PROCESS-ORIENTED DRAWING

JARRETT DAVIS

SFDN 185 – 13      Tuesday 1:30 – 6:30      Room S311

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.

MATERIAL AND MEANING

ANDREA EVANS

SFDN 185-11      Wednesday  8:00 – 1:00      Room S209
SFDN 185-19      Tuesday  8:00 – 1:00      Room S311

This course explores the wide range of materials and approaches available to contemporary artists working with drawing. We will study the particular historical and contemporary uses of different drawing media, along with their technical applications and conceptual potential. Students will investigate a variety of traditional and non-traditional drawing materials, tools, and surfaces, as well as drawing approaches that extend into installation, performance, and digital media.

EXPRESSIVE COLOR

FRANCIS HAMILTON

SFDN 185-2      Monday  8:00 – 1:00      Room S309
SFDN 185-8      Tuesday 8:00 – 1:00      Room S309

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 STUDIO 2

JOSHUA HART

SFDN 185-16      Thursday  8:00 – 1:00      Room S309

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.
This course explores the language and process of drawing as it forges a bridged between disciplines, particularly into the often non-physical realm of spatial perception via installation. Through in-class discussion and presentations, we will consider the working methodologies and drawing strategies of a wide range of artist working spatially.

Exciting within students the creative potential through experimentation, drawing elements and particularly the line, will be explored spatially through a variety of both traditional and non traditional drawing mediums. Students will visualize and produced short and long term site-specific projects as they are individually guided through process and concept.

Working both individually and in collaboration, the language and process of drawing will be used as a tool for perceptually understanding the complexities of space, form and activity.

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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.

The class will research current international events and issues, evaluating our understanding and the impact of these current events or issues. Through this thinking/working process, students will examine the expressive potential of conceptual art. Using imagery as the expressive vehicle, the art works created will visually express our global concerns and intent. The class will read, write, and visit art exhibits and museums. Weekly, we will discuss international events and how these issues structure our visual concepts.
ONE BY ONE
GREGORY MENCOFF
SFDN 185-6   Monday   8:00-1:00   Room S209

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.

ARTISTIC VISION AND SPACE  EDWARD MONOVICH
SFDN 185-9   Tuesday   8:00-1:00   Room S209
SFDN 185-10  Wednesday 8:00 -1:00   Room S309

This course explores meaning and message, through a wide range of drawing techniques and spatial investigations. Students will learn ways to communicate complex concepts, including personal, narrative and symbolic elements. Study will include figure drawing, collaboration, performance, and field trips. Research will begin with Cezanne’s radical spatial experiments and extend to contemporary, expansive possibilities. Media will include mixed-media, wet, dry and found materials.

EXPERIMENTAL DRAWING  JUAN ORMAZA
SFDN 185-3  Wednesday  3:00 -8:00   Room S311
SFDN 185-4  Friday    8:00-1:00   Room S209

This class will focus in the development of students work through experimental drawing. We will analyze and work in the sensorial, the formal and the expressive proprieties of mark making. Gestural drawing, process experimentation, as well as tools and surfaces will take us to discover the relationship they have with aesthetic.

Eye hand synchronicity and emotional responds will be used not only to record objects or events but make visible the world of our imagination.

A wide variety of techniques will be explored in this class. Conventional and unconventional approaches to drawing will help the students to discover their own expressive character of making.

MAPPING NARRATIVES  EVELYN RYDZ
SFDN 185-14  Friday   8:00 -1:00   Room S309
SFDN 185-18  Wednesday 8:00 – 1:00   Room S311

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 THE FIGURE IN COLOR**  
CHRISTOPHER SULLIVAN  
SFDN 185-1 Tuesday 1:30-6:30 Room S309  
SFDN 185-12 Wednesday 3:00 – 8:00 Room S309

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.

**LARGE SCALE DRAWING**  
KEITH WASHINGTON  
SFDN 185-5 Wednesday 3:00-8:00 Room S209

Using current issues and concern, students will continue elements of line, value, space and composition from Studio for Drawing. By exploring current issues and concerns students will personalize their imagery. This personalization of imagery will give individual meaning to the work while exploring and developing 2D skills of visual thinking, communicating and problem solving.

**FROM DESCRIPTION TO EXPRESSION**  
ROBIN WISEMAN  
SFDN 185-15 Thursday 1:30-6:30 Room S209

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.