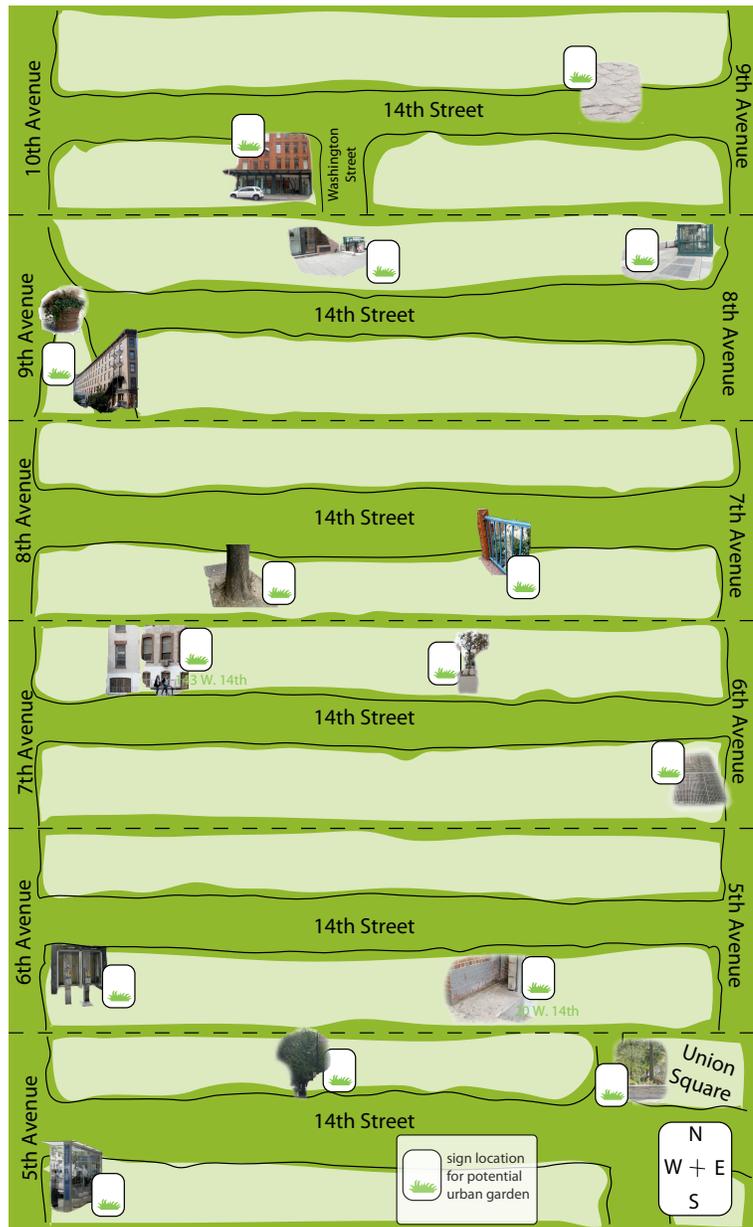


Appendix 2 - A.1.1.ii Sample Course Projects: Art in Odd Places+ Grow Your Own/ Big Apple - 1

Grow Your Own: Big Apple showcases **Signs of Growth + Mobile Gardens**, the public art interventions for **Art in Odd Places: Signs**, 2009. For this exhibition at the Skybridge Art & Sound Space, Eugene Lang students worked in collaboration with Lang Visiting Artist **Eve Mosher**, environmental artist Tattfoo Tan, and professors Simonetta Moro and Janet Kraynak. The exhibition chronicles the artists' involvement in the city-wide Art in Odd Places festival along Manhattan's 14th street as they explore the relationship between neglected urban space and experimental gardening techniques using the city's existing visual language.

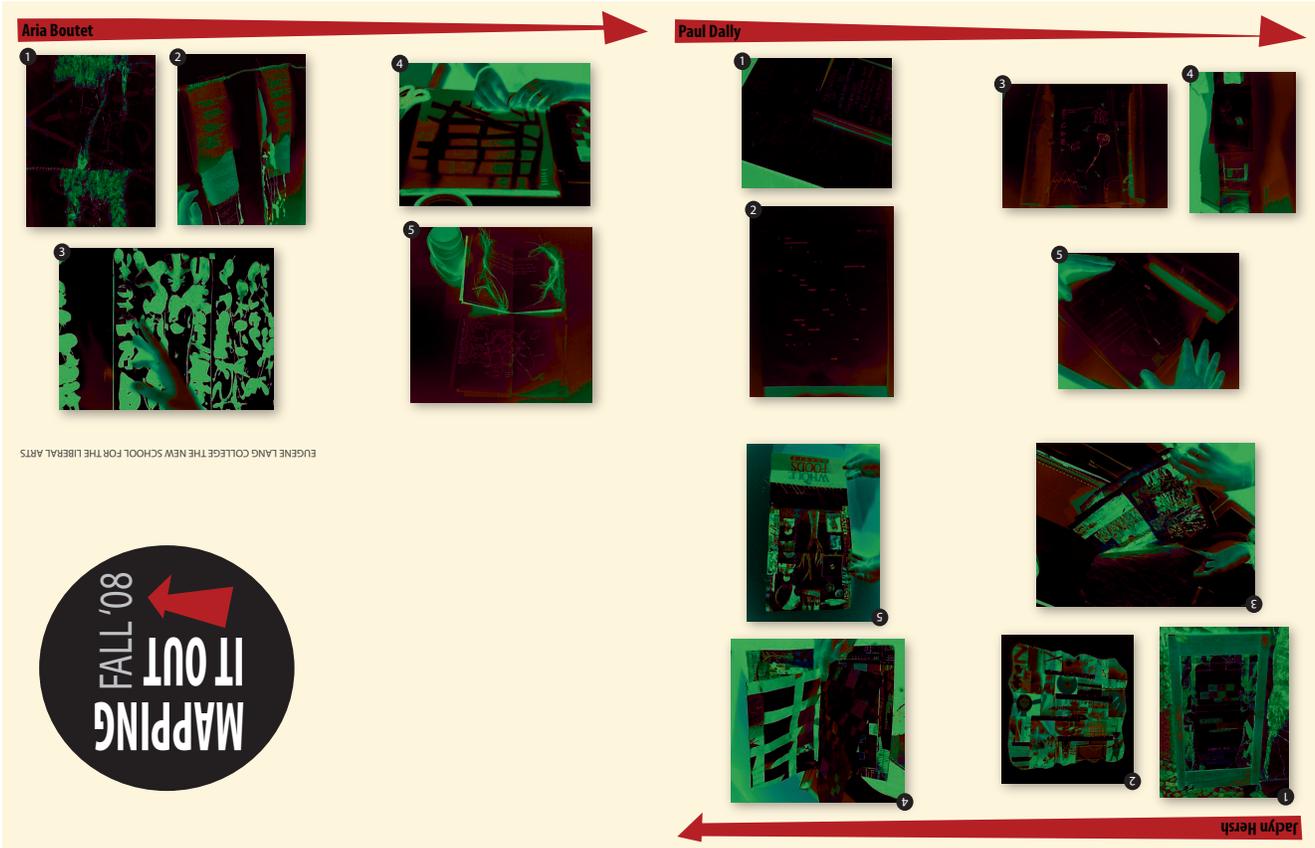


Images of Grow Your Own: Big Apple,
The Skybridge Art & Sound Space, 2009



Map for Art in Odd Places, with student interventions along 14th street, 2009

Appendix 2 - A.1.1.ii Sample Course Projects: foldable brochure - 2



Mapping it Out, student-designed foldable brochure with selected assignments, p.1 of 4
Graphic design by Nery Lora (student in Mapping it Out Fall 2007 and Mapping it Out Fall 2008).

Appendix 2 - A.1.1.ii Sample Course Projects: foldable brochure - 3



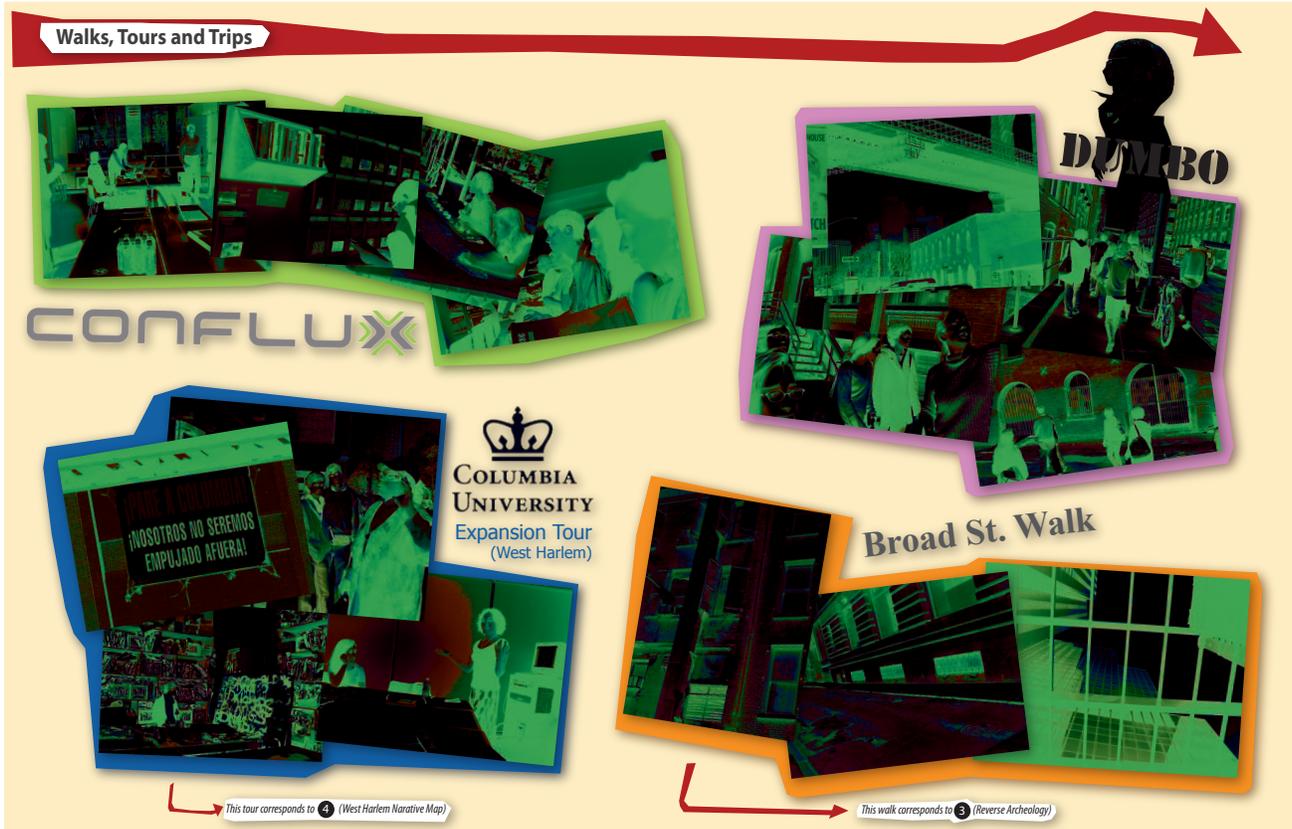
Mapping it Out, student-designed foldable brochure with selected assignments, p.2 of 4
 Graphic design by Nery Lora (student in Mapping it Out Fall 2007 and Mapping it Out Fall 2008).

Appendix 2 - A.1.1.ii Sample Course Projects: foldable brochure - 4



Mapping it Out, student-designed foldable brochure with selected assignments, p.3 of 4
Graphic design by Nery Lora (student in Mapping it Out Fall 2007 and Mapping it Out Fall 2008).

Appendix 2 - A.1.1.ii Sample Course Projects: foldable brochure - 5



Mapping it Out, student-designed foldable brochure with selected assignments, p.4 of 4
Graphic design by Nery Lora (student in Mapping it Out Fall 2007 and Mapping it Out Fall 2008).

Appendix 2 - A.1.1.ii Sample Course Projects: What the Flux! + NYNYNY, Flux Factory - 6

What the Flux! celebrates the collaboration between Parson's Lab Cluster 8 and Lang's Mapping it Out courses. The students' model of Greenwich Village and the New School campus is featured in the Flux Factory show NYNYNY that opened on December 14th, 2007. The two courses collaborated to create a three-dimensional model of the New School "campus" within the Greenwich Village. The model is a distillation of the students' experience in this neighborhood and they created it through a process of mapping, research, and an exploration of materials (all of which were required to be repurposed). WTFflux examines the past (Duchamp firing a gun at Washington Square park) the present (Murray's bagels), the future (the planned home of Parsons hovering overhead), while indulging in a healthy dose of fantastical urban replanning. Borders, edges, and landmarks perceived by New School students are displayed in colorful and varied materials, while areas considered "grey" are depicted as floating elements of nondescript fabric. Most materials were generously provided by Materials for the Arts.

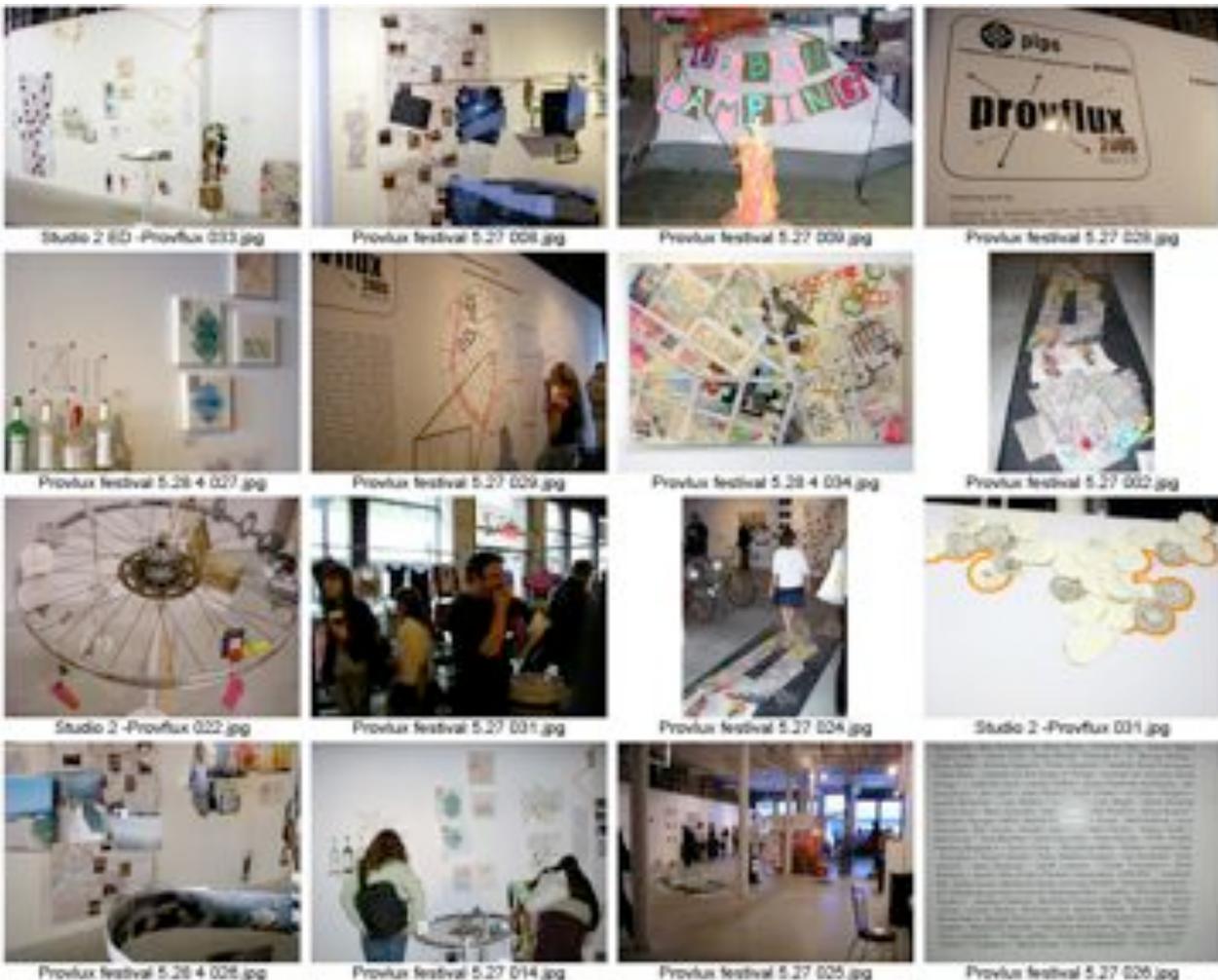


Simonetta Moro

LARS 2062 Mapping The City/Mapping the Self - Spring 2005

Appendix 2 - A.1.1.ii Sample Course Projects: Provflux 05 - 7

After the Mapping the City/Mapping the Self successful participation to the Conflux Festival in 2004, the class of 2005 went to Providence, R.I., to participate in an exhibition and cultural event on the theme of psychogeography. The Glowlab group, which organized Conflux 2004, collaborated with PIPS (Providence Initiative for Psychogeographic Studies) to realize the annual Provflux Festival, a weekend-long event with art exhibitions, performances, lectures and public interventions. The Faculty Development Fund partly sponsored the field trip, which took place at the end of May. Students' work was displayed at the Cube gallery, in the center of downtown Providence. The festival was a true full-immersion event where artists, architects and psychogeographers from every corner of the world socialized and exchanged ideas, see amazing works and listen to professional presentations in a very unusual and informal environment.



Appendix 2 - A.1.2.ii Example #1 of Student Progress - 1

In this sequence of drawings by a student who was facing a number of difficulties, I illustrate the progression from a rather rigid and inexpressive drawing to a more exact and confident one, where attention is applied to line quality, rendering of volumes, accuracy of proportions and perception of the objects in space. Between Still Life No.1 and Still Life No.2, there are a number of gesture studies that helped the student to get looser and focus on construction lines, and that are quite beautiful in themselves (p. 2). The process was documented over a few weeks, with the last still life being her midterm exam.



Kashanie LaGrotta, Still Life #1

In this drawing, construction lines are too rigid and the line weight too uniform. The objects appear flat and floating in space, instead of convincingly resting on the table; there is little indication of depth or foreshortening. The grid is not really supporting the drawing, but acting like a backdrop. Finally, the overall composition is too small in relation to the size of the paper, and is not accurately placed in the overall space.



Kashanie LaGrotta, Still Life #2

In this more advanced drawing by the same student, the objects have gained solidity and legibility in their textural and volumetric qualities. The simple shading and sensibly modulated line weight accentuates the sense of depth between objects that are placed in the foreground and those placed in the background. Foreshortening and perspective are more accurately rendered (notice the successful execution of the milk carton on the right – a difficult part – and the spatial representation of the table), and the whole composition is much more confident and coherent.

Appendix 2 - A.1.2.ii Example #1 of Student Progress - 2



1



2



4



3

In this sequence of drawings by the same student as p.1 , a number of gesture studies show a progressively acquired confidence with a variety of mark-making modes. The goal of these gesture studies is to approach the forms of the objects intuitively, from the inside out - that is, from their structural core to their outer shell.

Kashanie LaGrotta, Still Life gesture studies



Appendix 2 - A.1.2.ii Example #2 of Student Progress - 1

In this sequence of drawings by a more advanced student, progress is shown in the technique known as three-tone drawing, in which the middle tone is provided by the color of the paper, the dark tones by the black of the charcoal and the highlights by the use of a white pencil. Drawings No. 1 and 2 were made the same day. They reveal a good grasp of the model's gesture, although the hatching in Drawing No. 1 is rather clumsy, and the proportions in both drawings are off.



Will Klein, Figure #1
Charcoal and white chalk on craft paper



Will Klein, Figure #2
Charcoal and white chalk on craft paper

Appendix 2 - A.1.2.ii Example #2 of Student Progress - 2

These two drawings come after the drawings at p. 1. Drawing No. 3 attains some very good results; but drawing No. 4 goes one step further. The delicacy of touch and the sensitive use of the red pencil added to the other two basic tones, together with an intelligent use of the ground provided by the brown paper, give this drawing a very special quality.



Will Klein, Figure #3

Charcoal and white chalk on craft paper

The visible “pentimenti” on the right leg of the model give this drawing a lively feel: one can see the drawing-thought process.

The white chalk is used a bit excessively, but the volumes are well rendered (notice also the stool structure, which is well integrated with the model).



Will Klein, Figure #4

Charcoal and white chalk on craft paper

Here the student translated the main volumes on the model's chest through a spare use of the drawing tools, making the most out of the paper tone (which is simultaneously skin and background). Although there are still some issues with proportions and anatomical accuracy, this drawing indicates a high level of perceptual sensitivity.

Simonetta Moro
LARS 2064 Drawing From Observation - Fall 2009
Appendix 2 - A.1.2.ii Drawing Process: Gesture - 1



Drawings are displayed on the wall at the start of class and in between drawing sessions, for students to see what others are doing, and receive feedback.



In gesture drawing, soft implements such as vine charcoal are used, easy to smudge and erase, to facilitate quick and bold execution.



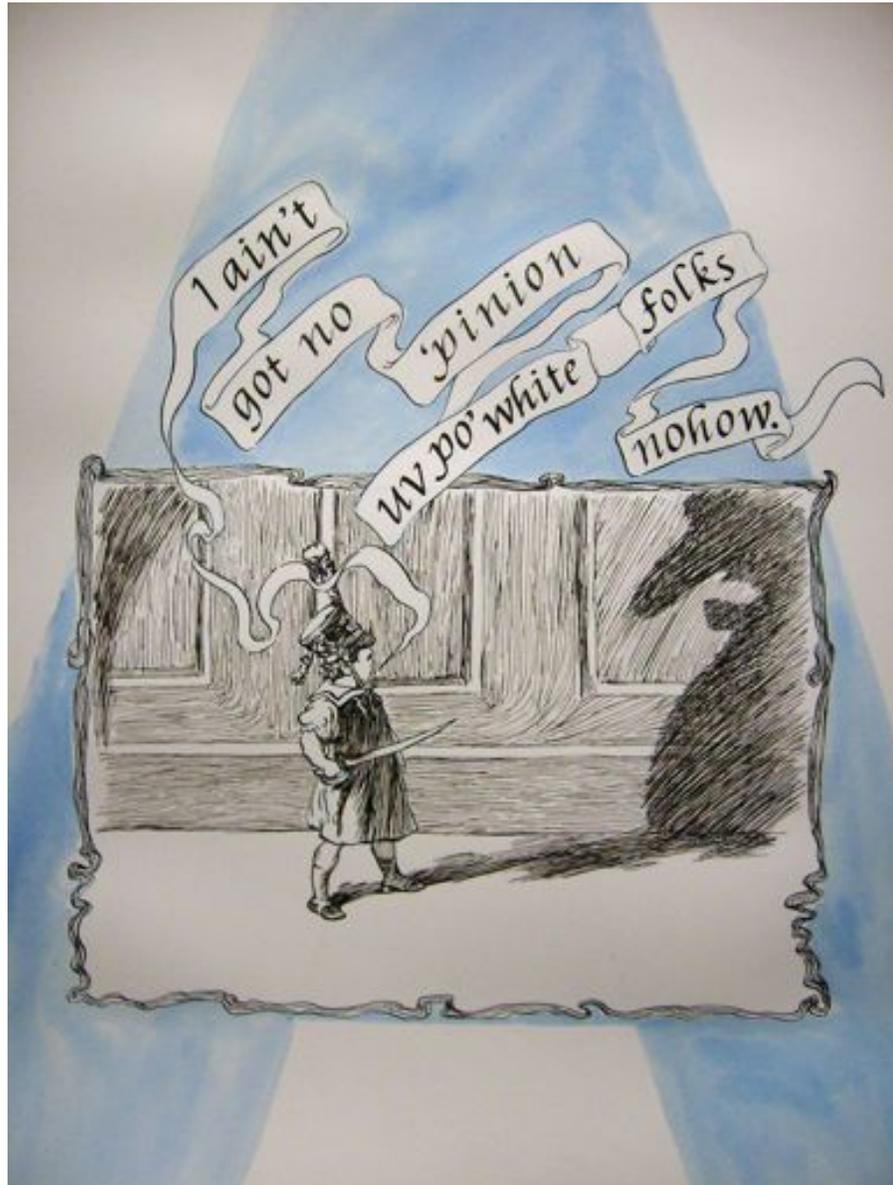
Appendix 2 - A.1.2.ii Drawing Process: Gesture - 2



In preliminary gesture studies, I encourage students to draw many stages of the model in a sequence on top of one another, on the same piece of paper, changing implements as they proceed. This method keeps the process going at fast pace, frees the mind, and builds up a ground on the paper that gives richness of tones and texture to the resulting drawing.



Appendix 2 - A.1.3 Sample Final Projects - 1



Leslie Robertson, 2009

Appendix 2 - A.1.3 Sample Final Projects - 2



Zoe Elghanayan, Tarot Cards, 2009



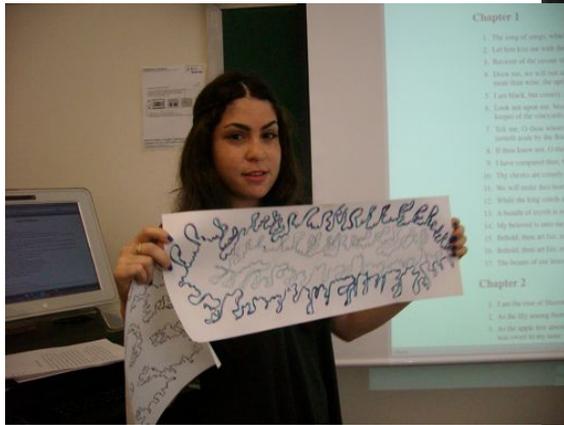
Faith Newton, Sea Painting, 2010



Teddy Rodger, Following Beatrix Potter, 2010



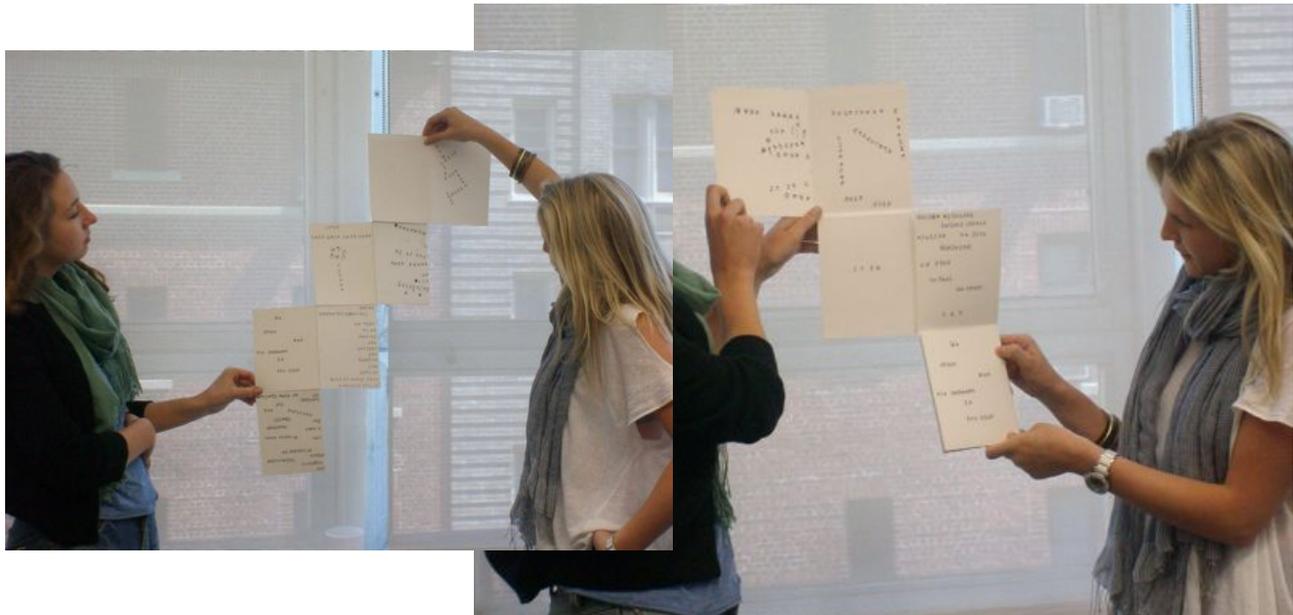
Simonetta Moro
LAIC 3011 Image/Text Spring 09-10
Appendix 2 - A.1.3 Sample Final Projects - 3



Mikaela Barish, Automatic Drawing
inspired by The Song of Solomon

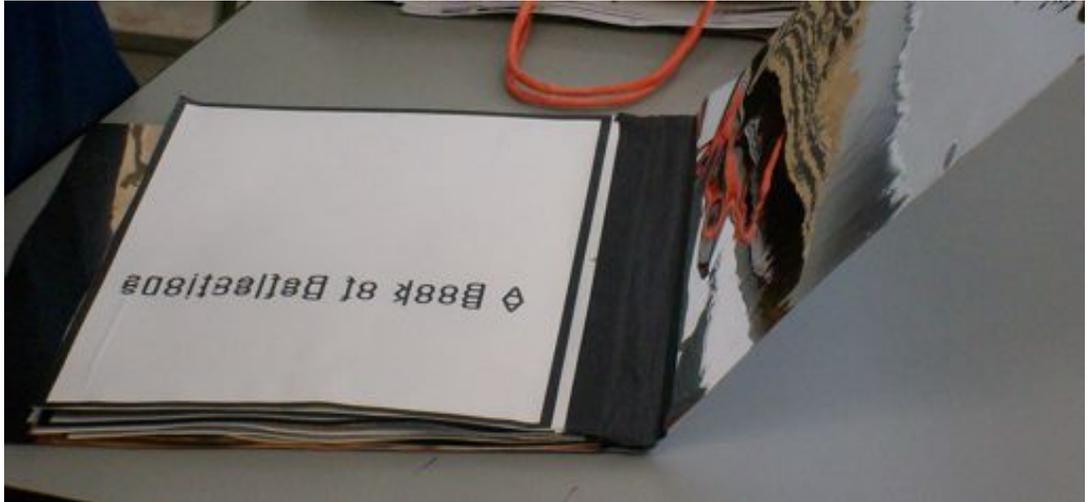


Valentino Yung, play enactment, 2010

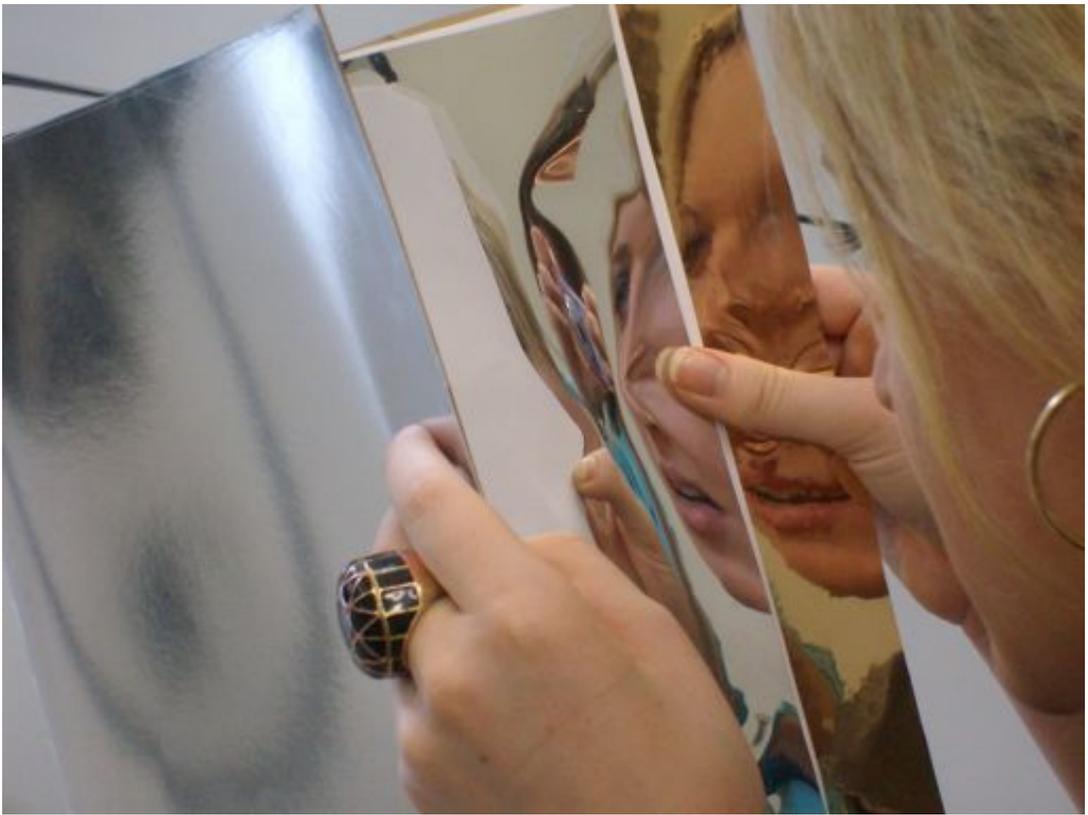


Alex Bergeron, Foldable Visual Poem, 2010

Simonetta Moro
LAIC 3011 Image/Text Spring 09-10
Appendix 2 - A.1.3 Sample Final Projects - 4



Oona Doyle, *A Book of Reflections*, 2010



Simonetta Moro

The Skybridge Art & Sound Space

Appendix 2 - A.1.4.iv Selected Projects And Exhibitions - 1



30-30 Opening .jpg



Alyce Santoro Skybridge .jpg



Eve and passerby .jpg



Eve Mosher Skybridge .jpg



Marni Nixon .jpg



Martha Rosler Skybridge .bmp

▶ **Visiting Artist Program:** Blondell Cummings, Alyce Santoro, Eve Mosher, Marni Nixon, Martha Rosler

Appendix 2 - A.1.4.iv Selected Projects And Exhibitions - 2



Blues Lyrics .jpg



Bridges Show .jpg



Engaging India .jpg



Homelands Simpson .jpg



PAJ Marranca .jpg

Faculty and Collaborative Projects: The Blues Lyrics (Chris Johnsons), Bridges (various), Engaging India (Chakravarty), Homelands (New School collection), 30 Years of PAJ (Marranca)



Appendix 2 - A.1.4.iv Selected Projects And Exhibitions - 3

