

Ryman Arts
Spring 2017, 9:00AM-12:30PM, OTIS CAMPUS
Intermediate Drawing and Painting
Instructor: Rochelle Botello
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COURSE DESCRIPTION:

Students will build on skills, methods and practices learned in fundamental drawing. Students will further explore a variety of drawing mediums and methodologies. Students will work with charcoal, pastel, color pencil and watercolor. This course aims to develop personal approaches in art making by covering both historical and contemporary art works as it relates to each area of concentration/class assignments. Themes covered in class include color theory, figure, portraiture, anatomy, and landscape. Students will be exposed to art terms and vocabulary to critically analyze and interpret artworks through class critiques. The course will also be supplemented with lectures, slides, demonstrations, and other visual sources.

COURSE OBJECTIVES:

- To expand and gain a deeper understanding of one's understanding of material investigation and experimentation.
- To further expand and develop drawing skills based on observation
- To deepen one's understanding of portraiture and human anatomy
- To explore color theory, practices and techniques
- To develop one's skills in watercolor and pastel
- To develop a vocabulary necessary to critically evaluate and interpret art works.
- To build on figure and portraiture study
- To gain exposure to both classical and contemporary artworks for inspiration and reference
- To build a portfolio that will include 4-5 exhibition ready artworks.

Requirements:

You are required to attend all classes, complete all assignments and participate in class critiques. You must come to class on time and be prepared to work. All cell phones must be on silent while in the studio. Students will keep a sketchbook and bring to each class. Students are responsible for their own area and must keep it clean before leaving class.

Assignments/Projects & Critiques:

Drawing outside of class is a requirement for this course. Students should expect to spend four to six hours outside of class on their drawings. All projects must be finished and presented at the beginning of the class on the due date. Participation in-group discussions are mandatory.

Sketchbook:

Maintain a sketchbook (7"X10" or larger)

A sketchbook is a useful tool in mark making and working out ideas in relationship to formal considerations (theories of design and composition, discussion/exercises done in class). Sketchbook assignments will be assigned each week. The sketchbook will be used as an active tool to help you plan and to make visual sketches/studies for larger drawings.

Portfolio:

Keep all drawings. Do not roll up or fold drawings you intend to turn in. Make sure your name and date is clearly written on the back of each of your drawings.

There will be a Final one on one review of portfolios.

MATERIALS:

Portfolio (23" X 31")

Drawing Board (20"X26")

400 Series Drawing Pad (18"X24")

Sketchbook (7"X10" or larger)

Charcoal pencils(hard, medium, soft)

Graphite pencils(HB)

Compressed charcoal (extra-soft)

Erasers(kneaded and hard)

NU Pastel set 12

Prismacolor set

Watercolor block (15"X20")

Plastic Watercolor palette (9 well)

2000-10 Golden Taklon Round 2000 Series #10

2070-3/4 Golden Taklon Wash 2070 Series #3/4

2000-4 Golden Taklon Round 2000 Series #4

Pelikan Watercolor set 12

Week 1: 2/5- Orientation

Syllabus review, Introduction and demonstrate materials

Review sighting techniques, elements of composition and color wheel

Discuss basic concepts of color. Watercolor demonstration: tools and techniques

Introduction to color theory- warm,/cool, dark/light, primary, secondary and

complimentary. Mix and create color charts focusing on gradients of light to dark. Study hand outs on color and Value . Introduce and discuss *color field painting, artists Frank Stella , Ed Moses, Mark Rothko and Josef Albers.*

Homework: Project#1 Monochromatic Still Life (Watercolor)- Using a direct light source set up 3 objects. One object must be organic (plant, flower, fruit or vegetable etc) create a monochromatic watercolor using 15-20 values of one color on watercolor block.

Week 2: 2/12

In class critique monochromatic drawing

Work with still life in classroom.

Continue with watercolor techniques such as glazing, washes and layering methods.

Lecture, slides and discussion on *surrealism, juxtaposition, assemblage, object as metaphor or symbolism, found object, Frida Kahlo, Dorthea Tanning, Joseph Cornell and Bruce Conner. Review article "10 Female Surrealists You Should Know."*

Homework: Choose one of the surrealist artists discussed in class as inspiration and create a shadow box (Joseph Cornell) using at least 5 objects. **Project 2- Narrative Still Life Drawing-The Real and The Imagined-**

Objects:

- One reflective object
- One man made object
- One organic form
- One object you have altered in some way
- One object must be fabric

Questions to consider: Why did you choose these objects? Layer your objects. Does it provoke an emotional response? Consider placement and composition. Does this arrangement make for an interesting drawing? What is your intention behind this arrangement? What mood is created? Try to avoid a literal interpretation of these objects. How did you incorporate a surrealist approach in your composition? Think about pushing the viewer's preconceived perceptions of reality. What story are you telling that lies between fiction and non fiction, between the real and the imagined? What elements of composition are in your arrangement? Answer these questions in your sketchbook.

Before deciding on your final composition create 4 thumbnail sketches in your sketchbook. **Bring your finished shadow box on 2/19. Bring watercolor block, watercolor and colored pencils.**

Class3: 2/19

In class: Critique sculptural shadow boxes. Students will begin to create and enlarge their chosen thumbnail sketch and will use their shadow box as a still life. You will render your still life in watercolor.

Homework: #1 Using a direct light source set up your shadow box and complete narrative still life drawing. Focus on capturing as much detail as possible. Pay attention to the different tactile qualities in materials. #2 Choose an area of your shadow box and do a detail watercolor painting of it.

Class4: 2/26

In class: Critique Narrative Still Life Drawing

Watercolor and color pencil demonstration. Discuss color theory, portraiture and anatomy of the head.

Students will pair up (40 min each) and create portraits rendered in watercolor and/or colored pencil

Introduce **Project #4:Self-Portrait in mixed media (Due on -3/12)**

Discuss artists Mary Cassatt, Claude Monet, Edgar Degas

Homework: Project #5- Master Copies (Pastel and watercolor): Choose one of the artworks from the artist listed above (refer to handouts) and recreate it using watercolor, colored pencils and or pastels on toned paper or paper of your choice (Due 3/5). Complete portraits started in class (due 3/5)

Class 5: 3/5

Critique Project #5 Master Copy: Artist Portrait (CM,MC or ED) and critique portraits.

In Class: Drawing directly from observation you will work in pairs and model for each other. You will render your painting using the style or approach used by artists Kathe Kollowitz, Alice Neel, or Elizabeth Peyton,

Homework: Continue Project #4 (Portrait/mixed media-due 3/12)

Class 6: 3/12

Critique Project #4.

Guest artist Eve Wood

In class: Work from still life focusing on combining watercolor, pastel and colored pencil.

Homework: Refine and complete in class still life.

Class 7: 3/19

Critique in class mixed media still life

Introduce *hyperrealism*. Discuss Artists: Patrick Lee, Ron Mueck, and Duane Hanson and Abel Alejandre. Homework: In your sketchbook write about his/ her artistic process. How does your chosen artist use hyperrealism in his work? Choose an artwork from one of these artists that resonate with you. Why did you choose this artist? Print out an image of the artwork at least 8 1/2 X 11 and be ready to share what you discovered about this artist. What materials do they use? How would you describe their style? What compositional elements are used?

Introduce Project #5: Texture in landscape/Nature in watercolor

Discuss Plein Air painting (in the open air).

In Class: Working outside on the Otis campus and continue to practice techniques to achieve specific textural qualities.

Review works by J.M.Turner

Homework: Complete Project 5: Texture in Landscape (Due 4/2)

Project#6 Hyperrealism/Still Life as Self Portrait (Mixed Media) Begin by using your sketchbook and write a list of words that describe you. Write down a minimum of 15 words. Then find 3 objects that best fits this description of you. Think about how you can manipulate objects (you can tear them, rip them, burn, stretch, crack, break etc). Try to avoid a literal interpretation of your objects. Think about how objects perform. How organic forms feel and look. Think about how a dying flower looks and performs in a very different way then a fresh blossom. Create a still life using these objects. Use directional lighting when you decide on a composition (due 4/30).

Class 8: 3/26 Field trip MOCA

Please bring sketchbook, drawing pad and graphite for on site observational drawing activity. Homework: 1) One page typed art critique of two chosen artworks (refer to handout for specific format details). 2) Continue working on #6 Hyperrealism/Self Portrait as Still Life drawing in mixed media (Due 4/30) and Bring to class on 4/2 a photographic image of a CLOSE UP of an aspect of your body. Image must be 8 1/2 x 11 (Refer to handouts).

Class 9: 4/2**Critique Project #5 Texture in Landscape**

Begin Project # 7 Hybrid Drawing (Mixed Media). Discuss abstraction, automatic drawing, automatism and Trisha Brown.

Introduce *Abstract expressionism and artists Agnes Martin, Joan Mitchell, Helen Frankenthaler and Lee Krasner.*

In class drawing directly from the photographic image you will render as realistically as possible the details and nuance found in your chosen photograph. Once you have completed this part of the drawing you will then incorporate the practice of automatic drawing and abstraction in your artwork. Before you begin this process you must include at least 3 elements of composition. How are you using color? Line? Repetition or pattern? Is there movement? How does your eye move in the piece? Is there a place to rest the eye?

Homework: Complete #7 Hybrid Drawing

Class 10: 4/9

Critique Project #7 Hybrid Drawing

Intro to figure drawing

Work with live female model (gesture, short and long poses)

In class review of anatomy of figure/ review handouts on figure/anatomy

Homework: Project #8 Master Copy Figure Drawing

Choose a master artist artwork and re-create it either in pastel or watercolor- Must be a figure (Refer to hand outs) Due in two weeks 4/30.

Look up the following artists and study how they create their imagery:

Lucian Freud and Jenny Saville,

4/16 No class- Spring Break

Homework: Continue to work on #6 Hyperrealism/Still Life as Self Portrait (Mixed Media) due 4/30

Class 11: 4/23

Critique in process drawings Project #8 Master Drawing

Demonstrate how to combine materials to achieve texture, contrast, depth and complexity in mixed media.

In class: Working with a live female model.

Homework: Complete and focus on details of long pose drawing started in class.

Class 12: 4/30

Critique Project #6 Still Life as Self Portrait (Hyperrealism)

In class continue and finish Project #8

One on One portfolio review