

Colorado State University, Fall 2002, **Drawing Workshop II, AR335-L01**

room B107, MWF 8:00-10:00a.m.

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### **Course Description:**

The class is designed to help you explore problems of individual interest. You are expected to have a good command of all the basic problems of drawing and drawing materials. We will begin the course by learning about *your* interests. I will try to assist each of you in getting closer to your own goals. What you need to do is set those goals yourself.

In dealing with the assignments, you are encouraged to address valid contemporary problems such as ideas surrounding uncertainty and chance, systems, technology, sequence and series, beauty and sublime, ritual, memory, appropriation, dissemination, information, and other similar issues. There will be a perpetual concern with the technicalities of the studio practice and more and more concern with the content, narrative, and with the psychological, social, political and philosophical implications of your work. All these issues will ultimately send us back to how the work is being made. It will also be important to develop a vocabulary for eloquently communicating ideas surrounding your own work and ideas surrounding art in general. I will expect you to participate in class, group, and individual critiques and to keep a studio journal/sketchbook.

### **Course Content:**

Nature of seeing, observation, composition (closed & open composition, balance, repetition-pattern, variation-contrast, dominance, movement, rhythm) , traditional materials (dry and wet media), mixed media, perspective, space (picture plane vs. pictorial depth), other elements of plastic vocabulary (line, value, texture), notions of color, notions of human anatomy, experiment, risk taking, harmony, expression

**Calendar** (by subject matter) – this calendar is flexible function of your performance:

#### Still life (1 warm-up week)

- Assg 1 - fast exercises; constructivist;
- Assg 2 - abstracted/interpreted (work in series)

#### 2,3 point perspective & multiple point perspective

#### Landscape & Work outside classroom (2 weeks) (work in series)

Reading: from G. Bachelard's Poetics of Space - the chapter on "Intimate Immensity"

- Assg 3 - descriptive/objective;
- Assg 4 - personal / expressive

#### Studies, texture/pattern, aerial perspective, atmospheric perspective, optical grays

Teacher initiated project (2 weeks) – series of works based on a reading or on a visual experience

#### Unconventional still life (1 week) – Assg 5

#### Non-objective (1 week) – Assg 6

#### Human form (2 weeks) – descriptive/objective; constructive; abstracted; interpreted

Reading: from R. Arnheim's Towards a Psychology of Art, chapter on "The Gestalt Theory of Expression"

- Assg 7,8,9 nude *figure in foreshortening, nude + mirrors, own interpretation*

#### Independent project (5 weeks) (writing a project proposal and an artist statement)

**Midterm Critique:** October 13<sup>th</sup>, room B101 (and/or our regular classroom)

**Final Critique:** to be announced, room B101 (and/or our regular classroom)

### **Course Requirements:**

A willingness to invest time, concentration, and courage are required. In-class projects as well as outside projects will be formally presented and will be discussed along the way. Active participation in class discussions and willingness to participate in a group effort to learn are

essential. Please keep all work, even unsatisfactory work, unless given specific permission to re-work it. The teacher and the colleagues will get a better chance to understand your thought processes if all range of work will be present when discussed.

**Readings** that may be relevant (these are not necessarily in the library nor are they required for the class – they are rather *recommended*)