

Chawky Frenn / Spring 2017  
Drawing II / AVT 323-002 / CRN 11088  
T R 4:30 – 7:10 / School of Art 2047

Office Hours: T R 9:00-10:30  
School of Art Building 2031  
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### **Course Description:**

A continuation of Drawing I, this course investigates a variety of approaches to drawing from observation using a variety of media, techniques, and concepts. Studio activities, home projects, lectures, demonstrations, and critiques are designed to help students expand their visual understanding and to develop the skills and knowledge necessary for the creative process.

### **Course Objectives:**

- To develop an investigative approach to the formal and expressive issues in drawing,
- To understand the relationship between working from observation and the process of abstraction and selection,
- To explore visual means of both traditional and contemporary approaches in drawing,
- To increase communication skills, both visual and verbal, and achieve more confidence and mastery in experimenting with various concepts and materials.

### **Course Content:**

The course consists of studio assignments, demonstrations, and critiques followed by weekly homework. Participation in class discussion and crits is crucial for improving critical and verbal skills in evaluating one's work and others'. Lectures and slides presentations will familiarize the students with traditional and contemporary issues in drawing. Emphasis will be on "seeing," drawing analytically, process, experimentation, and intent. Working in series, finding various solutions to the same problem will explore a variety of solutions to formal structures and expressive imperative.

### **Students' Responsibilities:**

- Each student is expected to keep a sketchbook journal of his/her ideas, notes, and studies.
- Regular attendance and participation in class critiques.
- Comprehension of theoretical concepts as evidenced by portfolio and record of critical participation.
- On time successful completion of class work and weekly homework assignments.
- Late for class is a big problem: issues, concepts, and critiques of assignments are usually our starting point. Be on time.
- Home assignments completed on time and showing evidence of at least 4 to 6 hours of work per week. (This time includes sketches, studies, and failed attempts until you are ready to give your final drawing your best shot.)
- Clean up work area: table, floor, sink...

### **Evaluation and Grading:**

- Attendance: on time, with needed materials, with assigned work completed. Legitimate absences discussed in advance, or medical problems are the only excused absences. More than three unexcused absences will lower the grade.
- *Attitude: Failure is NOT trying.* An inquiring, experimental attitude wins you a better grade.
- Quality of participation in class discussions and critiques.
- All homework completed on time showing evidence of at least 4-6 hours of work.
- Final portfolio consists of all assigned work kept in excellent condition for final reviews. The evaluation will assess the personal growth and development through the semester. *You are responsible to have ALL weekly assignments for final review.*
- All AVT students are required to participate in one New York Artsbus trip per semester to graduate. For more information visit: [www.artsbus.gmu.edu](http://www.artsbus.gmu.edu)

### **University and School of Art Policies**

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

### **Commitment to Diversity**

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

### **Statement on Ethics in Teaching and Practicing Art and Design**

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

### **Open Studio Hours**

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

### **ArtsBus**

Dates for Spring 2017:

February 18

March 25

April 15

#### **ArtsBus Credit:**

\* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

\* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

\* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

### **Visual Voices Lecture Series**

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>

**Important Deadlines**

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
<b>First day of classes</b> ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
<b>Last day to add classes</b> —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
<b>Last day to drop with a 33% tuition penalty</b>	Mon Feb 13
<b>Final Drop Deadline (67% tuition penalty)</b>	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via <a href="#">Patriot Web</a>	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
<b>Incomplete work from Fall 2016 due to Instructor</b>	<b>Fri March 31</b>
<b>Incomplete grade changes from Fall 2016 due to Registrar</b>	<b>Fri April 7</b>
Dissertation/Thesis Deadline	Fri May 5
<b>Last day of classes</b>	Sat May 6
<b>Reading Days</b> Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	Mon May 8 – Tue May 9
<b>Exam Period</b> (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
<b>Commencement and Degree Conferral Date</b>	May 20

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed) , LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

**Students with Disabilities and Learning Differences**

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

**Official Communications via GMU E-Mail**

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

**Attendance Policies**

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de

facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

### **Honor Code**

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

### **Writing Center**

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit [ittraining.gmu.edu](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up.

## Chawky Frenn / Drawing II / Materials List

- ⇒ Portfolio large enough to carry 18" x 24" art projects
- ⇒ Sketch Clip Board (22.5" x 25")
- ⇒ 18" x 24" White Bond Drawing Pad 70 lbs
- ⇒ 9" x 12" Sketchbook (for all studies, notes, thumbnail sketches)
- ⇒ Graphite Drawing Pencils - 2H, HB, 4B, 6B
- ⇒ Box of Charcoal (soft, thick sticks)
- ⇒ Compressed Charcoal (soft)
- ⇒ Conte Crayon (Sanguine, Black, and White)
- ⇒ Kneaded Eraser
- ⇒ Pink Carnation Eraser
- ⇒ Blending Stump
- ⇒ Higgins India Ink (Black)
- ⇒ Watercolor Palette
- ⇒ Penholder and Set of Pen Tips (Speedball *Calligraphy* or #5 *Artists*, NOT *Sketching*)
- ⇒ Watercolor Sablette Brushes: Round # 10- Flat ¾".
- ⇒ Drafting Tape (Does not rip the paper like Masking Tape)
- ⇒ Fixative
- ⇒ Black Prisma Markers (Fine and Medium)
- ⇒ Sharpener
- ⇒ Eight sheets Strathmore 100gr. (4 Oyster, 2 Pearl, 2 Steel Grey)
- ⇒ American Print Masters, Stonehenge, 50"x10 yards (\$57.99) OR Watercolor Strathmore 42" x 10 yards, Series 400, H2O Paper Roll, 140 pound weight (\$39.99) (Plaza \$56.00 / 30% discount \$49.43)
- ⇒ Box of push pins
- ⇒ Roll of string
- ⇒ Measuring tape

### LOCAL SOURCES FOR MATERIALS

**Utrecht & Blick Art Supplies:** 1250 I Street, NW, (I & 13 St) Washington, DC (202) 898-0555

**Plaza Artist Materials:** 3045 Nutley Street, Fairfax, VA (703) 280-4500

**Plaza Artist Materials:** 1990 K Street, NW, Washington, DC (202) 331-7090

**Pearl Discount Center:** 5695 Telegraph Road, Alexandria, VA (703) 960-3900

**Michaels:** 7690A Richmond Hwy, Alexandria, VA (703) 721-9890

**Michaels:** 13061 Fair Lakes Shopping Center #100, Fairfax, VA (703) 449-1846

**Michaels:** 3089A Nutley St, Fairfax, VA (703) 698-9810

## D r a w i n g   f r o m   P e r c e p t i o n

Drawing from perception is a direct way to describe your experience, an experience where there is concentration and intense searching and no artificial division between realism and abstraction. How one translates the experience into a visual expression? Authentic marks for authentic experience.

The relationship between the narrative subject and the pictorial subject is explored through intense practice and insightful analysis. Using common objects, we explore how working from observation is not copying and limiting activity but rather a vehicle for visual, abstract, perceptual and conceptual inquiries. An object is not just an object. The way the object is dealt with visually- the way we look and what we are looking for- dictates various readings and interpretations. "How" and "why" are crucial to "what" is being presented.

Drawing is the expression of the experience one has with space and form, whether one is dealing with deep, compressed or flat space. One's experience, knowledge, and feelings color one's reaction when searching for form and space authentically. The use of one medium over another added to one's distinctive handwriting intensifies a specific attitude towards the subject. Students will learn to be aware of the relation of parts to whole, explore visual structure between scattered parts and the space that holds them together, review issues such as linear and tonal, figure/ground relationship, scale and proportion, analytic and gesture approaches, quick sketches and extended studies, etc. Each project proposes a series of solutions, a variety of ways of leading the eye into the pictorial space.

The visual vocabulary and understanding of the student will grow, develop and change according to the expressive intentions and needs of each individual. Your growth is particular to you as you concentrate on your work. Your development is the process of how you explore knowledge and the progress of your learning experience.

- You develop your skills by looking, by authentically searching for truth.
- Concentrate. Take risks, you don't grow by dwelling on the safety of what you know.
- The way you look dictates your probing marks. Keep your drawing full of integrity, searching.
- Start by considering the picture frame; pay attention to the center and to the corners.
- Do not let your energy dissipate as you get close to the picture frame.
- Work on the entire surface simultaneously. Think of every part in relationship to the entire space.
- Do not become too self-conscious of your marks; let your eyes lead your hand.
- Construct the space; do not render it. Don't illustrate the form, feel it.
- Embellishing is not part of the experience, put what is necessary and authentic.
- Do not label objects; don't assume that you know what you're looking at.
- Think across the plane building relation between parts and whole.
- Draw the space around the object instead of the object. Space is equally important to the figure.
- Marks functioning at 3 levels: metaphors for form, space and the surface.
- Don't consider erasing as correcting marks but as marks that contribute to form and space.
- Changes keep the drawing open; *pentimenti* are part of the history of a drawing.
- Your drawing captures your thrill and excitement, or the lack of them; it cannot lie.
- Think about the interior of forms as well as their exterior; travel from the inside of a shape, positive or negative, towards the edges.
- Think, check, correct, don't believe that anything is right.

*A critique is not being criticized. A critique is learning to read what the drawing is saying and discovering its visual language. Why does a drawing interest you? Raise good questions that help us understand how the information in the drawing read. A good drawing is an interesting dialogue between figuration and abstraction, between flat organization and spatial relations.*

## Chawky Frenn / Drawing II

*If you want to build a ship, don't drum up people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea. Antoine de Saint-Exupery*

### Syllabus

	<u>T</u>	<u>H</u>
<u>JAN</u>	24	26

Introduction to course format, materials, grading policy.

**Homework #1:** Create a drawing using a subject, medium, and size of your choice. Give it your best shot to show where you stand at the beginning of the semester with the knowledge from Drawing One. Be prepared to present and discuss your visual choices.

<u>FEB</u>	31	2
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First critique and group discussion. First review will assess where we are. In depth analysis of issues presented. Lecture on working in series exploring a variety of visual, technical, and conceptual interpretations of one subject.

#### **FIRST SERIES: The Hand.**

In this series we use the hand to explore the visual elements of line and shape and to transform the hand in an imaginative setting. The goal is to develop our visual vocabulary to give our drawings a more meaningful abstract organization, an expressive character, and an aesthetic order. Studies of hands are designed to stress both observational and conceptual skills.

**Line:** *Types of line: Diagrammatic, Structural, Calligraphic, Expressive.*  
*Lecture on line.*

**Homework #2:** This exercise consists of four drawings of 8" x 10" each. The model is your hand holding a visually interesting object, not much larger than the hand. Each drawing must emphasize a specific type of line: the first is diagrammatic, the second is structural, the third is calligraphic, and the fourth is expressive. Start with some preliminary pencil drawings to become familiar with the line's essential action and character.  
Medium: Markers or Pen and Ink.

#### Drawing 1: Diagrammatic

Your goal in this drawing is to explore and establish the subject's measurable shape, scale, dimension, and direction. Remember that a diagrammatic line is not a contour line. It has more to do with the searching and exploring qualities of gesture line. It is a sketch that investigates organization and relation between masses of positive and negative shapes, in other words, of forms and space. Can you look at this drawing and be informed about the dynamics of the composition?

#### Drawing 2: Structural

Now your goal is to convey the structural planes of the volumes, the sense of weight. Use hatching and cross-hatching to produce optical tones that clarify planar modeling and indicate light and shadow. Work with the proximity of the lines, the pressure of the hand and the width of the line to manipulate the value range of your planes. Do you look at your drawing and see the light source, the weight of volumes and the space that contain them?

Drawing 3: Calligraphic

The goal of this drawing is to interpret the subject as a system of lines that flow gracefully and freely on the page, capturing the rhythmic elegance of their motion. Make the transition from bold to thin gradual and graceful. Experiment with the way you hold the marker or the brush. The lines should show not only your understanding of the subject's actualities, but line interactions, affinities, and contrasts that exist as visual activities in their own right.

Drawing 4: Expressive

In this drawing, try to draw the feeling you want your viewer to live by encountering your work. If you want your audience to grasp that emotion, you must fully express it by the visual choices you are making. What response do you extract from or you inject into the subject? Tension, anger, love, joy, antipathy, sympathy are emotions that can be expressed through the use of the line itself and not through the subject. The light situation influences our feelings and moods about the subject. Let the line be imbued with your feeling so that it will summon a meaning not otherwise possible. What adjective you would use to describe your line? Make the line become distorted, angular, aggressive, assertive, scratchy, soft, tender... What feelings and expressions are intrinsic to your lines?

07 09 ***Shape and Composition***, scale, direction, positive/negative, placement, cropping, interaction with picture frame.

***Homework #3:*** On an 18"x24" sheet of bond drawing paper, make a good design using nine rectangles that vary in their proportions and size. Create nine different solutions using the hand to explore figure/ground relation, cropping, scale, placement, direction and interaction with picture frame. Free use of tone, line and mark making. Medium: Markers or Pen and Ink.

14 16 ***Imagination and Expression***. Transforming the visual elements into expressive means. Combine working from observation with a surreal, symbolic or fantastic setting. Create a narrative. Explore scale contrast, distortion, unusual juxtaposition, repetition, expressive lighting, etc.

***Homework #4:*** 18" x 24" depiction of the hand in a fantastic setting. Use your technical, visual, and organization skills to convey an expression, a mood, or a psychological weight. Investigate distortion, repetition, lighting and contrast as carriers of the narrative. Study the work of Dali, Magritte, De Chirico, and Delvaux.

Sat 18 NEW YORK ARTSBUS

21 23 **SECOND SERIES: The Figure.**  
In this series we explore the dynamic interrelation amongst intent



(why), subject (what), and form (how). Experiment with a variety of media and tools to explore both the structural and expressive roles of lighting, space, eye-level, mark making, and form.

**Space and Perspective.** *Contour and cross contour as perspective devices, spatial issues, overlapping, sighting lines and measurements.*

**Homework #5:** 18" x 24" drawing of a figure/self-portrait with emphasis on foreshortening. Visual keys: scale distortion, overlapping forms, tonal contrasts, planar recession, and push-and-pull on a two-dimensional surface. Study *The Dead Christ* by Mantegna, *St John's Cross* by Dali and works by Tiepolo.

MAR 28 2

**Planar Structure:** *Breaking a complex form into planes and angles that define its volume and sculpt its structure.*

**Homework #6:** Using a medium of your choice, draw your head emphasizing its planar structure. Analyze the underlying structure by transforming curvilinear forms into angular, geometric volumes. Accentuate the planes in an analytical distribution of tones. The light source has an important role in defining the shift of planes as they move around the form. Don't overlook composition simply because we are focusing on the head.

07 09

*Experimentation with a variety of **wet and dry media** in building form, manipulating light and space and exploring concepts.*

**Homework #7: Mid-Term.** Nude self-portrait using mixed media restricted to black and white: pencils, charcoal, white chalk, pen and ink, acrylic wash. Faced with the self as a subject, the artist focuses without inhibition on the inner need to portray a wide range of emotions and ideas. By studying and questioning themselves, artists establish a dialogue between inner and outer realities, the observed and the observing, the projected and the invented, the unearthed or the imposed selves. The Self points beyond the façade inwardly to the psyche, or outwardly towards social and humanist concerns. The naked self, bare and exposed, is it revealing and autobiographical or concealing and assuming?  
Wet & dry media on 36" x 48" or larger. Due Mar 21<sup>st</sup>.

14 16

SPRING BREAK

21 23

Mid-Term Review.

**THIRD SERIES: Self-Portrait.**

The self-portrait has been a persistent subject in the work of Old Masters and contemporary artists alike. From Rembrandt to Van Gogh, Kollwitz to Kahlo, Schiele to Gillespie; from Cindy Sherman, John O'Reilly and John Coplans (photographers) to Robert Arneson

(sculptor), the self-portrait stands at the heart of their oeuvre as a departure for psychological, societal, political, visual, conceptual, gender or role exploration.

Artists like Suzanna Coffey, Philip Akkerman, Charles Parness, and Julie Hefferman focus exclusively on self-portrait in their work; the subject was intensely visited by others like Rembrandt, Albrecht Durer, Vincent Van Gogh, Otto Dix, Max Beckmann, Egon Schiele, Kathe Kollwitz, Frida Kahlo, Gregory Gillespie, Lucas Samaras, Clive Smith, Chuck Close, Jenny Saville, and William Beckman.

**Self-portrait and Expression.**

**Homework #8:** Depict two different facial expressions /emotions and explore how lighting affect expression and mood: relation between actual expression and visual choices. Explore the relation of tonality to light, high key/low key, high contrast/low contrast. Do not overlook the use of different mark making and expressive imperatives in each drawing: intense/muted, bold/soft, aggressive/meditative... Conceive them as a diptych. Medium: Conte Crayon (Sanguine, Black, and White) on Strathmore Paper.

Sat 25 NEW YORK ARTSBUS

28 30 **Self-portrait and Deconstruction.**

**Homework #9:** Construct body parts and reassemble them anew into a deconstructed self. A psychological portrait emerges as you work from the inside out where your inner state is brought to the surface with emotional energy and intensity unmasking traditional self-representation to reveal the invisible self. Explore fragmentation, distortion, scale disproportion, fractal assemblage, and sub-conscious. Study Salvador Dali's *Soft Construction With Boiled Beans (Premonition of Civil War)*, and the work of Giuseppe Arcimboldo, Lucas Samaras, and Hans Bellmer.  
Wet & dry media. 30" x 40" or larger.

APR 04 06 **Self-portrait and Role-Taking.**

**Homework #10:** Self-portrait using objects and elements with symbolic personal reference or for social commentary. Is assuming a specific role used as a means for concealment or revelation? Façade or psyche? Start with studies that explore lighting, space, gesture, mood, mark making, expression, gesture, clothing, setting... Study the work of Cindy Sherman, Frida Kahlo, and Max Beckmann.  
Wet & dry media. 30" x 40" or larger.

11 13 **Self-portrait and Gender.**

**Homework #11:** Draw yourself as the opposite gender and explore the dichotomy of male/female roles through visual, conceptual, sexual and societal lenses that challenge our fantasies and fears, desires and judgments. What are the social, psychological and sexual

connotations addressed by this depiction? What clothing, style, role and personality you are adopting? What are you surrounding yourself with? What pose or act you are assuming? What character are you borrowing? Make it fun! Study the body language in Schiele, the stage setting and clothing in Sherman and the multiple roles in Kahlo. Your choice of media. 30" x 40" or larger.

Sat 15 NEW YORK ARTSBUS

18 20 Critique and lecture.

**#12 Final assignment:** Large (3'x4' or larger) multiple self-portraits. What is the relationship that you have with yourself? How you, the observing, perceive you, the observed? What is the psychoanalytical revelation that you conceal/reveal in studying and questioning yourself? The self as a subject for social commentary, psychological analysis, role adaptation, or other goals intended by the artist, is used in this context to explore, visually and conceptually, the nature of relation between one and one's self. WHAT, HOW and WHY are integrated together formally and conceptually. The subject is not only the figure but also the visual decisions made. Your choice of media. Present three 20 minutes studies with your final. Due May 2<sup>nd</sup>

25 27 In class drawing from the model.

MAY 02 04 Portfolio evaluation and final reviews.

**NB: Syllabus is subject to change, if needed.**

## **BIBLIOGRAPHY**

- “The Art of Responsive Drawing” Nathan Goldstein/ Prentice Hall
- “The Art of Drawing” Bernard Chaet/ Holt, Rinehart and Winston
- “Drawing Space, Form and Expression” Wayne Enstice & Melody Peters/ Prentice Hall
- “Drawing A Contemporary Approach” Claudia Betti & Teel Sale/ Holt, Rinehart and Winston
- “Drawing from Life” Clint Brown & Cheryl McLean/ Thomson Wadsworth
- “Drawing from Observation” Brian Curtis/ McGraw-Hill
- “Figure Drawing” Nathan Goldstein/ Prentice Hall
- “Figure and Form” Lu Bro/ Brown & Benchmark
- “The Art of Drawing in France” Per Bjurstrom/ The Drawing Center
- “Master Drawings From Cave Art to Picasso” Terisio Pignatti/ The Wellfleet Press

## ON SELF-PORTRAIT

As an example of research, the following books on SELF-PORTRAIT may stimulate your own research into a theme/subject/image that you are interested in.

Artists like Suzanna Coffey, Philip Akkerman, Charles Parness, and Julie Hefferman focus exclusively on self-portrait in their work; the subject was intensely visited by others like Rembrandt, Albrecht Durer, Vincent Van Gogh, Otto Dix, Max Beckmann, Egon Schiele, Kathe Kollwitz, Frida Kahlo, Gregory Gillespie, Lucas Samaras, Clive Smith, Chuck Close, Jenny Saville, and William Beckman.

There is an abundance of exhibitions on self-portraiture: *Moi! Autoportraits du XXe siècle* at Musée Luxembourg in Paris. Frye Art Museum had a drawing show on self-portrait. Allan Frumkin Gallery had an invitational exhibition of contemporary self-portraits. DC Moore Gallery arranged *The Likeness of Being* self-portraits by sixty women artists, then *Self-Made Men* by male artists.

The list of books is long; I'll mention only a few:

*Five hundreds self-portraits* Phaidon  
*Portrait of the Artist* Tate Gallery  
*The Self Portrait* Sarema Press  
*Mirror Mirror* Watson-Guptill  
*Renaissance Self-Portraiture* Yale  
*Beckmann and The Self* Prestel  
*Rembrandt by himself* National Gallery Publications, London  
*Cézanne the self-portraits* University of California Press  
*Unrepentant Ego: The Self-Portraits of Lucas Samaras* Abrams  
*Les peintres et l'autoportrait* Skira  
*Femmes au miroir* Thames & Hudson  
*L'autoportrait au XXe siècle* Adam Biro

### **RESEARCH these websites and learn about contemporary artists:**

**Can you find at least three new artists that you fall in love with this semester?**

[www.londontourist.org/art.html](http://www.londontourist.org/art.html)    [www.tate.org.uk](http://www.tate.org.uk)    [www.npg.org.uk/live/index.asp](http://www.npg.org.uk/live/index.asp)  
[www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)    [www.saatchi-gallery.co.uk/artists/exhibition.htm](http://www.saatchi-gallery.co.uk/artists/exhibition.htm)  
[www.ilpolittico.com](http://www.ilpolittico.com)    [www.jillgeorgegallery.co.uk](http://www.jillgeorgegallery.co.uk)

[www.marlboroughgallery.com](http://www.marlboroughgallery.com)    [www.forumgallery.com](http://www.forumgallery.com)    [www.nancyhoffmangallery.com](http://www.nancyhoffmangallery.com)  
[www.paulthibaudgallery.com](http://www.paulthibaudgallery.com)    [www.dcmooregallery.com](http://www.dcmooregallery.com)    [www.wildenstein.com](http://www.wildenstein.com)  
[www.allanstonegallery.com](http://www.allanstonegallery.com)    [www.flowerseast.com](http://www.flowerseast.com)    [www.jackrutbergfinearts.com](http://www.jackrutbergfinearts.com)  
[www.jeraldmelberg.com](http://www.jeraldmelberg.com)    [www.tibordenagy.com](http://www.tibordenagy.com)    [www.georgeadamsgallery.com](http://www.georgeadamsgallery.com)  
[www.hirshlandadler.com](http://www.hirshlandadler.com)    [www.jeraldmelberg.com](http://www.jeraldmelberg.com)    [www.claireoliver.com](http://www.claireoliver.com)  
[www.artnet.com/katharinarichperlow](http://www.artnet.com/katharinarichperlow)    [www.ppowgallery.com](http://www.ppowgallery.com)    [www.gseart.com](http://www.gseart.com)

[www.sanfrancisco.com/arts](http://www.sanfrancisco.com/arts)    [www.hackettfreedman.com](http://www.hackettfreedman.com)    [www.johnpence.com](http://www.johnpence.com)  
[www.jenkinsjohnsongallery.com](http://www.jenkinsjohnsongallery.com)    [www.dolbychadwickgallery.com](http://www.dolbychadwickgallery.com)    [www.nielsengallery.com](http://www.nielsengallery.com)  
[www.alphagallery.com](http://www.alphagallery.com)    [www.gallerynaga.com](http://www.gallerynaga.com)    [www.howardyezerskigallery.com](http://www.howardyezerskigallery.com)

<http://www.artlex.com/ArtLex/s/self-portrait.html>

Your research, comments, suggestions are welcome to make additions to this list.