

DRAWING II

OBSERVATION AND INTERPRETATION

SPRING 2007

Prof. Lucy jochamowitz

Credit hours 3

1- DESCRIPTION

This course is for students who have passed Drawing I.

The course will focus on traditional techniques and methods as well as the treatment of experimental and expressive approaches to already acquired drawing skills. Focus is placed on the physicality of the "body" and the physicality of the "space"

Drawing will be used as a means in order to investigate individual expression.

Highly structured exercises will be employed so that a mature technical ability will be acquired. Projects and exercises will be given at the beginning of the course from observation. Going on through the semester, exercises and projects will be given allowing more personal and individual works to be expressed and created at a high and sophisticated level, which may take the form of a series of works, various sizes of drawings and/or mixed media drawings.

A sketchbook will be utilized in order to keep notes, sketches and annotations regarding personal research, thoughts and feelings. Aesthetic and formal qualities as well as philosophical and visual references should be constantly considered when analyzing the language of drawing.

Exploration of materials will be strongly considered as a means of personal expression, as it is important to try to understand the use of materials and techniques in relationship to one's personal ideas and concepts.

Drawing will be used as a creative means of expression of one's personal ideas.

2- OBJECTIVE

The purpose of this course is to focus on enhancing one's technical ability so that each student will be able to utilize his/her drawing skills as a means of expressing individual and personal ideas and concepts.

Focus is placed on the physicality of the "body" and the physicality of the "space". Each student will have reached a high level of theoretical knowledge and technical ability so as to create a "body" of work using drawing as a visual language.

By means of observation in the outside world and investigation of one's personal world, each student will try to give a personal sense to these new works which become a visible translation of this relationship between a "body" in "space". Each student will try to discover where he/she is in space.

3- PREREQUISITES & REQUIREMENTS

This level of drawing is suitable for students who have passed the drawing and will also be open for students accepted at the entrance exam, along with an interview, which will be held on the first day of class. The additional submission of slides of previous work is advisable. It would also be of support for the students to have a foundation in Art History and a keen interest in Modern Art.

The course is taught in English with some use of Italian terminology. It is important to visit museums in Florence in order to observe and better understand the master works.

4- METHOD

In the beginning of the semester, students will work from visual/observational information in order to improve their technique. Following various structured exercises, students will develop a proposal of a "body" of work, which proposal and subsequent evolution and development of research will be evaluated and discussed with professor as well as with the entire class.

Various lectures and interactive lectures will be given, based on specific theoretical information so that each student may prepare him /herself in the presentation of his/her personal research.

Structured individual drawing exercises will be given so as to further aid each individual student in his/her course of research.

There will be various readings, discussions, visits to museums and individual suggestions so that a variety of stimuli is offered and will permit each student to choose what he/she identifies with best, in order to pursue and elaborate the investigation.

A classical as well as an experimental approach to drawing will be used. Assignments will be given and presented in class so as to create interactive discussions. Students are expected to spend additional hours outside of class in order to develop his/her projects.

5- ASSIGNMENTS / TESTS / ASSESSMENT

Each lesson is geared towards the elaboration of specific projects and assignments given in a very structured way. As noted, homework assignments will be given during the course as to further elaborate the classroom exercises: Individual critiques will be given during the course.

Final Exam will consist of a final group critique

6 - EXAMS

The Final group critique consists of the following:

Each student must present a portfolio of the entire work done during the semester. A final project based on a personal idea will be presented in a group critique along with the consignment of a FINAL RESEARCH PAPER.

7- EVALUATION & GRADING SYSTEM

25% Attendance
35% Final Critique
25% Final Paper
15% Presentation of Research Projects

Grading is based on over-all effort, improvement, and the ability to comprehend and apply concepts presented during course.

0 - 59 = **F**, 60 - 69 = **D**, 70 - 72 = **C-**, 73 - 76 = **C**, 77 - 79 = **C+**,
80 - 82 = **B-**, 83 - 86 = **B**, 87 - 89 = **B+**, 90 - 92 = **A-**, 93 - 100 = **A**

8 - ATTENDANCE – PARTICIPATION - BEHAVIOUR

Attendance and punctuality are mandatory.

Students are presumed to have sufficient maturity to recognize their responsibility for regular class. Since illness or other good reasons may prevent attendance, Gonzaga has a standard policy on absences. This policy stipulates that the maximum allowable absence is 2 class hours (100') for each class credit. A correct, active and responsible participation is strictly recommended. All deadlines must be respected. Homework assignments are an integral part of this course and are therefore mandatory.

9 - TEXT BOOK / READINGS / SOURCES

Arnheim, Rudolf, *Art and Visual Perception: a Psychology of the Creative Eye*, 1974 Regents of the University of California, California.

Kandinsky Wassily, *Concerning the Spiritual in Art*, 1977 Dover Pub., Inc., New York.

Gombrich, E. H., *Art and Illusion. A Study in the Psychology of Pictorial Representation*, 1965, Princeton University Press, New Jersey.

Ruskin John, *The Elements of Drawing*, 1971 Dover Pub, Inc., New York.

It will be necessary to consult the library as well as various bookstores in Florence in order to fulfill the requirements regarding the research papers.

10- EXTRA FEES

There are no shared class fees for this course. Individual materials for each student – Euro 100.

11 - VISITS - TRIPS.

During the semester the student will be informed about interesting exhibitions in the city. If the schedule of them coincides with scheduled class, the lesson will be changed into a visit/field trip. Otherwise they will be considered as recommended visits, to be done individually out of class.

Mandatory individual visits: choose 2 from the following museums/churches:

- Museum Il Bargello, Euro 4.
- Museo dell'Opera del Duomo. Euro 6.
- Santa Maria Novella Church. Euro 3.
- Medici Chapel. Euro 6
- Museum Accademia. Euro 9.50

12- MATERIAL LIST

Each student must provide the following materials for personal use:

During the first lesson, the professor will accompany the students in order to purchase these materials. Any materials that a student already has must be OK'd by the Professor.

1. PENCILS: a set of pencils type 2H, H, HB, 3B, 4B, 6B
2. 1 cyclop (thick lead pencil)
3. PENCIL SHARPENER
4. ERASER : 1 for pencil; 1 soft putty eraser; 1 flash
5. KNIFE (exacto) or scissors
6. CHARCOAL: 1 box of medium thickness willow charcoal; 2 compressed black charcoals
7. SANDING BLOCK
8. FIXATIVE: 1 can of fixative spray (Ferrario)
9. INK: 1 small size bottle of Chinese ink
10. BRUSHES: 1 pointed Chinese ink brushes 1 large; 1 tempera brushes: 1point
11. 2 BULLDOG CLIPS
12. TEMPERA GOUACHE COLORS: primaries, black, white, Naples yellow, earth tones and ocre
13. ACRILIC GESSO: 1 big jar (1 Kilo)
14. CHALK PASTELS: white, grey, black, red blue, yellow, green, earth tones and Naples yellow
15. PAPER: 1/2 Kilo of newsprint (for sketches); 3 sheets Fabriano paper (70X100 cm); 5 sheets toned paper: 2 sheets Magnani "incisione"; PORTFOLIO: 70x100, big enough to hold your large drawings and your sketches
16. GLUE: 1 white glue
17. TURPENTINE: odourless
18. PLASTIC PALETTE, 1 large 2 CONTAINER for water
19. 1 PENNELLESSA for gesso
20. 1 QUILL
21. 1 SKETCHBOOK
22. 1 SPONGE
23. MASKING TAPE

Cost of all materials aprox. 100 Euro.

These materials will be purchased at the following store: **Salvini** in Via degli Alfani 127r.

Other recommended store: **Rigacci** in Via dei Servi; **Zecchi** in Via dello Studio 19r; **Lory** in Piazza Frescobaldi 8r. These stores usually apply 15% discount to LdM students. Ask the Secretary for the address card.

13A- CLASS SCHEDULE

1. Presentation and introduction to the course. Studio rules. Materials. Trip to the art store to buy materials.
Observation/work: negative/positive space. Charcoal
HW – 10 DRAWINGS FROM OBSERVATION: SUBJECT AND GROUND.
2. Reviewing one's work.
Lecture: Florentine space in the Renaissance
A light source in drawing. Emphasis on the cross-relations in the body. Charcoal, pencil.
Figure in space - Model
ANNOTATIONS—analyze form, anatomy, and idea inherent in the work.
VISIT TO THE SPECOLA MUSEUM.
3. Focus is placed on the physicality of the "body" and the physicality of the "space"
HW: INDIVIDUAL VISIT TO SANTA FELICITA, LA CERTOSA, SANTISSIMA ANNUNZIATA
- ANNOTATIONS. ALSO MANDATORY RESEARCH: SPACE CHANGES FROM
FLORENCE TO VENICE.
4. Rub- out technique, model and objects in class.
5. Interactive lecture: Venetian Renaissance
Figure/ground - model. Large format, mixed media, carta da pacchi, pastelli
6. Lecture: MANIERISM and the chiaroscuro. Chinese ink and soft pastels.
7. "Body" in space - from 3D to 2D. Interactive discussion of new material investigated.
HW: each student must research 3 contemporary artists
8. Distortion and Foreshorting. Model in class.
9. Continues Foreshorting. Model in class.
regarding research projects.
10. Dancer in movement - models. Tempera, pastels
11. Presentation of final projects and papers. Class discussion
12. Use of grounds. Close and far away. Mixed media
13. Final project mixed media.
14. **Final critique. Presentation of Final Project consisting of individual "body" of work.**

13B- ALTERNATIVE LESSON

Should the instructor be indisposed or otherwise unable to attend, a substitute teacher (whenever available) will conduct the scheduled or a pre-prepared alternative lesson at the regular class time. Or at the following meeting a make-up class will be arranged with the students.