

**risd** Department of  
Teaching + Learning  
in Art + Design



**Spring 2015**

Syllabus

**TLAD 0658G**  
**GRAD 0658G**

*Drawing Objectives: a guided drawing seminar*

<http://risd.digication.com>

**Instructor: Nancy Friese, Professor**

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Office Hours: By appointment  
Thursdays 6-6:30 pm

**Capacity: 12**  
**Graduate Elective**  
**Cross Listed**

*...finally above all else, it is about leaving a mark that I existed; I was here. I was hungry. I was defeated. I was happy. I was sad. I was in love. I was afraid. I was hopeful. I had an idea and I had a good purpose and that's why I made works of art.....*  
Felix Gonzalez Torres 1993

*You will have to experiment and try things out for yourself and you will not be sure of what you are doing. That's all right, you are feeling your way into the thing.*  
Emily Carr, artist and writer (1871–1945)

### **Course Description: Drawing Objectives: a guided studio seminar.**

Drawing has been called the distillation of an idea. Drawing sensibilities pervade all visual media yet drawing can be independent of all other media. Can we make our drawing ventures have resonance?

The goal is to understand drawing in a multivalent way through paced experiences and investigations via short research projects, three generative series and development of a sited-drawing plan. Methods will include teamed technical presentations of expertise or interest as well as examples of ancient and historical means of silverpoint, transfer drawings, panoramas and dioramas. Drawing epochs represented in the RISD Museum of Art collection will be examined (through works by artists such as Wilfredo Lam, Gego, or the Rimpa period Korin Gafu.) Focused critiques, readings and guided and self-directed independent studio production are components. This seminar could be paired with *Object Lessons*.

#### *Goals or Enduring Value:*

- +To construct and deconstruct drawings for an ongoing studio practice
- +To review and assess drawing from a historical and contemporary context
- +To utilize drawing as a clarification of visual thinking and planning
- +To make drawings with agency and primacy of their own

#### *Objectives or Outcomes:*

- +A body of drawings including technical variety, series work, translations, and new scale applications
- +Articulation about drawing concerns and ideas in critique settings and presentations
- +Studies investigating content and ideas

#### *Methods:*

- Four large, small, peer, critiques
- Three individual critiques
- Museum visit/residency visit/artist visit
- Short assigned projects
- 1 Series and 1 Long Drawing
- Optional demonstrations and readings

## Stages in Learning for Drawing Objectives

### *Unsettling Habits*

*This is the period of rapid gathering of ideas and versions of an idea, and trying new and old techniques. Brainstorming for a quantity of different responses increases creative thoughts and manifestations. By dispersing these ideas with the group, one's options enlarge.*

### *Expanding Views*

*Research into a range of artists/ designers drawings will stretch one's idea of what constitutes a drawing today. An array of drawings presented from a range of cultures will widen the group's scholarship.*

### *Focus and Context*

*Before individual meetings, the student will focus on a longer project drawing and imagine a final series or project. Understanding the context of your plan in the broader role of drawing will move you into more into original work.*

### *Synthesis and Integration*

*More complex or ambition ideas or plans require a synthesis or integration of multiple components. Examining how we bring together and prioritize and order these disparate or advancing parts is an advanced stage of learning and creating.*

### *Articulation*

*Defending an argument or presenting a drawing project helps define the effort and project's future work. Deconstructing steps to completion and articulating these steps insure growth.*

### *Resolution*

*Recognizing a full endeavor and even exhausting options as well as incorporating, editing, and amending final pieces are steps toward a resolution and the succinct and targeted summary of a project.*

### *Useful Texts:*

*Contemporary Drawing: Key Concepts and Techniques* Margaret Davidson 2011  
*Twice Drawn: Modern and Contemporary Drawings in Context* Ian Berry, Jack Shear, J. Berger, J. Fisher  
*Vitamin D: New Perspectives in Drawing (Themes)* by Emma Dexter 2005  
*Writing on Drawing: Essays on Drawing Practice and Research* Steve Garner 2008  
*Colour: a Workshop Approach* David Hornun 2005  
*Chromophobia* Gregory Batchelor 2000  
*Critique Handbook*, Kendall Buster, Paula Crawford 2009  
*Drawing: Structure and Vision* Joanne Stryker and Fritz Drury 2008  
*Diving Trips: Drawing as Reportage* Stephanie Berg 2005  
*The Mustard Seed Garden Manual of Painting: A Facsimile of the 1887-1888 Shanghai Edition* Michael Hisox 1976

Safety: No fixative in 217 or CIT unless under departmentally approved setups.

No dangerous fumes or materials. If you are injured while working in CIT call security or 911

The studio is primarily a seminar room and most all work will be done outside of class. Please clean the studio of all trash, food, paper before the end of the class period.

**Week One: Feb 12**

*Unsettling Habits*

Introductions: Past experiences and future desires.  
 Discussion: What is the range of drawing experience and what are the drawing expectations of the class? What is the definition of drawing?  
 Assignment: Utilize the full sheet for free drawing.

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**Week Two: Feb 19**

Review: Group discussion/Group Etiquette  
 Demonstration: Metalpoint **Due Mar 5**  
 Assignment: Ancient Method/New Method  
 Prepare one metalpoint drawing and one free drawing.  
 Use any metal on prepared paper  
 Metalpoint is additive.  
<http://www.susanschwalb.com/pages/past.html>  
<http://silverpointweb.com/catalog.html>

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**Week Three: Feb 26**

6:30 pm promptly Meet at Andrew Raftery's Studio at 175 Mathewson Street, Providence  
 Grace Church Side Door on Mathewson between Weybosset + Westminster

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**Week Four: Mar 5**

*Expanding Views*

Review: Metalpoint and Free Drawing Group Review  
 Demonstration: Trace Drawings/Transfer Drawings  
 Powerpoint: Selected Drawings  
 Assignment: Trace Drawing and Free Drawing **Due Mar 12**  
 Translating/Transposing  
 Present One Artist/Designer/Era/IsM Drawings 8-10 minutes each  
 Talk about 5 slides of your own works' goals and context.

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**Week Five:**

**Mar 11**

Museum: Learning from Original Objects  
 Siskend Center Open Hours 10 to 12:30  
 View drawing selections from the provided list

**Mar 12**

Slide Talks:	8-10 min sessions each (via any: smartboard, actual work, books, slides)
Review:	Small group critiques of trace drawing, free drawing.
Assignment:	8-hour drawing spinning off of issues of your presentation. Can you react to, incorporate with, emulate, extend, copy/translate the methods, style or content of another artist, designer or era?

<b>Week Six:</b>	<b>Mar 19</b>	Drawing Project	<i>Focus and Context</i>
Review:		Presentations of an 8-Hour Drawing Only come to your small group. No group meeting. 6:30 to 7:30 (Group One: Monica, Alexandra, Adam, Sunyoung) 7:30 to 8:30 (Group Two: Shauni, Wei Lah, Sichen, Jiayen) 8:30 to 9:30 (Group Three: Eiman, Liza, Brett, Zheng)	
Assignment:		Complete three ideas/drawings for a series. Write a drawing proposal of one paragraph for the series addressing initial media, content, and process.	<b>Due Apr 2</b>

**Week Seven**    **March 26**    **Spring Break**

<b>Week Eight:</b>	<b>Apr 2</b>		
Review:		<b>Midterm:</b> Individual Meetings with all drawings so far. Discuss proposals for series and first 3 drawings. Individual assignments may be given.	
Assignment:		3 advancing drawings in series	<b>Due Apr 9</b>

<b>Week Nine:</b>	<b>Apr 9</b>		<i>Synthesis/Integration</i>
Review:		Review 6 pieces in series in full group critique.	
Demo		Watercolor demonstration, acrylic gouache, color transparency guides, color wheels	
Assignment:		How can you integrate color in a new unexpected way in your series that adds to meaning or purpose of the piece?	<b>Due Apr 16</b>

*Colour is uncontainable. It effortlessly reveals the limits of language and evades our best attempts to impose a rational order on it... To work with colour is to become acutely aware of the insufficiency of language and theory – which is both disturbing and pleasurable. David Batchelor Chromophobia*

<b>Week Ten:</b>	<b>Apr 16</b>	Individual Critiques	
<b>Week Eleven:</b>	<b>Apr 23</b>	Field Trip (I-Park and or Slater Museum trip will be arranged on a Saturday)	

**Week Twelve: Apr 30** Peer Critiques and Visiting Artist

**Week Thirteen: Ma 7** Final Group Critique

**Week Fourteen: Ma 15** **Individual Reviews/6 series jpegs** *Articulation Resolution*

*From the age of six I had a mania for drawing the shapes of things. When I was fifty I had published a universe of designs. But all I have done before the age of seventy is not worth bothering with. At seventy five I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am eighty, you will see real progress. At ninety I shall have cut my way deeply into the mystery of life itself. At a hundred I shall be a marvelous artist. At a hundred and ten everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokusai, but today I sign my self "The Old Man Mad About Drawing." – Hokusai 1760-1849*

Sol LeWitt's Wall Drawing #65. 1971

**RULES:**

- Lines not short,
- Lines not straight,
- Lines crossing and touching,
- Lines drawn at random
- Lines drawn using four colors,
- Lines uniformly dispersed with maximum density,
- Lines covering the entire surface of the wall.

## Possible Field Trips:

1.

Drawing from Casts The Slater Memorial Museum Cast Collection, Norwich, CT ( a cabinet of curiosities)

Please Read Alan Wallach's Article before the Trip.

The American Cast Museum: An Episode in the History of the Institutional Definition of Art pages 38 to 56 from *Exhibiting Contradiction: Essays on the Art Museum in the United States*

On March 23, 1887, Edward Robinson, then in charge of the classical collection at the Boston Museum of Fine Arts, accepted the appointment to select, purchase, and install in the Slater Museum a collection of casts from renowned works of antiquity. The selection includes Egyptian and Assyrian pieces, as well as many outstanding examples of Greek, Roman, and Renaissance art. There are also Egyptian, Babylonian, Persian, and Greek artifacts.



2.

A residency open to emerging artists.....Architecture, Landscape Architects, Fine Artists

**I-Park** is a 450-acre woodland retreat in rural East Haddam, Connecticut. The property consists of ponds, hills, streams, stone outcroppings and sheer cliffs. It has wild fields and new growth forest, as well as miles of stonewalls and walking trails. It is bisected by the Eight Mile River and adjoins the Devil's Hopyard State Park and other preserved tracts. The land has a wild, gnarly character that suits I-Park's role as a refuge from and recourse to the safe routines and subtle compromises of the workaday world. I-Park aspires to take these natural gifts and create a special space where the important work being done by solitary individuals in their artistic and intellectual pursuits is encouraged and celebrated, a living, three-dimensional environment/community uniquely conducive to creative processes. A special garden type planned for I-Park is the Improbable Garden. This is an unconventional garden with no obvious purpose. It is a pure work of art, but with a distinguishing characteristic: it has the appearance of a naturally occurring micro-environment, even though it is very much the product of an artist's imagination. It is carefully integrated into the natural landscape and is discovered (hopefully, it's a surprise) when one is out exploring the land. Gardens that qualify for Improbable Gardens status will be exceptionally fanciful and intriguing, perhaps even other-worldly, in visual/emotional impact.

<http://www.i-park.org/index.html>

## Suggested Artists/Designers

Gego (Gertrude Goldschmidt)

Rimpa Drawinga

Chiaroscuro Drawings

Agnes Denes

Wilfredo Lam

Diego Rivera

Francesco Clemente

Outsider Drawing

Bonnie Collura

Agnes Denes

Yayoi Kasuma

Sol Lewitt

Brice Marden

Judy Pfaff

Julie Mehretu

Shahzia Sikander

Kara Walker

Myron Stout

Edwin Dickinson

Sky Pape

Agnes Martin

George Seurat

Susan Schwalb

Rackstraw Downes

Mel Bochner

Enrique Chagoya

Deborah Grant

Charles Sheeler

Grant Wood

Lamar Peterson

Catherine Murphy

John Virtue

Paula Rego

Frank Furness

Leon Krier

Nicole Eisenmann

Louis Kahn

Rennie MacIntosh

Cut Drawings

Leslie Hirst

Art Speigelman

Soojin Cha Embroidery Drawing Textile Art Center

Yoonmi Nam

## Resources/Exhibitions

[www.drawingcenter.org](http://www.drawingcenter.org)

To activate The Drawing Center's newly designed galleries, the institution's curators have invited artists to create long-term drawing-based installations in atypical locations around the facility. The first project is James Sheehan's *Death of Malevich* (2013). Sheehan's postage-stamp-size watercolor on board is inserted directly into one of the walls of the basement corridor, creating a keyhole effect that voyeuristically transports the viewer into another realm. His infinitesimal image *Death of Malevich* derives from a photograph of famed Russian Suprematist painter Kazimir Malevich lying in state, surrounded by his artworks. Sheehan's exploration of the relationship between distance and scale results in a scene that appears legible from afar, but that gradually dissolves on approach—even as the work's recessed installation (and the placement of the painter's acclaimed *Black Square*, 1915, directly above the dead man's head) draw the viewer in. This work was also featured in our recent exhibition *Small*.

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<https://drawingroom.org.uk>

Drawing Room is the only public, non-profit gallery in the UK and Europe dedicated to the investigation and presentation of international contemporary drawing.

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[http://lboro.academia.edu/MichelleFava/Papers/400369/What\\_is\\_the\\_role\\_of\\_observational\\_drawing\\_in\\_contemporary\\_art\\_and\\_design\\_curricula](http://lboro.academia.edu/MichelleFava/Papers/400369/What_is_the_role_of_observational_drawing_in_contemporary_art_and_design_curricula)

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**BOSTON DRAWING PROJECT** The Boston Drawing Project is a collection of artworks on paper housed in Boston at Carroll and Sons. Participating artists work in a wide range of media including graphite, ink, a variety of paints, photography, printmaking and collage. Although many of the artists with work in the Project are based in the Boston area, living in the region is not a requirement for participation.

The Project lives in a series of flat file drawers in the Drawing Space at Carroll and Sons. Each participating artist has a portfolio in a drawer that contains six to twelve artworks along with a copy of the artist's resume and a consignment form. The consignment form includes all necessary information about the artworks in the portfolio — the title, date, medium, size and price of each work. The drawers are open to the public during gallery hours, Tuesday through Saturday, 10 AM to 6 PM. It is not necessary to schedule an appointment to view work in the drawers. The Project is a great resource for artists, curators and collectors.

The concept for the Boston Drawing Project began at Pierogi, an artist run gallery in the Williamsburg neighborhood of Brooklyn, New York. Pierogi was founded by artist Joe Amrhein in the mid-1990's with the idea of making works on paper available to a larger audience. Bernard Toale brought the concept to Boston in 1999. The Boston Drawing Project was based in his gallery, the Bernard Toale Gallery, until it closed in the spring of 2008. Joseph Carroll, having curated the Project since 2003, is pleased to have the opportunity to continue the Boston Drawing Project at Carroll and Sons.

*CARROLL AND SONS 450 HARRISON AVENUE, BOSTON, MASSACHUSETTS 02118 PHONE: 617-482-2477 FACSIMILE: 617-482-2549 INFO@CARROLLANDSONS.NET*

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**ICA BOSTON Feb. 4-May 10, *When the Stars Begin to Fall*** brings together 35 artists of different generations and working in different mediums who share an interest in the American South as both a real and fabled place. Key to the exhibition is the relationship between contemporary art, black life, and “outsider” art, a historically fraught category typically encompassing artists who have not received formal art training and who may have been marginalized in society. *When the Stars Begin to Fall* includes artworks by self-taught, spiritually inspired, and incarcerated artists alongside projects by prominent contemporary artists such as Kara Walker, Kerry James Marshall, David Hammons, and Theaster Gates. It presents diverse artworks—from drawing and painting to performance, sculpture, and assemblage—unified by an insistent reference to place.

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**At the Morgan Library, NYC** In 1777 the great Italian draftsman, etcher, and antiquarian Giovanni Battista Piranesi visited the haunting and majestic archaeological site of Paestum on the Gulf of Salerno south of Naples. He produced a series of monumental drawings recording the three Doric temples—then known as the Basilica, the Temple of Neptune, and the Temple of Ceres—in preparation for a set of etchings, *Differentes vues de Pesto*. Piranesi died shortly after receiving the papal imprimatur in 1778, but the set was completed by his son, Francesco, and published posthumously in the same year. In 1817 the English architect Sir John Soane, who had met Piranesi in Rome shortly before the artist's death, acquired fifteen of the seventeen surviving Paestum drawings. Preserved at Sir John Soane's Museum in London, Piranesi's drawings have only recently been restored and are being shown here for the first time in the United States.



**At the Museum of Fine Arts Boston Shinique Smith Bright Matter to March 15.**



Name

Major

Graduation Year

Past Drawing Expertise or Classes?

What types of drawing are you interested in?

What guidance would you like?

What is the role of drawing in your body of work?

How can this course help advance your work? Your thesis?

Are you available to take a field trip on a Saturday?

Which days are you available to take a field trip?

Which of these interests you?

Visiting Artists

Slater Museum Classical Casts, Norwich Museum

I-Park Residency 400 acre site visit

Techniques, if so which ones?

Free Drawing

Open-ended Assignments

Particular and Individualized Assignments

Is there anything else you would like to tell me about yourself and this course?