**The Figure** Geraldine Ondrizek Spring 2020



Making an image of the human body is one of the most basic artistic acts. It involves sympathy with another body, self-identification and empirical observation. As practiced by Western artists it serves as both the basic roots of drawing and the height of artistic facility. In this class we explore all dimensions of the studio practice of rendering the figure. The course begins with observational drawing moves through figure sculpture and finally

ends with sequential drawings. We will create a rigorous studio practice centered on the act of drawing. Readings, homework assignments, and

discussions will unpack traditions based in gender and race. Through field trips to galleries and museums we will look at the uses of the figure in

art history and contemporary art. The bulk of the studio work will be done in class. An average of one to three hours outside of class per week is

expected.

**Class Assignments:**

**Gesture as Body Language**

The course begins with the western tradition of gestural Figure Drawing to introduce you to a method of deconstructing *Body Language*. Through the act of gesture drawing you will experience that the process of mark making is vital to the way one reads an image. Body language and sequential movements will be emphasized.

**Proportion; From Classical to Real**

As we become comfortable with drawing the body, we will look at proportion/distortion and perspective as an element that make the body both recognizable and expressive.

**Drawing as Dance**

We will collaborate with The Dance class to further understand Drawing as Dance and movements as language. Using Terms to create gestures you will partner with a dancer to move and draw together.

**Anatomy: The Medical Body**

The core of the class will center on the anatomical structure. You will learn the entire skeleton and muscular system of the body through drawing and labeling them as well as emphasizing them in the models posing for us.

**Portraying Identity**

Our mid-term project will focus on portraiture. You will review the anatomical structure of the head, draw each other in class and choose a person to make a portrait of. You can choose yourself, some at Reed, or a person you know. You may use photos to do this.

**Gestural Sculpture and The Body as Vessel**

In the second half of the class we will continue to work with anatomy in sculptural forms. You will make gestural sculptures in class as well as a piece that considers the body as a vessel.

**Final-In Sequence; Sculpture, Animation or a Graphic Novel**

You will work on this project for four weeks in class. We will begin with making sequential drawings from a model moving through space. We will make a series of drawings, tell a story with the drawings and make a “Quick Time” animation. You will then work on an independent project of you own design. This could be a stop animation using clay, a quick time animation showing a series of drawings, a graphic/comic Zine or a set of sequential drawings.

**Sketchbooks and Readings**

You will be required to keep a sketchbook for this class. This will be handed in at midterm and the final. You will be assigned weekly drawing exercises as well as readings on artists which you will need to write a comment on in the sketch book.

**Goal of the course:**

**To gain a knowledge of the gestural and anatomical structure of the human figure through the discipline of drawing and sculpture. To gain the ability to express yourself with and through the figure and to look to those artists working with the figure that express like-minded ideas.**

**Calendar:**

**Week 1 January 28-30**

 Over view of the course +Intro-Gesture as Body Language

 Models- Jan, 30 Erica

 Assignment- 5 Gesture drawings

 Reading- John Berger-A Sense of Sight *Drawn to That Moment* Morphology, *Introduction* 7-28

**Week 2 February 4-6**

Intro-Gesture as Body Language

Models- Mark/ Erica

Assignment-5 drawings from Morphology Intro

Reading- *Human Anatomy Drawing for Artists,* Dan Gheno

**Week 3 February 11-13**

 Proportion -From classical to real

 Model- Brook

Assignment - Artistic Anatomy - Dr. Paul Richer- Skeleton Studies-Front /Back /Side

**Week 4 February 18-20**

18. Portland Art Museum visit to see [*Isaka Shamsud-Din -*Rock of Ages](https://portlandartmuseum.org/exhibitions/isaka-shamsud-din/)

20. Intro-Anatomy and the Medical Body

Model- Feb 20 Brook

Reading- Draw/Dance *Out of Line* Cathrine Lord

View in Class*:* --Paul Kaiser, Shelley Eshkar, Bill T. Jones: [*Ghostcatching*](NULL) Goldman, Danielle. "[Ghostcatching: An Intersection of Technology, Labor, and Race](http://search.proquest.com/docview/195923346?rfr_id=info%3Axri%2Fsid%3Aprimo)." *Dance Research Journal,* Shen Wei: [*Connect Transfer II*:](https://www.youtube.com/watch?embed=no&v=xGeXlD-1Pd0) Gerdes, Ellen V.P. "[Shen Wei Dance Arts: Chinese Philosophy in Body Calligraphy."](http://www.tandfonline.com/doi/abs/10.1080/01472526.2010.485948) *Dance Chronicle*

**Week 5 February 25-27**

Drawing as Dance-Working with Carla Mann’s Dance class

Assignment- Artistic Anatomy - Dr. Paul Richer – the Muscular system- Front /Back /Side

**Week 6 March 3-6**

Anatomy and the Medical body

Models-March 3-Brook, March 6 TBA

 Assignment- 2 drawings Morphology Torso

Reading- Graphic Medicine Manifesto, Susan Squier, *Vita Perseverat* Ashley Pistorio

**Week 7 March 10-12**

**Viewing Reed Collection of Books:** [John Ashberry - Self-Portrait in a Convex Mirror](https://rdc.reed.edu/c/artbooks/home/fine-press), Protest portfolio Booklyn

Anatomical drawings/Tonal drawings of the anatomical body

Assignment- 2 Drawings Morphology- Head studies

Reading: *Gorgeous Black and White Portraits* *explore the meaning of Multi-Cultural Identities.( on Samantha Wall)* Kathrine Brooks

**Week 8 March 17-19**

Portraiture/Identity

Model for each other +Work on portrait in class

***Sketch book due***

**Week 9 March 24-26 Spring Break**

**Week 10 March 31- April 2**

Sculpture- The Body as a Vessel

Assignment- Drawings for Vessel Project

Viewing: [Janine Antoni](https://art21.org/artist/janine-antoni/) Milagros Vessels [Louise Bourgeois](https://art21.org/artist/louise-bourgeois/) Identity, [Kiki Smith](https://art21.org/artist/kiki-smith/)

 Homework, Sarah Gilbert Turning, Du Ho Suh Glass bowl

**Week 11 April 7-9**

Sculpture-The body as a vessel

Assignment -Work on final

Reading -William Kentridge *Fortuna,* Dan Cameron, Viewing *Drawing the Passage*

**Week 12 April 14-16**

Introduce: Final in Sequential-Animation or graphic novel Sequential drawing/sculpture. Begin in Class work on the Final

Reading: Journalism, *Migration Notes*, Joe Sacco Viewing: Art 21 Protest-Nancy Spero & Alfredo Jarr

**Week 13 April 21-23,** Work on Final **Week 14 April 28-30 –** Final Review of the work.

**WEEKLY OVERVIEW**

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**Week 1 and Week 2 - Gesture as Body Language**

The course begins with the western tradition of gestural Figure Drawing to introduce you to a method of deconstructing Body Language. Through the act of gesture drawing you will experience that the process of mark making is vital to the way one reads an image. Body language and sequential movements will be emphasized.

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.

**Gesture – 0.5-2 min/**

Standing at the tables, 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

 **Gesture-Massing the Figure 1-2min**

1.Find the Axis of the body spine /shoulders/hip/knees/

2.Mass the shape of the ribs, hips

3. Learn the Zones of the body

4. Learn the Land marks

**Readings:** John Berger-A Sense of Sight *Drawn to That Moment*

Morphology, *Introduction* 7-28

*Human Anatomy Drawing for Artists,* Dan Gheno

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**Week 3 Proportion; From Classical to Real**

As we become comfortable with drawing the body, we will look at proportion/distortion and perspective as an element that make the body both recognizable and expressive.

**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.

1. Measure the paper you are working from as a guide

2. Measure the model’s body in to this.

3. Draw the model for all sides-4 poses. Mark the zones of the body.

4. Draw the model in active movements and keep the proportion system

5. Draw the model and distort the body according to the body positions

**Blind Contour and Sighted Contour .5-2 min**

1. Draw the body without looking at your paper

2. Draw the body and purposely exaggerate areas closet to you.

3. Draw only one part of the body looking at the paper

4. Draw the body while looking

**Reading:** Artistic Anatomy - Dr. Paul Richer- Skeleton Studies **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Week 4-6-7 Anatomy: The Medical Body**

*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

**Introduction to Anatomy**

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 4**

**Warm Up-Gestures-1min +Cross Countour-1-3min**

1. Look to area of the body that give you entrance-take the line from the inside to the outside over and over again.

2. Use the line to define the bones

**Skelital 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

**Week 6**

**Warm Up-Gestures-1min +Cross Countour-1-3min**

1. Look for the muscular system to give you a line to move in and out of the body

2. Using only contour line define the upper body

**Musculature:**

Using your sketches of the muscular system, we will ask the model to pose in ways that emphasize particular muse; groups so we can further articulate these.

**Tone drawing showing the muscular system – 10-20min**

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 on the body and in the space. Training in charcoal and graphite rendering will be covered**.**

1.Draw the muscles in tension over the torso/back

2.Draw and identify the muscle groups in the upper body

3.Draw and Identify the muscle groups in the legs

**Week 7**

**Warm up**

**Longer Composition – 20-30 min**

Using one direct light, we will make long tonal drawing of the figure.

1.Draw the body without background

2. Draw the body set in a stage

3. Draw the body in sequence moving through the page

**Readings :**Artistic Anatomy - Dr. Paul Richer – the Muscular systemGraphic Medicine Manifesto, Susan Squier, *Vita Perseverat* Ashley Pistorio, **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Week 5 Drawing as Dance**

We will collaborate with The Dance class to further understand Drawing as Dance and movements as language.

Using terms to create gestures you will partner with dances to move and draw together.

**Exercises**: Meeting in PAB Dance studio 1:40. Break into groups of 4- 2 dance/ 2 draw

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**DAY 1**

LAUGUAGE

*Gesture as everyday language/Gesture as emotional language*

The dancer moves/ The artist draws

Both write down the “term of the drawing”

The artist moves the dancer draws

Both write down the “term of the drawing”

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A PHRASE

*Movement as language as drawing*

Make a set of sequential movements- non-dramatic/dramatic

Draw/Move

 Move in a sequence -Draw

 Draw a sequence-Dance

Write a sequence-both dance- both draw

MEMORY

*Closely watch the dancers sequencial movement*

Draw the movement from memory after they have completed the movement

Quickly draw your own dance from kinesthetic memory

(As you model, you don't need to be static)

CHROGRAPH

Then trade papers and choreograph from the collected drawings:

order them, feel free to re-orient them

create a sequence that moves through them, but think of the figures in process, as if they are being drawn, rather than as already drawn

**DAY 2**

DRAW PERFORM

Perform for your partners

They can call a stop to hone in on a figure

Or they can also draw trace/gestural forms

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IMPROVISATIONAL SCORE

focus on line to indicate shapes, pathways, quality

Draw them, then perform them

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DEFINITIONS/DIFFERENTIATION between gesture and posture

Use the drawing to suggest a sequence that alternates gesture and posture:

Gestures: gestural sequence,

Reach w/chin, shoulder, hand, foot, etc.:

Drawers can call "pause" or "repeat" to draw (dancers remember that pose)

**Reading/Viewing:**

Draw/Dance *Out of Line* Cathrine Lord

*View in Class:* --Paul Kaiser, Shelley Eshkar, Bill T. Jones: [*Ghostcatching:*](https://www.youtube.com/watch?embed=no&v=aL5w_b-F8ig)

Goldman, Danielle. "[Ghostcatching: An Intersection of Technology, Labor, and Race](http://search.proquest.com/docview/195923346?rfr_id=info%3Axri%2Fsid%3Aprimo)." *Dance Research Journal,* Vol. 35/36, Vol. 35, no. 2 - Vol. 36, no. 1 (Winter, 2003 -Summer, 2004), pp. 68-87.

Shen Wei: [*Connect Transfer II*:](https://www.youtube.com/watch?embed=no&v=xGeXlD-1Pd0)

Gerdes, Ellen V.P. "[Shen Wei Dance Arts: Chinese Philosophy in Body Calligraphy."](http://www.tandfonline.com/doi/abs/10.1080/01472526.2010.485948) *Dance Chronicle,*33:231–250, 2010, pp. 231- 250.

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**Week 6-7 Anatomy-see above \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Week 8. Portraying Identity**

Our midterm project will focus on Portraiture. You will review the anatomical structure of the head, draw each other in class and choose a person to make a portrait of. You can choose yourself, someone at Reed, or a person you know.

You may use photos to do this.

**In class- Drawing each other/Draw yourself/Final Portrait**

1.Draw the shape and basic features in gesture like drawings -5 min each

2.Switch with your partner

3.Draw the full head and features-20 min

4.Using the mirrors draw your self

5.Using the photo/ or yourself begin the portrait

**Viewing:**

Reed Collection of Books: John Ashberry - Self-Portrait in a Convex Mirror, + Brooklyn Collective Protest Portfolio

**Reading:**

Reading: *Gorgeous Black and White Portraits* *explore the meaning of Multi-Cultural Identities.( on Samantha Wall)* Kathrine Brooks, Morphology- Head studies

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**Week 9 Spring Break** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 10-11 Gestural Sculpture / The Body as Vessel**

In the second half of the class we will continue to work with anatomy in sculptural forms.

You will make gestural sculptures in class as well as a piece that considers the body as a vessel.

**Week 1-Clay Gestures 10 /20/40 min**

**Week 2-Vessel**- Making a carved clay form and or coil vessel in the shape of a body form, organ , bones and or the negative spaces our bodies form.

**Reading:**

Viewing: [Janine Antoni](https://art21.org/artist/janine-antoni/) Milagros Vessels [Louise Bourgeois](https://art21.org/artist/louise-bourgeois/) Identity, [Kiki Smith](https://art21.org/artist/kiki-smith/)

 Homework, [Sarah Gilbert](http://sarahgilbert.io/) Turning, [Du Ho Suh](https://www.lehmannmaupin.com/artists/do-ho-suh)  [Glass bowl](https://hoodmuseum.dartmouth.edu/objects/g.2004.82)

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**Week12-15 Final-In Sequence; Sculpture, Animation or a Graphic Novel**

You will work on this project for three weeks in class. We will begin with making sequence drawings from a model moving through space. We will make a series of drawing, tell a story with the drawings and make a quick time video.

The socially and politically informed works of Yun-Fei Ji, William Kentridge, Joe Sacco, Nancy Spero and other will be explored.

**In Class Exercises:**

1.Drawing the model in motion , on one page, on several pages.

2.Drawing groups of people exchanging gesture in conversation.

3.How to film a quick time video of your drawing/sculpture

4.How to make a zine, and a one-page booklet.

**Reading:**

William Kentridge *Fortuna,* Dan Cameron, Viewing *Drawing the Passage*

Journalism, *Migration Notes*, Joe Sacco Viewing: Art 21 Protest-Nancy Spero & Alfredo Jarr

**Materials needed:**

 (all available at the book store)

1 Portfolio-red or black paper

Sketch book -8 1/2  x 11 spiral bound

Expanding folder for readings

4 pads of news print ( Please buy these one at a time)

2 pads of white paper drawing paper at least 70lbs

Ebony Drawing Pencils

2 kneaded erasers

1 pink pearl eraser

1 box of compressed charcoal

 4 soft conte crayons-sepia

1-2 white conte crayon

 2 Chinese calligraphy brushes one small and one larger

Other materials they may want to buy as the semester goes on-

Chalk pastels/watercolors/drawing pens for graphic work.

**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 and discussions.
* Do the readings, review the artists, and take notes.
* Complete all assignments.
* Follow safety regulations and clean-up work area before leaving.

**My communication with you:**

 I keep a record of each student’s work, their progress, strengths and weaknesses. I will dialogue with each of you in class daily while working. We will have individual meetings/conferences to plan each project. 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 crit. I keep a record of critiques for each assignment and I photograph the finished work for my records. I write an evaluation of you at mid-term and for the final.

 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 want an individual conference, I am available outside of class, Monday/Wednesday from 9-12, and by appointment on Friday

**I use the following criteria in evaluating student work:**

**Attendance 45%**

**14 weeks 28 classes**

* **Studio Art classes require 100% attendance:**

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.

* **Absences:**

 If you miss class, please contact me to arrange for make-up work and or instructions.

You have 2 absences before it will affect your grade. If you have a medical issue or personal circumstances preventing you from coming to class, please let me know as soon as possible**.**

* **Be on Time:**

You must be in the studio by 1:40 p.m. We will begin the class with a discussion and or presentation. It is vital that you are here for the beginning of the class. Coming to class late will negatively affect your grade.

* **Participation:**

Taking part in the classes includes contributing to dialogue, taking notes on technical skills or artist presented.

* **Critique:**

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. Any student who knows they will be absent from a critique must contact the instructor prior to the critique.

**Assignments Total 40%**

* **Time Commitment:**

Students should expect to spend 6 hours per week in class and approximately 4-6 hours outside of class working on readings, sketchbooks, and or assignments. The studio classroom is open for student use Monday/ Wednesday morning, Friday afternoons and all weekend.

* **Reading:**

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

* **Conferences:**

We will have individual conferences discussing preliminary sketches and models for the assigned projects. Generation of basic ideas and exploration of solutions in your sketchbooks and or with materials will be reviewed.

* **Visual/Conceptual organization:**

Your ability to develop a visual and conceptual rich work and problem solve along the way.

* **Turn in projects on time.**

Your grade will be lowered 10% for each week the project is late.

* **Self-Critique:**

A 1-page self crit will be written for each assignment and I will respond to this with a full outline of my assessment.

**Readings/Research and Sketchbook 10%**

**Weekly Entries 14**

* **Take Notes:**

You are required to make notes and comment on all readings for the class. This can be in a journal and or Sketchbook (The written part can be on your computer.) You will have drawing assignment to do in your sketchbook every week.

**Safety and Etiquette 5%**

* **This is a communal studio:**

You many not leave any materials out on tables or on the floor after classes. If you are working on a large-scale project, make sure I am notified and Louise will help you to find the proper placement and storage of the work. Chronic failure to clean up your work area and properly store materials will result in a 10% drop in your grade.

* **Safe Use of Equipment:**

Unsafe practices with equipment, removal of equipment from the studio, allowing others not in the course to use the equipment, or using the equipment under the influence of alcohol or drugs will result in your dismissal from the course.

* **Studio Clean up:**

Keep the studio and shop clean and clear of obstruction.

Sweep up and throw away excess materials from your area when finished working.

Put away tools.

Store your work properly.

*Dispose flammables in cups or on cloth in the red metal non-flammable container*.

Do not use cast wax, plaster or clay in the main sculpture studio. All casting must be done in the shed.