are required to keep written down the correct and complete MLA citation information for all images you have used. Faculty will ask to see the citations at many points throughout the semester, if a student fails to produce that information they will be subject to disciplinary action which could include losing points, failing the project and/or failing the course.

Deletion/Destruction of Student Work
The deletion or destruction of digital files, another student’s artwork or college property is considered a serious offense. All students must refrain from altering work that does not belong to them, regardless of the date the piece was created or location. Students who violate this policy face serious disciplinary consequences.

HARASSMENT, DISCRIMINATION AND SEXUAL MISCONDUCT: We are committed to assure all community members learn and work in a welcoming and inclusive environment. Title VII, Title IX and DCCCD policy prohibit harassment, discrimination and sexual misconduct. If you encounter harassment, sexual misconduct (sexual harassment, sexual assault, stalking, relationship violence) or retaliation or discrimination based on race, color, religion, age, national origin, disability, sex, sexual orientation, pregnancy, parenting, gender identity and/or gender expression, please contact your college Title IX coordinator or the Office of Institutional Equity. We treat this information with the greatest degree of confidentiality possible while also ensuring student welfare and college safety.

We are concerned about the well-being and development of our students and are available to discuss any concerns. There are both confidential and non-confidential resources and reporting options available to you. If you wish to keep the information confidential, please contact college Counseling or Student Health Services. As required by DCCCD policy, incidents of discrimination and/or sexual misconduct shared with faculty will be reported to the college Title IX coordinator or district Title IX coordinator. The Title IX coordinator will contact you and determine if further investigation is needed. For more information about policies, resources or reporting options, please contact your college Title IX coordinator or visit dcccd.edu/TitleIX.

Participation
Participation is essential in this class; developing good communication skills is an asset in the professional art world. In a studio class, it is very important that students share their work with their peers, informally and during critiques. Have an enthusiastic attitude-your presence counts. This includes listening to all instructions, asking questions in order to fully comprehend assignment criteria, engaging in group critiques and discussions with faculty and peers. You are expected to participate in all critiques, even when your work is not completed. Be polite, quiet and attentive when the instructor or another student is talking (whether during a critique, communicating concepts about a project or posing questions in the classroom setting.) It is expected that you take notes on comments about your work and dialogue of interest during critiques, as well as record information from lectures and demos when applicable.

No cell phone, computer use or texting is allowed during class (Please save texting for our breaks)
Headsets cannot be used in this class.
CLASS ETIQUETTE: Respect fellow students & their work.
We share this room with other classes and need to be considerate. Please arrive to each class on time and with all necessary materials, ready to work. Make good use of the full class period to work, draw, plan, and go further rather than merely satisfying requirements.

CLEAN UP after yourself. Throw away (empty first) beverages in the trash can. Wipe off easel, sink or the floor if you make a mess.

Never use masking tape or markers on the floors.

Sharpen graphite and charcoal pencils over a trash can or paper towel to catch filings.

Never use mat cutters or exacto knives on tables without first protecting surface with a heavy cardboard backing or similar surface.

Respect still life set-ups. Do not place drawing materials, drinks or personal items upon these tables.

If you work outside of class, be sure to turn off still life lamp when you leave.

Be sure to return class mirrors to class shelf when class session is over. Mirrors must remain in the studio classroom at all times and cannot be taken home.

During critiques, always hang your work neatly on assigned wall, appropriately labeled. Each day remember to briefly check that studio easels are tightened - supporting bolts can sometimes work loose after much movement.

Keep excessive noise and talking to a minimum.

Drawing: Health and Safety Statement

The use of artist materials is potentially hazardous. Pastels contain, mercury, chromium and other harmful chemicals. The dust of pastels is especially dangerous, and care should be used to avoid breathing the dust. Keep windows and doors open whenever possible in the studio.

The dispersion of drawing powders such as charcoal or graphite powder into the classroom environment (blowing, spilling onto floor) can be controlled by folding strips (approx. 6" wide) of brown kraft paper, or a sturdy sheet of another paper, along the bottom edge of the vertical drawing board, which should catch powders that drift downward from drawing surface and otherwise end up on the floor. The same can be done for use of India inks to keep drips off the floor. You can also place paper along the base of your easel to protect the floor.

Drawings can be fixed in the fan vented booths provided for that purpose in Amherst building rooms 201 (and 301). Instructions are available in booths and are to be adhered to strictly. Please follow directions given at the beginning of the class on the proper use of these facilities. All work must be free of all odor before returning to the classroom. It is the responsibility of the students and faculty to ensure that this standard is met for the health and safety of all.

You may not use any unauthorized materials in studios, unless you have prior approval from your instructor.

Wash your hands after using all drawing materials to avoid ingestion or contact with skin, mouth and eyes. Often artists wear disposable gloves when working with art materials. For this reason, all food is banned in the classroom. All drinks must be in a closed container.

Rags, cups, spent paint tubes, and disposable palettes with paint, must be disposed of in the red metal cans in the studio, NOT the trash can. This prevents fume build-up and fires. NEVER pour oil, paint, or concentrations of anything toxic or undissolved, down the drain of the sink.

Never smoke, or light a match or a lighter in the studio or near an oil or solvent container, it is a fire hazard.

Shoes are mandatory.
COURSE SCHEDULE OF WEEKLY ASSIGNMENTS, PROJECTS, AND DUE DATES

The following is a list of the expected work to be completed this term. As we move into a more image related time, I will continue to introduce some more technical issues, but our focus will switch over to more work sessions and emphasize image rather than pure technique.

#1. The “You’ve Got to Be Kidding-How Big Is It? Drawing, Colour Pencil on paper/board. An image developed from a complex still life with a variety of colours and textures. You are to select out a segment of the arrangement to deal with. This is to be less than half of the total structure. You may remove or manipulate elements that intrude on your composition, but it should remain faithful to the original in its core. The emphasis should be on colour and texture, secondarily, light. Of all of your assignments, this one is to most replicate what you see. Realistic Drawing is to be emphasized.

All kinds of pencils, colour sticks and their liquid washes are acceptable. Minimum size is 864 sq. in. all papers and board are available. Along with the final drawing, you must submit several simple composition studies and at least 3 colour studies. Size on all of these is open, but the two groups of studies should be consistent.

#2. The “Put Some Stuff on Top of the Stuff Below and Make the Light Magic” Drawing, This drawing is focused on the use of layering various materials in the development of a finished piece. Pastels are the surface material, and any combination of wet or dry pastels are possible. But this drawing must be layered over another material(s). Available are watercolour, acrylic or oil washes, solvent transfers, any color pencil usage or monotype. But note that the primary material must be pastels.

The point of departure is another shared set-up with its focus being light sources, both internal and external. You approach is open, ranging from photographic rendering to abstracted simplicity; but realize, light and the effect of colour in light is to be emphasized. This is about how you as the translator of information go from a given reality to a studied interpretation.

Minimum size, with margins, is 30” x 30”, select from square or tondo format, or an extreme of height to width, but the 900 total square inches is required. Surfaces are open. Along with the final drawing, you must submit several simple composition studies and at least 3 colour studies. Size on all of these is open, but the two groups of studies should be consistent.

#3. The Usta’ Be Real & Went Somewhere but Kinda’ Still Is What It Isn’t Assignment. The common tradition of drawing as well as the most often defined nature of drawing is as narrative, as realistic and descriptive. This is not at all true with wonderful non-representative examples seen for over a hundred years. This assignment considers traditional abstraction as derived from source material, yet arriving at a distance from its source.

You will have another shared point of departure. It has deliberately odd juxtapositions of colour, texture and finish. You are to select no more than a 2 x 3in area to base your abstract drawing on. You may stretch as far as your imagination takes you, or as far you can manipulate but there must be an understanding of source when you present the final drawing.
Materials are all forms of pastel or any colour *sticks*; these include both oil and dry pastels, Cray Pas, cattle markers, crayons, oil sticks of all sizes, etc. No liquids are allowed, but you may manipulate the surface by texturing it. Collage is available, but it must be the surface colour or drawn on. The surface must be grey or black, either natural or made that way. The transformation of surface is open, but must be a single colour.

There must be a measurement of 36 inches. Surfaces are open. Along with the final drawing, you must submit several simple composition studies and at least 3 colour studies. Size on all of these is open, but the two groups of studies should be consistent.

#4. The “Diptych, Triptych, Othertych or Use the Spacetych” Assignment. This assignment’s imagery is open and personal. It must be developed from work done in your primary area of practice. It may come from the reconsideration of a single piece or a current creative direction, but this source must be available to us at critique, and you should be ready to discuss the linkage. This may be documentary form, but we need a link to your primary currents.

Drawings as multipaneled objects have existed for centuries; but we also have the concept of the drawing as a space defining object. You are to create a drawing that has at least two or more panels, or a group of fragments/units/parcels/bits/etc. that occupies space. It may exist on the wall or off of it; it may make the space, define a space or hide the space. Any materials are available, but the palette should be limited in colour, more than one, but limited. Materials are open to any or all of those contacted during this term’s work. Remember, it is to be a drawing. Think of the concept of monumental.

How do we consider drawing as Narrative? As Rhythmic Elements? As Spatial Construct? Consider the relative sizes, mix of surfaces, front and back (if there is one) and any other issues you can define in seeing the drawing as environmental. It can go on a wall, but what does it do when it’s there?

*A wise man makes a model.*

Size is open, but surfaces are open. Along with the final drawing, you must submit several simple composition studies and at least 3 colour studies. Size on all of these is open, but the two groups of studies should be consistent.
Week 3: February 5 Solvents & Color Pencil, review progress  
          February 7 Work session
Week 4: February 12 Almost done Review, Work Session  
          February 14 Work & final critique, #2 set-up
Week 5: February 19 Solvent & water washes, monotype base  
          February 21 Composition studies review,
Week 6: February 26 Collage and adhesives  
          February 28 In progress chat and work
Week 7: March 5 Work session  
          March 7 Final in-progress
SPRING BREAK
Week 8: March 19 Crit 2nd assignment  
          March 21 Abstraction introduction & alternative surfaces
Week 9: March 26 Present “what I did on my break”  
          March 28 Work session, 1st conversation on final
Week 10: April 02 In progress & work  
          April 04 Framing and presentation concepts
Week 11: April 9 Work session, fixatives  
          April 11 Critique on abstractions and chat on Final
Week 12: April 16 Present roughs for final, construction concerns  
          April 18 Second presentations and final comments
Week 13: April 23 Work session  
          April 25 Work session and concerns/problems
Week 14: April 30 Work session  
          May 02 In Progress & comparisons
Week 15: May 07 Work Session & installation concerns  
          May 09 Final Crit and PotLuck
Materials and Supplies

Sketchbook.

Quality paper, Arches Cover & 88, Rives BFK & Heavyweight, Stonehenge, Basingwerk, Bristol Board, Murillo, Various Watercolour papers from 120 lb. to 500 lb., boards, various surfaces, etc. of sufficient quantity and size to fulfill the course requirements.

24X36 Rough Newsprint Pad (s)

Portfolio-like container

Vine Charcoal – Soft.

Compressed Charcoal, stick and pencil forms

Conte crayons (optional pencils) various colours

Pastels, chalk and oil

Colour pencils, wax based, water soluble, various kinds

Watercolour set, reasonable quality, tube as well as cake

Coloured inks

Kneaded Eraser and Pink Pearl Eraser.

Spray fix, Aquanet, or the equivalent.

Some black watercolour or India ink.

Asian or other soft brushes for washes.

Compass, or divider, at least a kid’s compass

Chamois.

Graphite Pencils – various grades and forms

A selection of “normal” studio supplies, including, masking tape, utility knives, etc.

Note-taking materials are to be brought to each class, and you should secure a Container for handouts and finished work.