Spring 2016 Drawing Descriptions

Drawing the Figure in Color
Christopher Sullivan
SFDN185 -1 Wednesdays 3-8 pm Room South 309
SFDN185-13 Tuesday 1:30-6:30 Room South 311

Drawing the Figure with Color focuses on the human figure and basic color theory to further explore the fundamentals of drawing.

Students work from live models and other sources using wet and dry media. Both observation and imagination are stressed.

Drawing and Expressive Color
Frances Hamilton
SFDN185-2 Monday 8:00-1:00 Room South 309
SFDN185-8 Tuesday 8:00-1:00 Room South 309

Certain variations of emphasis are possible for the Expressive Color Course:
Explore one hue at a time, historical use of color pigment sources, making an ink from found materials
Off press printing -Trace monotype, stencil and stamp, Color and Story

Drawing into Installation
Candice Ivy
SFDN 185-3 Wednesday 3-8pm Room South 311

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 artists 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.

Drawing Studio 2
Jean Sbarra Jones
SFDN 185-4 Friday 1:30-6:30 Room South 209

Drawing Projects Studio 2 builds on the principles and techniques introduced in Studio for Drawing: we extend the topics fundamental to line, value, form and composition.

We are challenged by the dual nature and simultaneity of: 1. working from observation and 2. creating images.

We work toward personal content and expression through the questions we ask in this dual-natured field. We are rigorous in refining our drawing skill-set so that our investigations and expression may have fuller meaning.
This course aims to significantly strengthen the artist’s observational and analytical drawing skills.

Studio 2 is particularly useful for students planning on major concentrations which rely on stronger drawing abilities.

**Large Scale Drawing**

**Keith Washington**

SFDN185-5 Wednesday 3-8pm  Room South 209

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.

Working in large format (minimum size of 72” X 42”), this class will further develop and explore visual communication through drawing and conceptual skills. These large drawings require developing different strategies and approaches to the materials including but not limited to: physically working from the shoulders, waist and knees; intellectually using well considered, expressive, conceptual ideas.

**One by One**

**Greg Mencoff**

SFDN185-6 Monday 8-1 Room South 209

This class will focus on strengthening the skill of observation while developing personal and inventive images through concentrated studies of a single object. Students will work with their choice of one object every month. It may be anything. Through visual analysis, and investigation of media, students will be able to focus on their own interests and process as they become exposed to the creative possibilities that an extended dialogue with a personally selected form presents. Historical references will emphasize artists who practice this particular dialogue, such as Jim Dine, Chuck Close, as well as the 5-year “single chair study” of Boston artist Bill Flynn.

**Conceptual Art: Global Concerns**

**Khalid Kodi**

SFDN 185-7 Thursday 8-1 Room South 311

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.

**Artistic Vision and Possibility**

**Edward Monovich**

SFDN185-9 Tuesday 8-1 Room South 209

SFDN185-10 Wednesday 8-1 Room South 309
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.

Mapping Narratives
Evelyn Rydz
SFDN 185-11  Wednesday 8-1  Room South 209

In this class we will work with mapping as a process of researching, collecting, and visually charting information. We will experiment with a variety of surfaces, materials, and approaches to drawing in a range of structured, independent, and collaborative projects. The focus of this class is to develop both the conceptual and technical aspects of your drawing practice. Throughout the course, you will be introduced to many contemporary artists and designers working with narrative sources and mapping processes. Our narrative based drawings will pull from past and present, invented and factual, personal and collective, linear and non-linear subjects to visually communicate a range of stories. Projects will include titles such as Mapping Borders and Boundaries, Mapping Loss, Mapping Pattern and Routine, Mapping Found Line, Mapping Home, and Custom and Independent Mapping Projects. This class is designed for students who are open-minded, ambitious, interested in collaboration and multi-disciplinary practices, and willing to experiment with a wide range of drawing approaches.

Drawing Projects: Title TBA
Ryan McGill
SFDN185-12  Friday 8-1  Room South 311

2D3D Drawing from Constructions
Evelyn Rydz
SFDN185-14  Friday 8-1  Room South 309

In this class you will design, assemble, and construct sets as the basis for creating observational drawings. You will focus not only on developing an extensive body of drawings, but also on constructing the source of your drawings. We will create sets to draw from inspired by factual and fictional landscapes, films, paintings, songs, and texts. Through a range of structured, independent, and collaborative drawing projects, we will examine scale, space and depth. Your built forms will be assembled from both found and constructed objects in a variety of scales from small models to
large-scale environments. Throughout the course, you will be introduced to many contemporary artists and designers who draw from their built worlds. The focus of this class is to develop both the conceptual and technical aspects of your drawing practice and to experiment with approaches to how a drawing is started. You do not need any experience in model making or 3D work to take this class. The class is designed for students open to experimentation, exploring a wide range of materials and drawing approaches, working collaboratively, and having a sustained commitment to ambitious large-scale projects.

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.

Drawing Projects Studio 2  
Joshua Hart  
SFDN 185-16  Thursday  8-1  Room South 309

Drawing Projects Studio 2 builds on the principles and techniques introduced in Studio for Drawing: we extend the topics fundamental to line, value, form and composition.

We are challenged by the dual nature and simultaneity of: 1. working from observation and 2. creating images.

We work toward personal content and expression through the questions we ask in this dual-natured field. We are rigorous in refining our drawing skill-set so that our investigations and expression may have fuller meaning.

This course aims to significantly strengthen the artist’s observational and analytical drawing skills.

Studio 2 is particularly useful for students planning on major concentrations which rely on stronger drawing abilities.

Figurative Painting, Color and Light (All College Elective)  
Keith Washington  
SFDN109 -1  Thursday 1:30-6:30pm  Room Kennedy 309

Through an exploration of the figure, this class will focus on contemporary uses color and light, for visual artists and designers. Color, in its many nuances, vocabulary, theories, formal, cultural, expressive, and pictorial qualities as realized through the illusion of light.

The class will begin with a hands-on study of subtractive color and light as we mix paint and apply colors. Focus will be on the nature of color, its impact on composition, color relationships, and perception. Understanding hue, value, and saturation will assist students in learning how to mix, apply and use color effectively.
This course is for the student who is interested in working with color as light, its theoretical underpinnings, practical applications and cultural implications include mixed-media, wet, dry and found materials.