



## Visual Concepts

2016

Tuesday/ Thursday 9-11:50

Geraldine Ondrizek – [ondrizeg@reed.edu](mailto:ondrizeg@reed.edu)

### *Projects*

**Body Language, Figure Drawing**

**The Body and the Archive, Glass Casting Remnants**

**Color as Experience, A Color Installation**

**Plate Stories, A Communal Dinner**

**Mechanical Reproduction, Printmaking and the Marco and Micro World**

**Duration, Photography and Video**

**Physical Mapping, Defining Sculptural Space**

Visual Concepts is an introductory studio course that exposes you to methods and materials used by artists from the Renaissance to the present. We will begin the course with western Renaissance perspective and figurative based drawing and glass sculpture. We will have an introductory workshop in color theory as taught by Joseph Albers, which will apply to all projects this semester. The project, "Plate Stories" will address issues of relational and performative works as well as the ancient tradition of narrative on vessels. We will then explore the influence mechanical reproduction has had on art from the 15<sup>th</sup> century to the present by making a set of block prints from microscopic images. In a digital video project we will question the camera's ability to document and control our lives via electronic devices. For the final "Mapping" project, we will investigate the use of maps and mapping of everything from actions to spaces. Your work may take any form and you will be introduced to the woodshop and sculpture tools.

Each studio exercise is designed to introduce you to the visual language inherent in art forms. Technically you will have rigorous training in drawing with various tools, sculpting in clay, block printing, digital video, and sculptural construction. Each project is linked to historically significant conceptual issues and asks you to make thought provoking works.

The class meets 6 hours a week. Approximately 40 min. a week of this time is dedicated to discussion of readings and art historical images that further illuminate the concepts, medium and process we are working on in class. You are required to spend 2 hours a week outside of class working on sketchbooks and assignments, which include taking notes or drawing from the readings, attending workshops in ceramics, sculpture or printmaking.

Group critiques of the work done in class will occur bi-weekly. You will hand in a portfolio at mid semester and I will write comments on your work and progress. I am available to meet with you during the week during posted office hours (Tuesday, Thursday and Friday from 1-4pm) or by appointment.

### **Goals of the Course**

- Understanding of your body as the drawing tool and the page as space.
- The expressive ability and technical mastery of materials, tools and techniques.
- The development of a visual vocabulary and an understanding how this vocabulary works to affect how we see and read a work.
- Creating work that is visually and conceptually rich.



## Visual Concepts

2016

### Week 1.

#### August

30. Intro to Visual Concepts + Attendance + Projects.

**Reading:** Petherbridge, Deanna. *The Primacy of Drawing*. New Haven: Yale University Press, 2010. p. 16, 20, 152 – 165.

**Assignment:** Get supplies and a sketchbook.

#### September

1. A brief history of Drawing and Gesture, Recording the Body -Figure drawing – Gesture/Proportion

**Reading:** Berger, John. New York: Random House, Inc., 1985. p. Drawn to the Moment 146 – 151.

**Assignment:** Gestures in sketchbook

### Week 2

6. Slides: Contour Drawing Revealing Anatomy.

Figure drawing – Gesture/Anatomy.

8. Contour Drawing

**Reading:** William Kentridge *Ghost and Erasures*

**Assignment:** Gestures in sketchbook and draw the front/back of the skeleton.

**THE POETRY AND POLITICS OF DOCUMENTATION- Public reception September 9 -6:00-9:00 in Studio Art**

**SASHA YANOW: *CHERIE DRE***

September 9–October 9, 2016 Public reception with the artist: **September 9, 4:30–6:30 at the Cooley**

### Week 3

13. Anatomy/ Cross Contour.

15. Tone/Composition

**Assignment:** A series of drawings with tone.

**Reading:** Seeing Differently Amelia Jones

*The Body and The Archive* Alan Sukula,

Casting work shop

**September 16, 7:00 pm, Black Box Theatre, PAB:** Sacha will re-perform *Dad Band* for the Reed community and invited guests (feel free to invite colleagues and family members) for free. This performance will be followed by a conversation / Q&A with Peter Ksander. Happy to reserve seats for the department, I'll check in about this as we get closer. The performance contains no nudity or explicit sexual content re: kids.

### Week 4

20. Discussions, The Body and The Archive. Select bones, Casting demo

22. Casting

**Assignment:** Cast glass

**Reading:** Lucy Orta *The Human Element 70 x 7 The Meal*

Casting work shop

### Week 5

27. Finish Glass piece

Discussion, Plate Stories Make plates

29. Plates

**Assignment:** Work on Plate

**Reading:** The Interaction of Color, Josef Albers  
Clay work shop

#### **Week 6**

##### **October**

4. Discuss bowl. Introduction to Color

6. Color workshop

**Assignment:** Color work.

**Reading:** Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. p. 297 – 307.

Heteroptera *The Beautiful Other World* Cornelia Hesse-Homegger

#### **Week 7**

11. Discussion, and Begin work on "Mechanical Reproduction".

Intro to using a Microscope /Drawing

13. Work time - Intro to using a Microscope/Drawing

**Portfolio Due**

#### **Week 8 FALL BREAK**

#### **Week 9**

25. Microscope available. Drawing/ Begin to cut print block

27. Cut block /Print

**Assignment:** Finish prints

#### **BRAD KAHLHAMER**

October 25–December 11, 2016

Cooley Gallery

<http://www.bradkahlhamer.net/installation.html>

<http://www.jackshainman.com/artists/brad-kahlhamer/>

Public lecture and reception with the artist:

**Saturday, October 29, 4pm, Reed College Chapel**, followed by a reception with the artist at the Cooley Gallery

#### **Week 10**

##### **November**

1. Present work

**Assignment:** Sketches for Duration work

**Reading:** After Image -Pollok,

3. Screen Video and discuss. Work on images

**Assignment:** Duration 1-2 min video or 15 images

#### **Week 11**

8. Edit /Print Duration

10. View videos

**Reading:** D'Ignazio, C. *Art and Cartography*. Elsevier Ltd., 2009. p. 190 – 206.

[http://www.ikatun.org/k/art\\_and\\_cartography.pdf](http://www.ikatun.org/k/art_and_cartography.pdf)

Artist Books <http://cdm.reed.edu/cdm4/artbooks/index.php>

**Assignment:** Draw/Plan Concepts for Final

Woodshop workshop

#### **Week 12**

15. Discuss Mapping, View Books and Get basic training using wood tools

17. Work time

**Assignment:** Work on project

#### **Week 13**

22. Work time

24. **Thanksgiving**

**Assignment:** Work on project

#### **Week 14**

29. Work time

**Dec 1.** Work time

#### **Week 15**

6. **Final workday**

**Final Crit Dec 13**

**PLEASE NOTE:**

This calendar will be updated throughout the semester if any dates change.

**Remember to :**

Date all drawings done in class for portfolio assembly and review.  
All notes will be taken in the sketchbook.  
All assignments will be done in the sketchbook.  
Date your sketchbook drawings and notes and bring them to class everyday.



## Figure Drawing

*The study of anatomy increases the sensitivity of the artist's eyes and makes the skin transparent; it allows the artist to grasp the true form of the surface contours of the body because he knows the parts that lie hidden beneath a veil of flesh. It is as though anatomy were a magnifying glass, making forms more visible in minute detail. Through this glass the artist is able to see more clearly and more quickly. When the knowledge of anatomy is applied in the plastic arts, it leads to an understanding of exterior forms through the relationship that exists between it and the underlying forms. The study of anatomy teaches the artist why exterior forms appear as they do, in action and repose.*

—Dr. Paul Richer, Professor of Anatomy at the *École des Beaux-Arts* and the *Academy of Medicine, Paris, 1889*

Gestural figure drawing will give you the tools to deconstruct any form you are drawing. It is an active, dance-like process that will give you the sense of a gestalt or presence of the body. Concepts covered will include drawing with your body, the central axis within the figure and the hip shoulder axis. You will learn the system of proportion and how to break down the figure to basic shapes and forms.

The tradition of western academic figure drawing began in the Renaissance. The academies of the past, reflecting the official artistic cultures of their time, considered the figure to be central to their artistic training. Each academy represented a different ideal and featured its own style of presentation. The tradition of western figure drawing centers on the body's response to gravity, volume, and weight within a solid floor plane seen in perspective.

### Week 1

#### **Gesture – 0.5-2 min/Contour – 1-8min**

Standing at the drawing horses, use your body to make marks that reflect the action the figure is making. Your body will be as active as the model.

1. Look first to the spine for the directional movement in the body
2. Look at the angle of the shoulder, then the hip, then mark the secondary axis
3. Using the side of the drawing tool, sweep the shape of the torso, leg and arms
4. Break all body parts down to basic oval forms so to quickly unpack the body

### Week 2

#### **Skeletal Structure – 5-10 min/Contour/Cross Contour – 10-20 min**

Attention to the positions of the bone structure is key to forming the body.

1. Spinal column established
2. Rib cavity: scapula and breast plate
3. Pelvic bone and femur

4. Elbows at waist, knees, and ankles

**Proportion – 2-5 min**

Measure the proportions of the model using the head as the given dimension. The body is 7.5 heads tall. This is the standard; every person's body is a bit different. Shoulders are 3 heads wide, torso is 3.5 long, and legs are 3.5; mid-point is the basket of the pelvic region.

**Week 3**

**Tone – 10-20min/Composition – 20-30 min**

Begin with underlying gesture and compositional structure of the pose. Plan the body's position in space. Look at how the dynamic of dark and light function in the space. Training in charcoal and graphite rendering.

**Artist works reviewed:**

Durer, Raphael, Rubens, Rembrandt, Ingres, Delacroix, Degas, Cassat, Renoir, Kollowitz, Munch, Blake, Hokusai, Gauguin, Alice Neel, May Stevens, Susan Rothenberg, William Kentridge  
Marlene Dumas, Eric Fishel

## The Body and the Archive



"Body and the Archive" takes its title from a 1986 essay by Allan Sekula about the way photography has been used as an agent of social categorization and control.

In order to present his argument that there is a close connection between the archival paradigm and the operations of power that regulate "the deviant body" (and consequently, "the social body"), Sekula places the emergence of photography in the context of the development of police acts and technologies of surveillance; He goes back to the mid 19th century, to study the development of photography (Daguerre's daguerreotype dating from 1839) to discuss the paradoxical status of photography, both as the promise of honorific portraiture made available to the lower classes but also as a tool capable of identifying them to the police.

Photographic documentation plays a central role, however collection of casts and actual bone of human and animals of every kind have been collected and stored in museums worldwide for hundreds of years. The use and purpose of these, to record migration, study biological origins, create hierarchical categories and racial discrimination is hard to deny or for us to overcome.

### Assignment

After reading Sekula's essays and having studied and drawn the human body extensively, cast or model a set of bones and or body parts in relief to be cast in glass.

Your choice of bone or body part is significant to how we will read this form. The work will be shown collectively so to make a kind of archeological museum.

### Process

Choose a piece of bone from the collection, or model a body part with clay.

Make a relief mold of this piece.

Fill with clear glass.



## Plate Stories



A ceramic vessel in the form of urns to everyday dishware reflects the culture from which it came. These forms have been part of human culture for centuries. From Grecian pottery that tells stories of triumph and victory to Wedgwood dishware painted with Cobalt blue from Asia as a symbol of wealth, ceramic dishware tells a story through materials and form.

Dishware is also what we eat from and what food is served on. The food we chose to eat on the plates, the table setting, the guests at the table, the family that gathers to eat from the dishes daily tell stories of great significance. Food as a material and subject has played an extremely significant role in the last decade of art making and viewing. It is a material for gathering communities.

Awareness of the food we eat and foodlessness is something we cannot avoid now. The cost of food has risen and wages have not. The food manufacturing industry has controlled the markets and the viability of food. While simultaneously, the urban farm movement and the CSA has become common in the US and Europe and many are more food conscious than ever before.

This project brings together the craft traditions of ceramic plate making, the craft tradition of making food, the ritual of dining, conceptual art practice begun in the 1960 of "Art of the Everyday Day" and the recent phenomena of artist desire to create convivial relationships through the offering of food.

### **The object of this assignment:**

1. To see art in the everyday objects we live with and use and to consider everyday action as a performance.
2. To consider the offering of food, the meals we eat to be a ritual, a story to be told.
3. To see art as a social relationship rather than a singular object and phenomena of sharing a meal with Another as a significant event.

4. To make a work similar in form to your classmates so that when these are all brought together at a table, they are individual faces, individual points of view, individual stories as one collective whole.

**Works we will review:**

1. Traditional Greek Funeral urn for libation vessels and the work of contemporary artist Ed Ederle who creates stories on the surface of his vessels.

2. The concept of the commemorative plate with portraits of great rulers of Rome compared to "She's a dish" project by contemporary artist Angela Lorenz in which she depicts Roman beauties on plates.

3. Traditional Wedgwood china compared to Christen Borland recast the skulls found in the archives of the Eugenics Labs of Germany using the Wedgwood china porcelain and the blue paint to depict the places these people were from- (a slave ship departing Africa, a Chinese Junk etc.)

4. Decorative tableware showing food and floral design in 17-18th dish factories of Germany was a sign of great wealth and power of the ruling class. Contemporary artist Julie Green paints the last meal of a prison to make us aware of the rate of incarceration and question the death penalty.

5. The role of the banquet, from table lines, to flowers, to entertainment is a ritual that has been part of human culture for many centuries.

From the Marentties "Futurist Cook Book" to FOOD- Gordon- Matta Clarks Restaurant in SOHO, dinner parties are a part of an artwork.

Contemporary artists Lucy and Jorge Orta have taken their banquet to the streets making tables that extend through a town, dinners made from the left overs from the farmers markets, they create plates that tell stories of those without food. Their work is both convivial and relational. It sets a new way for us as makers and citizens to consider the roll of art in society.

**Process:**

1. Please read and consider the work reviewed for this assignment.

How can you make a socially conscious work that sparks conversation? Or can you make a Work that tells a story. What would you serve on the plate, who would you serve it to?

What issues would you like to bring forth in making your plate? Do you want to make a very specific point or is this going to be a subtle piece of information?

2. Draw images for your plates in your sketchbooks.

Consider the various ways to form the images/text/decorative element.

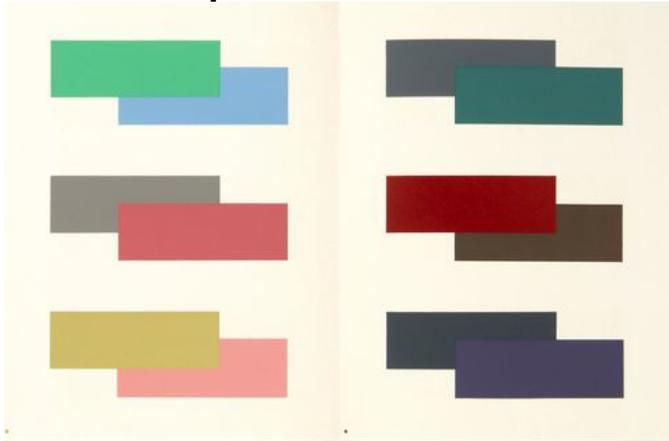
For example, a free hand painting with calligraphic brushes, stencils, carvings, relief?

Is there a particular style you are emulating?

Ultimately the style and format must match your message.

3. Learn to prepare the clay and form the plate, draw the images onto your plate, learn to do relief carving and forming, and learn to use clay slip to draw on the clay.

## Color as Experience



*"In visual perception a color is almost never seen as it really is — as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually. To this end, the beginning is not a study of color systems.*

*First, it should be learned that one and the same color evokes innumerable readings. Instead of mechanically applying or merely implying laws and rules of color harmony, distinct color effects are produced-through recognition of the interaction of color-by making, for instance, two very different colors look alike, or nearly alike."*

Joseph Albers, The Interaction of Color

Follow the lessons of Joseph Albers color course, we will read his book the interaction of color and engage in a set of experiments he set forth. The goal is for you to begin to see color experientially and use it as a tool for communication.

Basic terminology includes the following:

1. **Hue**-refers to one color; color refers to one or several hues; color and hue can be interchangeable, while Chroma refers to all color including shades, tints and tones.
2. **Intensity**- saturation or brilliance is interchangeable terms. Refers to higher or lower in degrees of vividness. Diluted or undiluted color or pigmentation.
3. **Shades**-are hue plus black.
4. **Tints**- are hue plus white.
5. **Tone**- is hue plus grays.
6. **Analogous colors**- or those that are adjacent on the color wheel.
7. **Chromatic**- refers to all hues, shades, tints and tones.
8. **Achromatic**- refers to the entire spectrum of gray with white at one end and black at the other.
9. **Chromatics**- has an achromatic equivalent called value.

### Studies:

**We will do four of the 9 studies and an experiment**

#### **Exercise 1: Hue as Value**

Each hue has an equivalent black to gray value. To illustrate, select six hues at random. Cut into swatches 3/4 x 3 inches and adhere them to Bristol board. Run them through a color copier set for black and white. This should provide reasonable equivalents in black or gray values for each hue. Arrange the black and gray values vertically into a progression with the darkest value at the top. The swatches should butt against one another. To the left of the gray scale, arrange the hues adjacent to their respective black or gray equivalent. The swatches of hues should butt against each other and also to the gray scale. The result should be a vertical rectangle divided in half vertically and divided horizontally into six segments with hues on the left and their equivalent grays on the right. Craft in doing this exercise is very important. Courses

### **Exercise 2: Boundaries**

**Where one color meets another color the two edges create a line.** The line is referred to as a boundary line. The line will be soft or hard according to values, i.e. if the values are close, the boundary line will be soft; and if one value is dark and the other is soft, the boundary line will be hard. 1 Select six different hues with varying values, and from each, cut a swatch one by three-inches. 2 Without regard for hue or value, adhere the swatches butted against one another on the long dimension forming a rectangle six inches high. 3 Choose one hue at random and adhere it with the short end butted against the left end of the top swatch. This creates a one-inch boundary line. 4 Using all different hues, try to match the softness or hardness of that one-inch boundary line on the succeeding divisions. 5 The result is a six-inch square vertically divided in the middle, and having six horizontal divisions composed of twelve color swatches. The vertical centerline should have the same degree of hardness or softness from top to bottom regardless of what hues or values are chosen. 6 Craft is an important criterion in evaluating this exercise.

### **Exercise 3: Transparency**

1 Select a hue of approximately middle value and cut three three-inch squares, which are put down on a horizontal line. 2 Select a second hue, which contrasts with the rest one, and cut three one and one-half-inch squares. Position the squares over one corner of the larger squares creating a one-inch overlap. 3 In the squares on the left, create the illusion of the smaller square being in front of the larger one by selecting a third, totally different, hue for the one by one-inch overlap. It is the boundary principle that determines what is in front and what is in back, not the choice of hue. 4 On the second set of squares, create the illusion of the larger and smaller squares merging. 5 On the far right set of squares, create the illusion of the larger square being in front of the smaller one. 6 Craft is an important criterion in evaluating this exercise.

### **Exercise 4: Color Manipulation**

A common axiom in art has been warm colors advance and cool colors recede. Do a free-study and apply the boundary principle so that warm colors recede and cool colors advance. Size is optional. Sometimes students were asked to select one color and make it progressively recede through application of the boundary principle. Frame appropriately and craft is a consideration in evaluation.

### **Experiment in Color and Chance Operations**

Looking at the work of Albers and those he influenced and dialog with, we will engage in a collaborative project much. John Cage, a fellow teacher and friend of Albers did at the Black Mountain School, worked with chance as the main structure of his compositions. We will follow a similar set of directions.

Each of you will find a color in nature. Reproduce that color in a triangle (I will give you this). In the class we will each have a number assigned to your color and at random the numbers will be drawn. When your number is called, place your triangle next to the last. We will make a large painting as a result.

## Mechanical Reproduction and the Marco and Micro World



From the first bookplate done in 1460 to the Xerox copy machine, we are a culture that relies on the repetitive dissemination of images and text. We will begin this lesson considering the effects of this mechanical reproduction in Eastern and Western art today. After reviewing Walter Benjamin's essay "Art in The Age of Mechanical Reproduction" we will discuss the phenomena of mechanical reproduction from the distribution of the standards of beauty, to establishing and propelling the art market to making a difference in our awareness of the world ecologically.

You will read an essay on Cornelia Hesse-Honegger, an illustrator who has documented bugs around nuclear power plants.

Despite the catastrophic meltdowns of recent memory, advocates of nuclear power have always maintained that it's a safe and "green" source of energy, and that when properly contained, would not harm local wildlife. But these disturbingly beautiful watercolor paintings of mutated insects by Swiss science artist and illustrator Cornelia Hesse-Honegger tell another story: that even properly functioning nuclear power plants can have a negative effect on organisms.

It is through her work and the reproduction of her work, that citizen and governments alike are paying attention to the effects of nuclear power.

### **Assignment:**

We will discuss the impact of reproduction has had on our lives. You will be asked to look very closely at a variety of natural forms and consider what you hope to focus on. You may use the magnifying glass or microscope to look closely at the cell structure. Chose your form/image to work from and the idea behind the image you hope to get to. This can be a celebration of the structure or a desire to make us aware of a difficult situation.

You will first do a line drawing of the object, figuring out how to break it down to a simple negative/positive image for print making purposes. For example, you will need to take out unnecessary detail and design and make it a clear black and white graphic. You will transfer the image to the 4 x 6" rubber block using carbon paper (larger blocks are available for the ambitious). We will cover the techniques of block cutting and printing.

The image will be printed on rice paper and block paper. For those interested cloth and washable inks are available. You will be asked to print the image at least 2 times to see the impact of reception. The class will display all of the work as a group.

Artist: Karl Blossfeldt, Ernst Heckel, Maria Sybilla, Cornelia Hesse-Honegger, Susan Hiller, Edward Kac, Michel Rovner, Albrecht Durer, Kathy Kollowitz, Andy Warhol, David Hockney, Raymond Pettibon, Sue Coe, Barbra Kruger, Xu Bing.



Gabriel Agnes Martin

## Duration

*“Somewhere there is a camera that has not been turned off for the last twenty years. It unblinking eye has been scanning a parking lot some place, silent witness to all the comings and goings of the last two decades. It has seen the same man get out of hi car each morning, his body gradually sagging, less resistant to gravity, as his gant imperceptibly slows over the intervening time. It has seen an unbroken procession of days and nights, the cyclic changes in the sun and moon, the growth of trees and the perpetual variations of weather with the accumulation of its harsh marks...” Bill Viola*

### Over View:

The camera has no stories to tell and the mechanical perspective is flat, the center is fixed. There is no peripheral vision or sense of what might be happening beside, above, and beyond the camera. There is nothing around but what the lens is focused on observing.

Bill Viola’s account leads us to the significance of the invention of Perspective using a Camera obscure to duplicate the world. This gave priority to the painter/artist vision, his perspective of the new wide-open world of space. This also gave the artist a new expanded retinal image and Viola points out, this is really the moment of the photography was invented, the next step was merely chemical fixing of the lens image to a plate.

But is the artist’s eye and what he/she chose to see and to depict that controls the camera. Vision with the aid of a lens becomes thought. From the mind of the artist to the camera, a vision is made. Viola states that duration is the medium that makes thought possible. Duration is to consciousness, as light is to the eye, it allows us to see.

Black is the color of morning in the west, but it is the center of our eye- it is the space of reflection; the pupil off the eye is the pothole from the outside in. Staring into the eye is an ancient form of meditation; Socrates describes the process of acquiring self-knowledge from contemplation of the self in the pupil of another eye. Neo-Platonists practiced “speculation” or mirror gazing.

Meditation and concentration both refer to the centering process of focusing on the self. Viola emphasizes the Iranian concept of Black as the idea of origins, or the center, rather than the negative the void.

**Assignment:**

Make a work that is created through Duration. Video recording or photographing a thing, a space, phenomena for a determined amount of time. The work should be a reflection on a phenomena rather than a narrative event. This is a work of meditation and concentration rather than narrative of story telling.

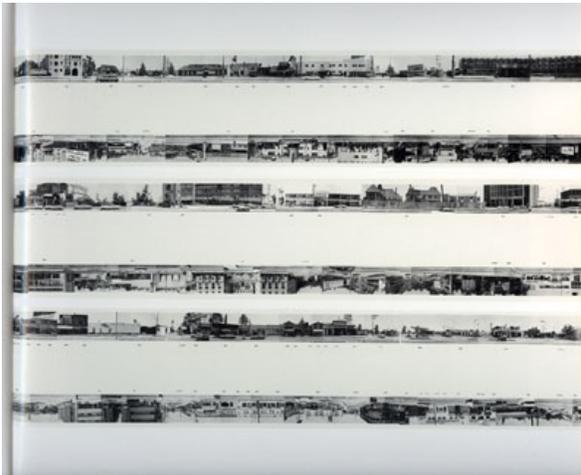
The lenses have a frame and you can only record what you point at. In your project, how can you give a deeper perspective or a sense of the space around or within the phenomena?

Choose strategy, you may wish to look at the same time daily, you may record some thing over the course of 10 hours or 2 days, you may record only water, only clouds....

What ever it is, it must be a thoughtful choice of where to place the lens and why to place the lens on these particular phenomena.

**Rules:**

1. The piece you show the class cannot be longer than 1 minuet. Or 30 photos
2. The work must be made by you-
3. The notion of the lenses as an eye and the eye as a porthole to the mind must be evident in the work made.
4. The video must be on a thumb drive to look at it in class or the prints made to hang up.



## Physical Mapping

This project asks you to consider mapping as central to artistic practice today. Navigational and survey devices have allowed us to map nearly the entire globe. On a macro-scale, satellites can map the spaces we move through on a daily basis. The invention of the microscope in the 17<sup>th</sup> century allowed scientists to look closely at and map, graph and chart natural phenomena.

For this project you will closely investigate mapping. What is an actual map and how do we use them? They are symbols of places, they tell us how to go and where we have been. What is a conceptual map? Are computer networks Maps? Could you make a map of your movements every day? Or a memory of a space you have moved through, or a reinterpretation of places you have known.

Part 1. You will choose a method to work towards rendering the space/place.

What images, spaces places, and roads will you be mapping?

Do you want to make a physical experiential map, a directional walk?

A wood constructed outline of travel, a work like Sol LeWitt that takes one from point to point?

What materials, wire, wood, paper, cloth, best suit the mapping?

How will you approach "Looking"? Will you zoom in or out, go from realism to the abstract.

Take us to a place or make a sculptural representation of the place?

For example, after focusing on a particular angle, area or sections magnify that part so it is drawn twice as large as the first. Or you may choose to simplify the abstract design of the form after drawing it over and over.

Your map will be 5-10 drawings as a sequence or progression or one large work made into panels.

Part 2. You will be trained to use tool in the wood shop. Handsaws, jigsaws, drills and you will learn to make an accordion book and map forms to house your drawing series in.

The design of the book/map will directly relate to the form you are drawing from. You will need to consider composing the drawings so that they fit with the entire set. The work can be viewed as a traditional book and a long screen.

### Resources for the Project:

Reed's Artist Book Collection <http://cdm.reed.edu/cdm4/artbooks/index.php>

Sonia Delaunay [Trans Siberian Rail](#)

Sol LeWitt [Lines to Specific Points](#)

Ed Ruscha [All the Buildings on Sun Set Strip](#)

**Evaluation:**

All students are required to follow the following guidelines for full course credit.

- Attend all scheduled class meetings.
- Work efficiently and attentively in class.
- Contribute to critiques & discussions.
- Do the readings review the artists and take notes.
- Complete all assignments.
- Clean up your work area. You must not leave any work out in this room.

I keep a record of each student's work, his or her progress, strengths and weaknesses.

I will dialogue with each of you in class daily while working.

We will have group critiques after each project is complete. I will make a point of giving you feedback on the final work during the group critique. We will have an individual portfolio review at midterm and meetings at the end of the class. I will give you an evaluation checklist for comments for the Midterm portfolio and book project. I keep records of our critiques for each assignment and I photograph the finished work for my records.

Please note that my response to your work will mainly come in verbal form. If at any time while making the project or when the project is complete you need an individual conference, I am available outside of class,

Monday from 9-12, Tuesday/Thursday 1-4.

I use the following criteria in evaluating student work.

**Attendance- 50%**

The strength of a group studio art course comes from the interaction of ideas and observation of others. In missing the class, a student undermines the effectiveness of the course and the educational experience of all. Each student must arrive prepared to work with appropriate materials for the assignment, project, exercise, critique, discussion, or demonstration for that particular class day. Unprepared students may receive an absence for the day.

Attendance and active participation in critiques is critical to learning in the studio classroom. All students are expected to contribute verbally by commenting or questioning aspects of the work being critiqued. Attendance at critiques is mandatory. Any student who knows they will be absent from a critique must contact the instructor prior to the critique.

1. You must be in the studio by 9:15. We will begin the class with a discussion and or presentation. It is vital that you are here for the beginning of the class.

If you are more than 30 min. late for a class without a reasonable excuse, you will be marked absent.

2. Participation in the classes including contribution to dialogue, taking notes on technical skills or artist presented.

3. Coming prepared to work on projects in class.

**Assignments 50%**

**20% is your sketchbook!**

**30% all finished work!**

Students should expect to spend 6 hours per week in class and approximately 4 hours outside of class working on assignments. The studio classroom is open for student use everyday.

All assignments will have a short reading and a list of artist to be read/reviewed prior to the introductory lecture. The readings will guide the conceptual framework and content of your work.

For each assignment a series of technical skills will be gone over in class.

We will have individual conferences discussing preliminary sketches and models for the assigned projects.

1. Turn in projects on time. Your grade will be lowered 10% for each week the project is late.

2. Generation of basic ideas and exploration of solutions. This includes drawings in your sketchbook.

3. Visual organization of your forms. Your ability to follow a system of design.

4. Conceptual thought process put into visual forms. Your ability to convey the ideas covered in the assignment, the readings and artist referenced.

**Materials Needed**

Portfolio (black or reddish) 24 x 36"

Sketchbook - at least 8.5 x 11"

3-ring binder

4 Pads newsprint (rough surface) 18 x 24"

2 Pads white drawing paper 70lb

Ebony Pencils

2 Kneaded erasers

1 box Compressed charcoal - CHAR-KOLE

4 Conte crayons

Chinese bamboo brushes (Cheep)

2 Glue sticks

Scissors/mat knife