

Ryman Arts
Fall 2018, 1:00PM-4:30PM, 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:

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

Gouache 14ml Perm. White

Prismacolor set

Watercolor block (15"X20")

Plastic Watercolor palette (9 well)

Trekell brush round #10, #4, Wash ¾"

Pelikan Watercolor set 12

Week 1: 9/9- 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

handouts on color and value. Introduce and discuss *color field painting, artists Frank Stella, Ed Moses, Mark Rothko and Josef Albers.*

In class: work from still life

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: 9/16

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."

In class: continue working with still life

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 9/23. Bring watercolor block, watercolors and colored pencils.**

Class3: 9/23 Assembly

In class: Critique Project #2 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. In class work on #2 Narrative Still life painting

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 watercolor painting of it.

Class4: 9/30

Critique Project # 3 Narrative Still Life Drawing

In class 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/ mixed media (due on -10/14)

Homework: Complete #5 student portraits started in class Due 10/21).

Class 5: 10/7 Field Trip Make Your Mark in the Park @ Grand Park

Homework: Research one of the following artists: Lucian Freud, Elizabeth Peyton 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 #4 Self- portrait –Using a mirror create a self-portrait using the techniques used by artists Jenny Saville, Lucian Freud or Elizabeth Peyton. Due class 7 (10/21)

Class 6: 10/14

Critique Project #5 student portraits

In Class: Demo pastel techniques and work with still life.

Homework: Finish Project #4 Self- Portraits rendered in watercolor.

Class 7: 10/21

Critique #4 Self-portraits/ mixed media influenced by the painting techniques of artists LF, JS or EP.

In class: Continue Project #6-working from still life focusing on combining pastel and colored pencil. Discuss artists Mary Cassatt, Claude Monet and Edgar Degas.

Homework: Finish in class still life. & Project #7 Master Copy of MC, CM or ED.

Class 8: 10/28 College Day, no class day but students are required to attend

Homework: finish in class still life (project #6, pastel still life drawing) and Master Copy #7

Bring 3 objects that have meaning or personal significance with you to class on 11/4.

Class 9: 11/4

Critique #6 pastel still life drawing. (Started in class on 10/14) and Master Copy #7.

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

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

Homework: Project #8 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 #9 Hybrid Drawing (Mixed Media)**. Discuss abstraction, automatic drawing, automatism and Trisha Brown. (Refer to handouts).

Guest artist: Michael Alvarez

Class10: 11/11, Class at Huntington

Introduce Project #10: Texture in landscape/Nature in watercolor

Discuss Plein Air painting (in the open air).

In Class: Working outside at the Huntington practice techniques to achieve specific textural qualities in watercolor.

Review works of J.M.W Turner

Homework: Complete **Project #10: Texture in Landscape.**

Class 11: 11/18

Critique (in process Project #8 Hyperrealism: Still Life as Self Portrait- due 12/13)

Critique Project #10 Texture in Landscape

Introduce *Abstract expressionism and artists Agnes Martin, Joan Mitchell, Helen Frankenthaler and Lee Krasner (related to Project #9).*

In class: 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 #9 Hybrid Mixed media painting.

Class 12: 12/2

Critique #9 Hybrid figure Mixed Media painting

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: #11 Finish figure drawing

One on One portfolio

Class 13: 12/9

Critique Project #11 Figure Drawing

Critique Project #8 Hyperrealism Still Life as Self Portrait.

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

In class: Working with a live female model/costume

One on One portfolio Review