

Jasper Johns

Eugene Lang College, The New School

Studio 2 – Advanced Drawing - LARS 2065

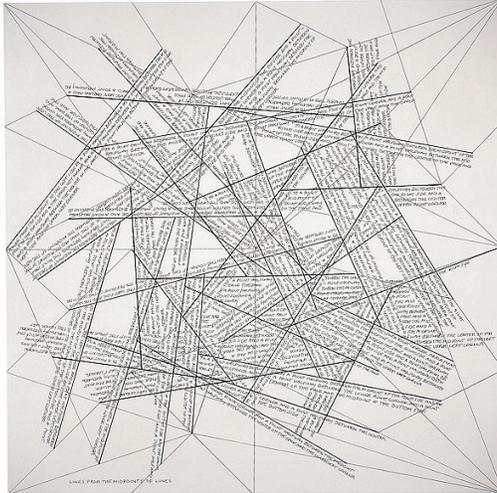
Fri 3:00 – 6:40 pm

Parsons Building E - 25 E13th St - Room 402

Instructor: Simonetta Moro

Office Hours:

Email: moros@newschool.edu Tel: 212-229-5100 x 2258



Sol Lewitt

The important thing, as Paul Klee understood, was *not to assume the form of an object as definitive, but to grasp the significance of what happens in the dynamic relationship between things*. In the end, what Klee called "form-creating" was seeking an expression of the mobile play of forces that gave form to life. Klee's theory of creativity is summed up in the following way: "The way to form, to be dictated by some inner or outer necessity, is more important than the goal itself, the end of the road..Form must on no account ever be considered as something to be got over with, as a result, as an end, but rather as genesis, growth, essence. Form as semblance is an evil and dangerous specter. What is good is form as movement, as action, as *active form*. What is bad is form as immobility, as an end, as something that has been tolerated and got rid of. What is good is form-giving. What is bad is form. Form is the end, death. Form-giving is movement, action. Form-giving is life." (Paul Klee, quoted in Jean Fisher, "On Drawing," Tate book? p. 218. My emphasis)

Drawing as an art form per se is increasingly assuming a pivotal position in contemporary art. In this course, we are going to explore its many forms and possibilities through intensive studio work, theoretical analysis and historical case studies.

We are trying to answer questions about the role of drawing in the creative process, and to stretch its boundaries through the use of unconventional materials and hybrid practices. The class is structured as part seminar, part studio. Your work will be assessed and commented on a regular basis (class critiques), and artists' work will be examined through slide presentations and visits to galleries and museums.

Studio sessions will focus on use of materials and mark-making practices both applied to representational and non-representational modes. Equal importance will be given to drawing from observation and from imagination, to figurative as well as abstract modes. Practical exercises will focus on a range of issues, all largely explored in contemporary drawing: texture, chance-generated techniques, order-based systems (use of the grid, or of certain pre-determined operations), spatial elements, miniature and decoration, and thematic developments.

The goal is to achieve perceptual and interpretative skills, while challenging some of the most common assumptions about drawing (such as space, color, immediacy) through studies that encourage the creation of a personal narrative and discourse around drawing.

GRADING will be equally based on the following:

1. **Class activity**
2. **Home assignments**
3. **Papers and reports (3 papers + 3 reports)**
3. **Evidence of research (sketchbook)**
4. **Final project**

Class participation is crucial to the successful completion of the course. Most of the work will be done in the classroom, which is conceived as a laboratory: a place to develop thought, ideas and discussions. Your personal contribution to the course and the interaction with your group of classmates will reflect on the quality of your work.

Projects will be evaluated on the basis of their response to the given assignment, on their technical quality, and personal interpretation. Written responses to museum visits or accompanying papers will be evaluated on the basis of their critical elaboration, as well as on their writing form. Papers are generally meant to be extensive writings on particular subject given by the instructor, for a length of no less than 4 full pages; reports are shorter reviews (2 pages max) that normally follow the visit of an exhibition.

Sketchbook will include all drawings produced during the class, including notes, archival and found material, reference pictures, projects notations, etc. A good sketchbook is an organized, complex package in which ideas are recorded constantly; it shows your ongoing engagement with drawing and the way you elaborate thoughts and ideas.

The **final project** will allow you to create your interpretation of a subject of your choice; we might as well work on a collective project with an underlying common theme.

ATTENDANCE

It is expected that you will attend every class. Because the class only meets once a week, you are allowed to **2 absences TOTAL**, without repercussions on your final grade. **3 absences** will lower your final grade by one full letter, **4 absences** will result in failing you. Exceptions are considered only in case of proven illness or extremely serious circumstances. If you happen to miss a class, please make sure you are up to speed with the assignments for the following class. **Please check the Portal for weekly assignments and other communications**, and come prepared when you return to class.

NB: This policy should not be construed as permitting absences from class up to the maximum. Participation is key to seminar pedagogy. In case of personal and medical emergencies, students should contact their **instructors** as well as the **Director of Academic Advising**.

3 instances of being late or leaving early will equal one full absence. 10 minutes is considered late, without exceptions.

Class starts at 3 p.m. Please be punctual and meet at room 402 in the Parsons Building E, 25 E 13th St. **If you have any problems please come see me during my office hours or make an appointment for another time.**

READINGS

Your COURSE PACK can be purchased at **Eastside Copy - 13th street between 5th Avenue and University Place (#66)**. A copy of it is located at **Gimbel Library (Parsons main building, 2nd floor)**, and can be checked out for 2 hours max. Whenever possible, books covered by the course will be put on reserve at Gimbel Library.

Additional texts and suggested readings will be given in class.

UNIVERSITY POLICIES

Statement on Plagiarism

Plagiarism is the unacknowledged use of someone else's work as one's own in all forms of academic endeavor (such as essays, theses, examinations, research data, creative projects, etc.) which may be derived from a variety of sources (such as books, journals, Internet postings, student or faculty papers,

etc.). Students should refer to the Policy on Academic Honesty in the Eugene Lang College catalog for full information on the consequences of plagiarism.

Statement on Disabilities

In keeping with the University's policy of providing equal access for students with disabilities, any student requesting accommodations must meet with Tava N. Auslan in the office of Student Disability Services. Ms. Auslan will interview the student, and if appropriate, provide an academic accommodation notification letter for the student to take to class. The instructor will review the letter with the students and discuss how to accomplish the accommodations. Ms. Auslan's office is located in the Graduate Faculty building at 65 Fifth Avenue – Room #410. Her direct line is (212) 229-5626 ext. 3135. More information is available through the University's website www.newschool.edu at student services.

PRACTICALITIES

BASIC Studio Materials

- **Staedler lead pencils** range H-4B (other brands might be fine too).
- **two-three soft woodless pencils (thick) chosen among** 2B-3B-4B-6B-9B.
- **natural charcoal** (ie, non-compressed, also known as **vine charcoals**) in sticks (small and medium sizes usually come in boxes of 12; big sizes in individual pieces).
- **compressed charcoal, black** (the best ones are squared, deep black and rather thin).
- **soft eraser**, also known as putty or kneaded eraser.
- **hard eraser**
- **black and colored ink pens and ballpoint pens, colored markers and colored pencils**
- **a few brushes and ink pots**
- **acrylic white and black color**
- **exacto knife (with retractable blade) and sand paper** to sharpen pencils.
- **scissors**
- **masking tape**
- **paper pins and clips**
- **paper glue** (it's good to have one stick glue and one pot of white glue)
- **large sketchbook** for assignments and/or a **variety of loose papers** (details will be given with each assignment).
- **medium size sketchbook for on site drawings, notations, archiving**
- **tracing paper**

Some materials will be supplied, whenever possible, by the instructor.

Art Supply Stores

Pearl Paint: Canal Street, half a block west of Broadway. Huge, messy and hard to navigate, but you find everything. 10% Student discount with ID.

The Art Store: Bond Street between Lafayette and B'way. Ok prices, all drawing supplies on lower level. Student discount with ID.

Utrecht Art Supply: 4th Ave. between 12th and 11th Streets. Limited selection, moderate prices, unfriendly staff and no student discount.

NY Central Art Supply: E 11th Street, between 1st and 2nd Avenues. The best store for paper, any kind and size.

A.I. Friedman: W 18th Street, between 5th and 6th Avenues. Large selection of painting and graphic supplies (look for the items on sale), student discount with ID.

Da Vinci: W 21st Street between 6th and 7th Avenues. Friendly and well equipped, student discount with ID.

“Dress Code”

Not a policy, but a suggestion to make your class experience more enjoyable (and your laundry bill lighter!): dress simply and comfortably, with clothes in which you can get messy if necessary, or rub your graphite-greasy fingers on without too much of a thought.

Course Schedule

Please check the Portal regularly for updates on assignments and announcements about exhibitions and events such as this ones-----

The Drawing Center events:

Ryoga Katsuma: Saturday, January 21, throughout the day

Andre Stitt: Saturday, January 28, throughout the day

Kim Jones & Derek Bernel: Tuesday, January 31, 6-8 pm

Rudolf Eb. Er: to be announced

35 Wooster Street between Broome and Grand

1/27

1 - Introduction

Visit to William Kentridge exhibit - Marion Goodman Gallery, 24 West 57th Street.

Assignment: Reader pp. 38-53 + pp. 196-211

Report on Kentridge

sketchbook project p. 53 + make one drawing from a dream you had during the week

2/3

Kathy ? Lecture on paper (from NY Central Art Supply)

Theme: **texture** (chapter 6)

Try out papers with Sol LeWitt diagram-inspired method + gesture drawing / the blot / explore texture / collage

A: Reader pp. 54-78

Choose one project out of 6.1-6.9

Sketchbook projects 1-2 (water) p.78

Bring to class a large number of images collected from the most disparate sources

2/10

Critique + reworking of assignments

Cadavre Esquis, drawing + collage

Other chance-induced techniques

Reader pp.93-118 (chapter 8, perspective)

Chelsea shows + report

2/17

Understanding/subverting **spatial relationships:** Perspective and anti-perspective. A lesson from David Hockney (DVD)

Movement, subjectivity, time

Reader pp. 119-138

2/24

In and out **the grid** - compositional studies. Conceptual/narrative (choose between). On-site sketching in lower Manhattan.

The Drawing Center: Joëlle Tuerlinckx's Inventory of Drawing
February 25 - April 22, 2006 **Opening Reception:** 6-8pm

Report on The Drawing Center exhibit

3/3

working from history - a lesson from Jim Dine (glyphotek).

assignment: drawing at the Met- color+mixed techniques

Reader pp. 79-92 (chapter 7, color)

3/10

MOMA Atlas of Drawing + American Folk Art Museum - Obsessive Drawing

Assignments: write a paper on exhibit + make one drawing inspired to the exhibition, to a dream or to an image. Collect a few pictures (cut out from magazine, photograph etc.) to the next class

3/17

patterns, ornaments, color & line: **imaginary landscapes**

Reader pp. 139-161

Draft of final project (paper; statement of intentions)

Midterm eval

3/20 - 3/24 Spring Break

3/31

drawing outdoors

Reader pp. 163-194

4/7

Martha Graham Dance project

4/14

Model/creative workshop (final project)

4/21

Model/creative workshop (final project)

4/28

Model/creative workshop (final project + critique)
paper on final project

5/5

Exhibition opens (4th floor?)

5/12

critique/studio visit