

Ryman Arts
Fall 2017, 1:00PM-4:30PM, OTIS CAMPUS
Intermediate Drawing and Painting
Instructor: Rochelle Botello
rochellebotello@gmail.com

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:

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)

Trekell brush round #10, #4, Wash ¾"

Pelikan Watercolor set 12

Week 1: 9/10- 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: 9/17

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 9/24. Bring toned paper, pastels, watercolor and colored pencils blending stumps, pencils and erasers.**

Class3: 9/24 College Prep Assembly

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 using pastels on toned paper.

Homework: #1 Using a direct light source set up your shadow box and complete your 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 drawing of it.

Class4: Oct 1

In class: Critique Narrative Still Life Drawing #1 and #2

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: Portrait/ mixed media (due on -10/22)**

Discuss artists: Alice Neel, Jenny Saville and Elizabeth Peyton and Kim McCarty,

Homework: Project #5- Master Copies (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 10/15).

Sketchbook: posing yourself using a mirror alter your ordinary appearance by using elements of costume, makeup, facial expression or angle . Create 5 thumb sketches for possible portrait. Questions to consider: How do you define alter ego? What methods have you employed to alter your appearance? How do you define self-portrait? What are you trying to express? How does your choice of color effect your drawing? Is there an area of emphasis? A focal point? How do you want the viewer to feel when viewing this portrait? How does color effect mood? Answer these questions in your sketchbook and be prepared to talk about your process.

Class5: 10/8 Field Trip Make Your Mark in the Park @ Grand Park

Homework: Research one of the following artists: Elizabeth Peyton, Mary Cassatt or Jenny Saville. Who or what is their subject matter? What medium do they use? How would you describe their techniques? What art elements do they use in their work? Be prepared to talk about your chosen artist for class. Begin #6. Self-portrait- Using a mirror create a self -portrait using the techniques used by artists Jenny Saville, Elizabeth Peyton- Due Class 7. (10/22)

Class 6: 10/15

Critique Project #5 Master Copy: Artist Portrait (JS, MC or EP)

In Class: Demo pastel techniques. Drawing directly from observation you will work in pairs and model for each other. You will render your drawing using the style or approach used by artists: Mary Cassatt or Claude Monet.

Homework: Finish Project #6 Portraits rendered in pastel. Continue Project #7 (Self Portrait).

Class 7: 10/22 College Day

Critique Project # 7 Self Portrait & Project #4 Portrait painting

Introduce Project #8: 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 of J.M.W Turner

Homework: Complete Project #8: Texture in Landscape.

Bring 3 objects that have meaning or personal significance with you to class on 10/29.

Class 8: 10/29

Critique Project #8 Texture in Landscape

In class you will use your personal objects to set up as your still life.

Introduce *hyperrealism*. Discuss Artists: Patrick Lee, Ruben Belloso, Chuck Close, Ron Mueck, Catherine Ruane, Abel Alejandro. Work with still life in classroom focusing on combining watercolor, pastel and colored pencil.

Homework: Project #9 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 objects that you feel best fit 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 than a fresh blossom. Use directional lighting when you decide on a composition (Due 12/3). **Begin Project # 10 Hybrid Drawing (Mixed Media)**. Discuss abstraction, automatic drawing, automatism and Trisha Brown. (Refer to handouts).

Guest artist: Catherine Ruane

Class 9: 11/5

Critique in process Project #9 (Hyperrealism: Still Life as Self Portrait) due 12/3)

Introduce *Abstract expressionism* and artists *Agnes Martin, Joan Mitchell, Helen Frankenthaler and Lee Krasner (related to Project #10)*.

Working in pairs you will render as realistically as possible the details and nuance found in your subject. 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?
Homework: Finish Project #10 Hybrid Mixed media painting.

Class 10: 11/12

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 #11 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)

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

Jenny Saville

Lucian Freud

Elizabeth Peyton

Class 11:11/19

Critique in Project #11 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: **Project # 12 Figure Painting** (Complete and focus on details of long pose drawing started in class).

One on One portfolio Review

Class 12: 12/3

In class: Working with a live model.

Critique Project #9 Still Life as Self Portrait (hyperrealism) & Project #12

One on One portfolio review