Drawing II Course Descriptions – Spring 2011

Drawing II: Drawing the Figure in Color
SFDN185 Section 1 Tuesday 1:30-6:30
Sullivan

The Figure in Color explores the methods and concepts of figure drawing as it is informed by color. Using wet and dry media, students will learn to manipulate and control color interaction as they define the figure in a variety of different contexts.

Drawing II: Expressive Color
SFDN185 Section 2 Monday 8-1
Hamilton

This is a course for those who are comfortable with basic drawing and are ready to try out color mixing and application to reflect texture, value, and proportion. Projects will use both wet and dry color materials to explore harmony, contrast, temperature and mood.

Color is a personal experience and your understanding of context, relative quantity and intensity will open up the possibilities for intentional choices in your work.

Drawing II: Process-Oriented Drawing
SFDN185 Section 3 Monday 1:30 – 6:30
Davis

This class focuses on the process of making a drawing rather than the end result. Experimentation is highly encouraged and expected as part of the regular class work. Students will examine how drawing connects to multiple categories of artwork such as: performance, endurance, sculpture, conceptual work and 2D fine arts.

Drawing II: Studio 2
SFDN185 Section 4 Wednesday 3:00-8:00
Santos

Studio 2 builds on the variety of principles and techniques introduced in drawing studio. This course explores these basic issues more intensely, with greater detail and depth. Participants will produce many drawings as the course emphasizes in-class drawing time with detailed attention from the instructor. The course aims to significantly strengthen the artist’s observational and analytical drawing skills.
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This class will focus on strengthening the skill of observation while creating personal and inventive images through familiarity of an object. Students will work with their choice of one object every month. The object may be anything. Through visual analysis, and experimentation with media, students will be able to concentrate on their own interests and process as they explore the creative possibilities that an extended dialogue with a personally selected form presents.

This is a life drawing workshop that introduces an extensive range of contemporary and historic materials and approaches. Formal and technical issues share stage with the generation of ideas and meaning. Content includes the significance of the figure today across media; the body in socio-cultural context; skeletal anatomy and derivations; formal-academic/humanist-expressive drawing traditions. Propose and develop a final portfolio of independent work.

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**Drawing II: Subject and Drawing Expression**  
SFDN185 Section 10 Wednesday 8-1  
Ormaza

This class will focus on a free independent approach to experimental drawing. We will work on line quality, energy and expression, and experiment with composition, hand marking, and perceptual and inventive drawing. Mixed media will be used, as well as some printmaking processes.

**Drawing II: Conceptual Art: Global Concerns**  
SFDN185 Section 11 Thursday 8-1  
Kodi

In “Conceptual Art: Global Concerns”, students will have the opportunity to examine the relationship between visual and conceptual expression, which includes personal, social and political ideas. Emphasizing Drawing, the class will work with mixed media, light and collage.

**Drawing II: The Figure in Color**  
SFDN185 Section 12 Thursday 8-1  
Dunn

Drawing the human figure from observation. Students investigate basic subtractive color theory and formal visual elements while utilizing a variety of mixed media drawing techniques in a variety of visual environments and diverse lighting conditions. In class onsite Studio investigations include; History of color pigments and the history of drawing surfaces, techniques and materials. An exploration of line, form, value, illusionistic pictorial space and concepts of time, rhythm and motion in space. Studio exercises focus on proportion, scale, measurement, human skeletal anatomy, portrait studies and symbolic imagery. Students examine symbolic use of color, local color in nature and human flesh tones. Individual thematic projects are encouraged. Off-site figure studies and drawing journal assignments include visits to dance studios, sports events, restaurants, museums and public spaces.

**Drawing II: Thinking Composition Drawing with Watercolor**  
SFDN185 Section 13 Wednesday 3-8  
Kodi

This course is an exploration of watercolor, gouache and inks.

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**Drawing II: Measured Drawing**  
**SFDN185 Section 14 Wednesday 3-8**  
Paturzo

“Measured drawing” usually refers to architectural drawing. We also experience measured drawings in other familiar contexts (assembly instructions, patterns for clothes, maps.) We will examine the different types of “measured drawings” for their physical beauty as well as the factual information they convey. You will learn how to make drawings across a range of approaches that include non-figurative as well as conventional methods such as scale and dimensioning. The course balances structured assignments with open-ended projects.

**Drawing II: Studio 2**  
**SFDN185 Section 15 Tuesday 1:30-6:30**  
Davis

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**Drawing II: Subject and Drawing Expression**  
**SFDN185 Section 16 Tuesday 8:00-1:00**  
Ormaza

This class will focus on a free independent approach to experimental drawing. We will work on line quality, energy and expression, and experiment with composition, hand marking, and perceptual and inventive drawing. Mixed media will be used, as well as some printmaking processes.

**Drawing II: From Description to Expression**  
**SFDN185 Section 17 Thursday 1:30-6:30**  
Wiseman

Degas made a distinction between “depicting” (drawing based entirely on observational and descriptive skills) and “drawing” (“marks…that can be felt”). After a review of the methods and seeing-skills that enable an artist to create images that convey knowledge and understanding, we will focus our efforts on the more personal aspects of drawing where interpretation and expression become central to the impact of our image.
Drawing II: The Figure in Color  
SFDN185 Section 18 Friday 8-1  
Dunn

Drawing the human figure from observation.  
Students investigate basic subtractive color theory and formal visual elements while utilizing a variety of mixed media drawing techniques in a variety of visual environments and diverse lighting conditions. In class onsite Studio investigations include; History of color pigments and the history of drawing surfaces, techniques and materials.  
An exploration of line, form, value, illusionistic pictorial space and concepts of time, rhythm and motion in space.  
Studio exercises focus on proportion, scale, measurement, human skeletal anatomy, portrait studies and symbolic imagery.  
Students examine symbolic use of color, local color in nature and human flesh tones. Individual thematic projects are encouraged.  
Off-site figure studies and drawing journal assignments include visits to dance studios, sports events, restaurants, museums and public spaces.

Drawing II: Mapping Narratives  
SFDN185 Section 19 Thursday 8-1  
Rydz

This class explores problems and possibilities of drawing with particular attention to gesture, mapping and narrative. You will examine narratives in art and visual culture through a variety of examples ranging from ancient scrolls to graffiti, graphic novels and more. Through structured and independent projects, you will focus on mapping narratives as they draw from past and present, invented and experienced, personal and collective, as well as linear and non-linear stories. You will experiment with different approaches to drawing materials and processes to further develop your foundational techniques and personal methods in drawing.

Drawing II: Studio 2  
SFDN185 Section 20 Friday 1:30-6:30  
Sbarra-Jones

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Drawing II: Drawing into Installation  
SFDN185 Section 21 Wednesday 8-1  
Ivy

This course explores the methodologies of drawing into the three dimensional realm of installation. Students will learn skills such as conception and development of drawing strategies, mapping and visualizing site specific pieces, working with a variety of traditional and found material, and producing contemporary installations. Working individually and in collaboration, drawing will be used as a tool for understanding the complexities of space and motion. A wide range of artists will be presented and
discussed, such Sarah Sze, Julie Mehretu, and Matthew Ritchie, who utilize similar drawing strategies into a 3D space

**Drawing II: From the Miniature to the Gigantic: Scale in Drawing**  
SFDN185 Section 22 Friday 8-1  
Evans

This class will explore the formal and conceptual effects of scale in drawing. With a focus on mark-making materials, composition, and concept, students will investigate the challenges of working with extremely small and extremely large drawing formats. We will approach the issue of scale as both artists and viewers: how does scale impact the actual making of the drawing and the experience of the artist in action, and how does scale direct our viewing and understanding of an artwork, on both a physical and conceptual level?

A wide variety of wet and dry drawing media will be covered, including charcoal, graphite, pastel, color pencils, ink, watercolor, and metalpoint. Students will study many different techniques, from working with tiny, controlled detail, to using the movement of the whole body to draw. We will look at artistic traditions as diverse as Indian miniatures, botanical illustration, Mexican muralists, and graffiti, in addition to a wide array of historical and contemporary artists who employ the effects of scale in their work.