“One of the pleasures of drawing for me is the rapidity with which one ceases to have concerns about oneself. The intensity of trying to capture the line and the sense of something in nature becomes absorbing enough to hold all one’s attention.”
Merce Cunningham

“…the hand touches more delicately in drawing. There is less between the hand and the image than in any other media.” Brice Marden

“For me, drawing is a form of diary. I could not help but make them as a means to exercise or deconstruct daily fears; they (the themes) are recurrent, precise, accurate, self-incriminating and immediately regretted. Still you let them be, because the truth is better than nothing… It is not an image I am seeking. It’s not an idea. It’s an emotion you want to recreate, an emotion of wanting, of giving, and of destroying.”
Louise Bourgeois

“If something is meaningful, maybe it’s more meaningful said ten times. If something is absurd, it is much more exaggerated, much more absurd if it’s repeated.” Eva Hesse

“The human foot is a masterpiece of engineering and a work of art.” Leonardo da Vinci

“The only thing stupider than making a painting was making a representational painting, and of all the genres the most dead and seemingly bankrupt was portraiture.”
Chuck Close

“Art is not what you see, but what you make others see… Painting is easy when you don’t know how, but very difficult when you do.” Edgar Degas

“Western art is built on the biographical passion of one artist for another.” Jim Dine

“I don’t think art is propaganda; it should be something that liberates the soul, provokes the imagination and encourages people to go further. It celebrates humanity instead of manipulating it: think you have to control the materials to an extent, but it’s important to let the materials have a kind of power for themselves; like the natural power of gravity, if you are painting on a wall, it makes the paint trickle and it drips; there is no reason to fight that.” Keith Haring
Course Description
Intermediate and advanced issues concerning the figure to include perspective, space, foreshortening, proportioning and appropriation for the purposes of approaching the body as an expressive and conceptual language of art making.

Objectives
The goal of this course is to continue with the basic concepts involved with the process of drawing (fluidity, creativity, responsiveness, observation, expression, space and idea formation) that was studied in drawing I + II. In this course, the study of the human form and the body is the focus in the application of these drawing concepts. In addition to the continuation of concepts mentioned, models specific to the figure will be explored. These models of understanding that we will be discussing are: Internal structures of the figure, proportion and the figure, movement of the figure, the figure in 2d space, the figure as metaphor, the figure as ideal/context and appropriation of figurative form. While exploring these concepts, students will develop an understanding skill sets both grounded in tradition and informed by contemporary culture. The skill sets students will explore are: perspective, foreshortening, the interrelation of positive and negative spaces, thumbnail sketching, transparent space, gesture, experimental mark making and tool making. The overall objective of the course is to initiate an on-going process of understanding the visual language within the figure/body/anatomy.

Requirements

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Points</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>15%</td>
<td>30pts.</td>
<td>Participation/In-class Portfolio: A portfolio of 25 in-class drawings and class participation that enhances the learning experience for all, i.e. willingness to learn and a positive attitude.</td>
</tr>
<tr>
<td>10%</td>
<td>20pts.</td>
<td>(1) Contemporary Figurative Artist Research Presentation</td>
</tr>
<tr>
<td>5%</td>
<td>10pts.</td>
<td>Journal/Sketch book: Any size/style</td>
</tr>
<tr>
<td>50%</td>
<td>100pts.</td>
<td>Drawing Projects: 4 drawing projects (25 pts. ea.).</td>
</tr>
<tr>
<td>20%</td>
<td>40pts.</td>
<td>Final Drawing Project</td>
</tr>
</tbody>
</table>

100% 200pts. Total points available

Grading Criteria
It is important to note that passionate, spirited voices break rules and do so in service to the voice dictating decisions; the voice of the artist. Working hard and in the right way dictated by a craft is not enough to elicit a viewer’s response. The art of the figure is not in the perfection of the form; it is in the connection to the human experience, the figure becomes a mirror of humanity. Students earn grades via the willingness to free one’s self, to share visually and formally an authentic experience. This will be discussed in every critique setting.

Late assignments will be accepted during office hours only. They will receive an oral critique at that time as well as an oral grade. This grade is based on the student’s ability to meet the above requirement and then, the grade will be lowered by 1 full grade due to the lateness. Any and all assignments can be reworked for a better grade if they are handed in with the final portfolio with a word-processed account of what you learned from the improvements.
COURSE STRUCTURE

Format
The course is broken up into three parts. The first three weeks will cover the structure of the body, to include the skeletal structure, some cellular structure, and the internal structure; we could understand this as the body as a system of parts. For this section we will meet in ABAH 325 and draw mostly from the skeleton and slides. The next five weeks we will be going over body parts i.e. organs and meeting in the school of med in room 68 and drawing from actual body parts that have been preserved in jars. After the spring break we will be focusing on the external nature of the figure, meeting in ABAH 325 and drawing from a model, maybe two models when appropriate.

Every week you will have a journal assignment, they should incorporate what we’ve done in class as well as brainstorm ideas for your projects. There are five drawing projects throughout the semester that are noted on your project schedule. It would be good to use your weekends to research for these projects, get down some visual ideas and/or complete a drawing in the view that you would like to head for your final project. When you come in on each Monday morning, hang up any drawings you’ve worked on, don’t wait for me to arrive; we will discuss the challenges you faced and the successes you accomplished as a group, before drawing. This will be an informal Q&A set up to use committed drawings as teaching tools, invoke feedback from classmates and learn from each other.

COURSE WORK

Portfolio/Participation
On our first day of class we will make a simple folding portfolio with duct tape and construction board found in the required supplies at the UMD bookstore. In this portfolio, place 25 of your best in-class drawings; they should be organized chronologically and marked with the following: date, topic, and technique or idea presented on that day it was drawn. • In class work cannot be made up outside of class. This portfolio along with your in-class participation will be graded on an A-F model (using the 30 point scale) at the end of the course. It is expected that students must be in class and contribute to the positive learning environment; i.e. be willing to try new things, give honest feedback during critiques, be able to listen and apply (when appropriate) constructive criticism, take part in keeping the studio clean and help out when they can.

Research/Presentation
Artists develop by analyzing, connecting with and/or seeing a reflection of their own expression in other artist’s creative choices. The purpose of this writing and presentation assignment is to facilitate a pro-active curiosity in other artists’ work to develop your own processes, skills, and ideas.

Find a figurative work, done by a living artist, that is meaningful to you. Use the – Starting Points for Browsing Contemporary Art Images- included at the end of the syllabus to assist you in your research. Design a biography of the artist you chose and write a critique of the drawing that inspired you. It should be one page, single spaced, and include a visual image of the art piece(s) and a picture of the artist as well. See assignment sheet for the details of this project.

Journal
Practicing in a journal is a form of research for the artist. In this course you will be expected to practice and apply ideas from your classes. Bring your journal to class daily for notes and input. It will serve as research for your drawings and could include: class notes, assigned research, practice of skills learned, experimentation of new ideas, observational sketches, pictures, quotes, newspaper clippings or anything you find inspiring. Feel free to document inspiration any way that fits your process. Much of the research should be observational figurative drawing focused on seeing, and develop your ideas from there. Practice each concept or method developed in class, and date your research. This journal is 5% of the final grade and will be collected at midterm for feedback and then again at the end of the semester for final grading.
All critiques are mandatory. If a student misses a critique, the grade is forfeited which will result in a failing grade for the assignment critiqued. This policy will not be adjusted, if you ask me to adjust it, your head better be shooting flames or someone better be dead!!!

PROJECT #1 - Internal Structures-States- - CRITIQUE: MON-FEB. 11TH
   • Cellular structure
   • Internal design, nervous system
   • Skeleton, bones, joints

PROJECT #2 - Internal Organs - CRITIQUE: MON-MARCH 3RD
   • Internal organs: heart, liver, kidney, intestines, etc....

MIDTERM CRITIQUE: MON-MARCH 10TH
MIDTERM CRITIQUE: WED-MARCH 12TH

PROJECT #3 - Still States / Gesture - CRITIQUE: MON-MARCH 31ST
   • Cadavers
   • Models
   • The figure and movement
   • Juxtapose energy states/stillness

PROJECT #4 - Internal + External - CRITIQUE: MON-APRIL 21ST
   • Models
   • Juxtapose internal structures/states with the external forms
   • The figure as metaphor
   • The figure in space
   • The figure as still life/drapery

PROJECT #5 - FINAL PROJECT - CRITIQUE:
   • The figure as idea/context
   • The figure and appropriation

This project will most liking consist of a series of (3+) drawings expressing a concept developed by the student. Students may continue the series we’ve worked on in class, internal / external states, appropriation as an expression of time and difference, or develop their own idea. The drawings should exhibit an investigation and growth in the idea chosen.
Policies and Procedures

Academic Honesty
- All homework submitted must be your own work; the reproducing of another artist’s work will not be accepted as an assignment for any reason. All work turned in for an assignment will require outside of class time.

Attendance
- Attendance is mandatory. Be in class ready to work at the time class is scheduled to start. Tardiness is discouraged and will have an affect on the student’s participation grade. Leaving class before the assigned time is considered tardy. When absent contact a classmate for notes. It is not acceptable to miss class and request class information from the instructor via email. It is smart and practical to exchange phone numbers and email addresses with a classmate to help keep each other informed and up to date with class information. Missing a critique will result in a failing grade for the critiqued project.

Authorized Use
- You have access to the classroom to work on projects as long as there is no other class in progress, this is only true of ABAH 325. There is no access to Med 68 outside of class.
- Neither UMD nor your instructor is responsible for anything you leave unattended.

Considerate
- We will be working in close proximity to one another. A cooperative attitude enhances the learning experience for all, please assist in sharing and helping whenever possible.
- Cleaning up is needed on a daily basis in a shared studio environment; please maintain a responsible attitude toward that process. It is expected that students maintain a clean studio each and every day. Each day, 10 MINUTES before class is done, put your supplies away then start the clean up process; wash down easels/horses, wash the still-life cubes (when appropriate), sweep the floor, etc… until 10 minutes of the hour, at which time you may excuse yourself—not before.
- From time to time, someone inevitably runs out of something needed for a particular day, someday that someone might be you, to assist in the class running smoothly bring your supplies every day and assist others in need when you can.
- Hand in drawings in a flat portfolio to protect them and other’s from getting full of your charcoal. Do not lay a drawing that has not been fixed on another student’s work; your lack of preparation should not harm another student’s work.
- Check your food, cell phones and headphones at the door; they are disruptive to the communal learning environment. Drinks, such as bottled water, are ok to bring while in ABAH 325.

Diversity
- It is requested that students be available and open to discussions of diverse subject matter during the course.
- Respect is expected from and toward all individuals of any age, sex, race, sexual preference, class, culture, disability, or belief system. No disrespectful or inappropriate language or humor will be tolerated.
- My highest priority is for our classroom and course work to facilitate participation and exchange. I am eager to make accommodations to guarantee to students with disabilities access to class sessions, course materials, and the activities of the class. Students are encouraged to contact Disability Services & Resources to discuss and arrange reasonable accommodations, if needed. In addition, please let me know as soon as possible if you have a disability for which accommodations will be requested.

Safety
- From time to time, students forget to ‘fix’ their drawing before they bring it to school, then try to find some place in the school that they can spray their drawings with ‘spray fixative’. It is against Art department policy to use spray fix on campus, both inside and outside. Spray fix is toxic, if you can smell it you are breathing the toxic fumes. While using this at home you should wear a protective mask, a respirator. Look for an odorless or less toxic brand in the bookstore as well as on the supply websites I’ve provided.
- While in MED 68, do not touch any of the bottle specimens, if the jar breaks the school will have to be evacuated which may result in the art department losing the use of the MED lab. DO NOT TOUCH!
Resources for Art + Design
http://www.d.umn.edu/lib/ref/art/
This is a guide to resources from the art librarian.

Voice of the Shuttle: Art (Modern and Contemporary)
http://vos.ucsb.edu/browse.asp?id=2707
This is a good web directory for contemporary art.

ARTstor
High resolution art image database available to UMD students.

Grove Art Online
Periodicals like ARTnews, Flash Art, and Art Week are full of new art images.

Website Research
http://www.the-artists.org
Biographical information on artists

Browsing the stacks:
Browsing the stacks in the art sections is a way to find new books on contemporary artists and art movements. These books are full of large color plates. When you're in the stacks it's fairly easy to spot the brand new books. (The binding and design will be new and modern).

The art books are in the Ns and are arranged as below:

N  = General works, art theory, art technique, art history and art criticism.
NA = Architecture.
NB = Sculpture.
NC = Commercial art, posters, illustration and drawing.
ND = Painting, including the history of painting and different forms of painting (portraits, watercolor, murals, etc.)
NE = Print media (woodcuts and block printing, metal engraving, etching and aquatint, lithography, etc.)
NK = Decorative arts, including applied arts and crafts, decoration and ornament, antiques, arts and crafts movement, interior decorating, ceramics, costume, enamel and glass, metalwork, textiles and woodwork (in that order).
NX = Works relating to multi-discipline/multi-media.
Suppliers

Local: UMD Stores, Kirby Street Level, contact is Arlene @ 726-8777

Mail Order/Online:

- Utrecht Art Supplies, 6 Corporate Drive, Cranbury, NJ  08512-3616.
  Shop @:  www.utrechtart.com, contact: 1-800-223-9132 or
  customerservice@utrecht.com
- Dick Blick Art Materials, PO Box 1267, Galesburg, Illinois  61402-1267.
  Shop or request catalog @: www.dickblick.com, contact: 1-800-828-4548

Exhibition Opportunities:

- Art Calendar Magazine, P.O. Box 2675, Salisbury, MD 21802 Vox 410-749-9625,
  Fax 410-749-9626, online: www.artcalendar.com
- Art Deadlines, www.artdeadlines.com
- Duluth Art Institute, http://www.duluthartinstitute.org/html/art_services.html

SUPPLIES both required and desired

All media and tool needs can be found the UMD bookstore or online at the websites above. Since this is an upper
division course you may purchase supplies as needed and try new media as desired.

**REQUIRED: Portfolio needs: Purchase separately**

- 2-sheets of cardboard at 69 cent each.
- 2-sheets of brown railroad board at 79 cents each
- Duct tape.

**REQUIRED: Paper needs: Purchase separately**

- 2-pads-18x24 newsprint
- sketchbook/journal of student’s choice
- single sheets of quality paper purchased per ea. assignment

MEDIA CHOICES ARE FLEXIBLE AND RELATIVE TO THE INDIVIDUAL STUDENT’S PROCESS AND
SKILL SETS

Possible Media needs:

- 1 box of assorted (50) willow charcoal
- Graphite pencil
- Generals Charcoal sticks-compressed charcoal
- Generals Charcoal sticks-white charcoal
- Generals jumbo charcoal
- Sumi ink
- black & white conte
- HB, 6B woodless pencils
- Oil pastel-other color options
- Caulk pastel-other color options

Possible Tool needs:

- pink pearl eraser
- kneaded eraser
- metal sharpener
- ruler-protractor