



**Drawing:
Structural Spaces, Structural Bodies
ART103**

Instructor: Prof. Lisa Nonken
Course Hours: total instructional hours 38.5
Office Hours: Thursdays 7:30-8 pm, or by appointment
email: info@sienart.org

Course Description:

This course focuses on structural drawing with the goal of assisting students to develop the ability of careful observation to respond to their surroundings.

Concentrating on drawing from direct observation, this course focuses on spacial structures and the structure of the human figure. Through diverse media and techniques students will expand their ability to perceive and respond to the physical and conceptual environment in which they find themselves. We will investigate rendering space, the structure of the figure, the figure in space, and constructing non-static scenes. In-class exercises, weekly critiques, take-home projects, short writing assignments, and presentations by visiting artists will combine to challenge and strengthen students' understanding of art's capacity for visual communication, as well as their understanding of and facility with a variety of drawing techniques. Verisimilitude is not our main end goal, but students will be challenged to draw from careful observation in order to enhance their perceptual skills and their command of drawing.

Part of the class sessions will be devoted to studying the human form, working with life models. In our one-on-one meetings, we will explore spaces and subjects, drawing on-site in different locations around Siena to heighten our skills in observational drawing. In our Figure drawing sessions we will explore anatomy, the history of figurative art, and how movement and psychology can be imbued in the depiction of the human figure.

We will begin with quick sketching exercises, exploring the core gesture lines of the human body and the fundamental geometric forms. As the class progresses, we will slow down to explore more focused themes such as proportions, the structures of "difficult" areas such as the hands and feet, movement through space, volumetric forms through geometric references and cross-contour drawings, and finally exploring the effects of light and shadow.

Siena is a dynamic and complex environment in which to draw, rich with multifaceted physical and social structures. This course will make every effort to capitalize on this inspiring setting through constant excursions around the city. Regular presentations on historic and contemporary artists and theoreticians will further enrich students' understanding of the field of drawing.



Throughout class meetings, during sketching exercises, the student will have ample time to speak with the instructor individually, to receive feedback on works-in-progress.

Two long-term projects are completed during the course of the semester: “Imaginative Spaces,” (due at mid-term) and “Siena Drawing Project” (due for the end-of-semester exhibition) In these projects, students are asked to focus on both the technical & conceptual issues in drawing, and regular critiques are held to evaluate students’ work on these projects. Students are also asked to keep a sketchbook with them throughout the semester & to make sketching part of their daily experience in Siena & in their travels.

The class culminates in the end-of-semester exhibition, held at our school. All students are expected to assist in installing their work for the final exhibition and to assist in taking their work down at the end of the show.

Prerequisites:

None. With the small class size, the instructor is able to tailor the class to the students’ individual interests and level of experience.

Course Hours:

The course meets for a group figure drawing for a total of 2 hours a week, plus there are regular one-on-one sessions scheduled throughout the semester. All students are also expected to participate in the final exhibition. Instructional hours will be a total of 38.5 hrs during the semester. Students are expected to also work on their drawing projects for a minimum of 3 hours each week outside of class meeting times.

Suggested credits: 3

Student Learning Expectations:

This course is designed to be an in-depth artistic exploration with the goal of producing a substantive portfolio of work during the course of the semester that demonstrates considerable growth in the student’s understanding of the conceptual and technical possibilities possible within the medium of drawing.

Course Outline:

Week 1

- Introduction of the course
- Review of the syllabus, course description, and semester calendar.
- Presentation on drawing artists, both contemporary and historical.
- Gesture drawing exercise, exploring use of materials and how to capture the essential elements of a subject.

- Presentation on (art historical context and anatomy) & Discussion of the Body in Contemporary Art. Structural Bodies, Structural Spaces.
- Gestures, the foundational core of drawing.
- Rapid gesture-drawing activity*, seeking axis lines to articulate basic structural forms of the body.

Homework:

-10+ gesture drawings (to be reviewed next Thursday)

Week II

- Review of gesture drawing homework assignments
- Discussion of **canons of proportion**, the 8-headed figure, seeking to create drawings employing these proportional rules. Using the pencil as a measuring tool to aid in the accuracy of proportions from direct observation.
- Discussion of **perspective**, approaches to drawing using rules of perspective.

Homework:

-5+ drawings of spaces (to be reviewed next week) using the rules of perspective.

-Prepare a 5-minute presentation on a contemporary artist (i.e. a living artist) who uses drawing in their artistic practice (to be presented week IV). Include some biographical information about the artist as well as several images of their work. Do they work only in drawing or do they work in other media in addition to drawing (such as sculpture, painting, etc)? Where are they from? Where did they study? The instructor will prepare a list of possible artists you may wish to research, or you can also choose to research different artists as well.

- Review of our discussion on **canons of proportion**, and observational drawing approaches. Working with the model, we will draw a series of standing poses, focusing on proportions and composition on the page.

Week III

- Review of “space drawings” homework assignments
- Structural forms of the body**: Employing rules of geometry & perspective.
- FIELD TRIP TO PIAZZA DEL CAMPO for exercise in gesture drawing, seeking to depict forms in space.

Homework:

-Create 3+ drawings of three-dimensional volumetric forms in space, either the human body drawn from imagination, from

reference images, or simply drawing simple geometric forms.
-Finalize Contemporary Artist Presentation for next week)
-Begin working on your “Imaginative Space” mid-term project
(DUE WEEK VI)

In our figure drawing session, we will employ our studies of geometric forms to the subject of the human figure, seeking to create a sense of volume and spatiality in our drawings.

Week IV

-Contemporary Artist Presentations, presented by students
-Review drawings of 3-dimensional forms.
FIELD TRIP: FISIOCRITICI MUSEUM OF NATURAL HISTORY
(drawing from skeletons)

-Further discussion of structural forms of human body, focusing on legs and feet in our work with the life model. Introduction of hands.

Homework:

-Drawing of a foot or hand(yours or someone else’s, or a drawing from a reference image, due next Thursday)
-Continue working on your “Imaginative Space” mid-term project (DUE WEEK VI)

Week V

-Structure of **Hands**, Hands in Art, Working with the model to explore poses involving dynamic hands. **Introduction of portrait.** FIELD TRIP TO PALAZZO PUBBLICO (studying and drawing from sculptures in the Risorgimento room.)

Homework:

-Drawing of a hand or portrait (yours or someone else’s, or a drawing from a reference image, due next Thursday)
Finalize your “Imaginative Space” mid-term project (DUE NEXT WEEK)

Working with the figure model, we will focus on the connection of the body to the ground (the feet) as well as the expressive possibilities of hands.

Week VI

-The Portrait, discussion of head/skull structure as it relates to the structures of the body. -Portrait study of the model, focusing on facial structure and the element of psychology.

RETURN FIELD TRIP TO FISIOCRITICI (portrait drawing from busts on view, or drawings of skulls/skeletons)

Homework: Self-Portrait or a Portrait of another (Due after break, Nov 12)

Figure Drawing session, focusing on the portrait, the structure of the head and its connection to the rest of the body. (Mid-Term drawings DUE “Imaginative Space”)

MID-TERM BREAK (NO CLASS)

Week VII

-Review students' portrait drawings from over break. Discussion of **Shading Techniques**, Students will begin working not only on proportions, gesture, and composition but also the effects of light and shadow. Discussion of calendar for second half of the semester, plans for your final project “Siena Drawing” creating a multi-piece drawing project capturing a particular aspect of Siena that you find interesting.

FIELD TRIP: SKETCHING AT THE PINACOTECA

Homework: Practice shading technique in at least 1 still-life drawing or another portrait drawing.

-Brainstorming sketches for “Siena Drawing” project”, to be exhibited at the end-of-semester exhibition. as a reflection up on your drawing work and/or a reflection upon your observations during your time in Siena. Bring your initial brainstorming/ compositional sketches to class next week.

Experimenting with different shading techniques and materials, we will create figure drawings using lights and shadows.

Week VIII

-Review shading homework assignments.

-Presentation on **Figure in Motion**, the work of Muybridge and historic and contemporary drawing artists inspired by the subject of the figure in motion.

Working with the model in “stop-motion” sequences to create multi-layered drawings studying the body in motion. Working on large-scale paper with the use of different color.

Homework:

-6+ Motion-Study Sketches from Muybridge sequences or from life. (Due next Thursday)



-Begin work on your “Siena Drawing” project.

Week IX

-Review students' Muybridge studies.

FIELD TRIP TO SANTA MARIA DEI SERVI (for on-site sketching, and to study the frescoes of the Lorenzetti studio)

-Long-pose drawing. Working on large-scale paper students will be able to not only work on proportions, gesture, and composition but also the effects of light and shadow. Two 1 hr poses

-Homework: Continue work on a final drawing project “Siena Drawing.”

Week X

-Reviewing students' final drawing projects, in preparation for end-of-semester exhibition.

Final Drawing session with model: Long-pose drawing. Students are encouraged to focus on the topic of most interest to them: portrait, entire figure, shading, etc.

-Homework: Finalize work on a final drawing project “Siena Drawing.”

Week XI

-Preparations for end-of-semester exhibition, selecting work for the show (exhibiting both short-term assignments and sketches as well as your “Siena Drawing” final projects) deciding on arrangements, and hanging the work.

Conclusion of course, with **final critique/review of your final drawing projects.**

End-of-Semester Exhibition

Course Policy:

Academic Integrity:



Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at the Siena Art Institute and Siena School for Liberal Arts.

Students with documented disabilities:

Any student who has a documented disability that may prevent him or her from fully demonstrating his or her abilities should contact the instructor as soon as possible to discuss accommodations necessary to ensure full participation and to facilitate the educational opportunity.

Participation and Attendance:

We consider attending class a crucial part of gaining the most from your study abroad experience. For this reason, we allow only **one unexcused absence** per course during the 15 weeks of the program. This means that you are only allowed to miss **one** lesson of each course for unexcused reasons. Reasons for an absence to be considered unexcused include absences related to personal travel (including delays, strikes, missed connections, etc.) or visits from family and friends.

In addition, being late to class on **4** occasions constitutes an unexcused absence. Please also consider that leaving before the end of the lesson or coming back late from a break is the equivalent of an unexcused absence.

Participation and attendance is worth 30% of the overall grade for every class.

Absences due to health-related issues are considered excused if the student informs the professor and office by email or phone before class begins.

No make-up exams or critiques will be considered unless warranted by extreme circumstances [for example, health, family tragedy] supported with proper documentation.

Notes for participation and attendance for studio art classes:

During studio, please respect your colleague's and instructor's efforts to contribute to the studio's work, content and discussions.



Active Participation in all discussions, critiques, reviews, and collaborations is required and counts as part of your grade. Students should come to class prepared to work and bring with them all appropriate supplies and materials. In order for you to be actively engaged, no iPods or similar devices are allowed during the designated class times.

Your grade is also affected by your demeanor and behavior during studio time, scheduled field trips, lectures, and most importantly the level of respect for your fellow students' work during critiques and discussions, and your contributions to the "studio culture."

Your grade will be detrimentally affected by tardiness, unexcused absences, late submissions of work, and incomplete work.

*Attendance is mandatory for each class for the entire class period. You are required to accomplish measurable progress when in the studio. **You are not permitted to use studio time for gathering materials, data, equipment, printing work that is due at the start of class, etc.***

All students must participate in the mid-term group critique, the end-of-semester group critique, as well as the group critiques at the end of each unit, during which students projects will be evaluated. (These group critiques are the equivalent of a "test/exam.") Other than severe emergencies, the school cannot change exam dates. Students may not re-schedule critiques unless they have an extreme situation such as a health emergency.

NOTE: Punctual attendance and complete work, completed on deadlines is absolutely necessary.

Respectful use of spaces for studio art class:

You are responsible for cleaning and removing any trash or debris after your work and participating in general studio clean-up. It is your responsibility to keep the studio space clean at all times. Please be mindful of others when using the studio: remove all debris immediately following each use and thoroughly clean after yourself. Do not leave any trash, dust or debris in shared studio spaces. Minimize the risk of fire by removing waste materials to a proper trash receptacle, and make sure that work stored in corridors does not block any exits or egress spaces. Do not restrict free movement and accessibility by the accumulation of materials. Aerosol sprays should be used with caution and only on the balcony.

Textbook and Required Materials:

Copies of all reading materials will be provided to students.

Materials for projects and in-class workshops will be provided for students and will be paid for through the course fee.

Materials for independent projects are the responsibility of the students.

Recommended optional materials/ references:

Books:

Deane G. Keller, *Draftsman's Handbook: A Resource and Study Guide for Drawing from Life*, 2002

Charles Bargue "Drawing Course" 2003 (reprint of lithos from the 1860s and 1870s) with collaboration from, Jean-Léon Gérôme, edited by Gerald M. Ackerman

Robert Henri, *The Art Spirit*, 1923

Pascale Quirvinger *Below Zero* 2006

Leo Steinberg, *Other Criteria*, 1972 esp the essay "Contemporary Art and the Plight of Its Public"

Online Resources:

Art21: Art for the 21st Century, Online Resource, www.pbs.org/art21/
Including the documentary on William Kentridge: "Anything is Possible"
<http://www.pbs.org/art21/specials/anythingispossible/watch-now/>

John Virtue: London, Artist Residency Documentation, National Gallery, London
<http://www.nationalgallery.org.uk/artist-john-virtue/default.htm>

Arthur Danto, "Is it Art?" radio interview, ABC Radio National, "The Philosopher's Zone, presenter Alan Saunders, Producer Polly Rickard, <http://www.abc.net.au/rn/philosopherszone/stories/2006/1580766.htm>

Eadweard Muybridge Online Archive, Kingston University, London
http://www.eadweardmuybridge.co.uk/muybridge_image_and_context/human_figure_in_motion/

Peter Beard online diaries
<http://www.taschen.com/lookinside/45702/index.htm>

Essays:

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction." 1936

"The Creative Act," by Marcel Duchamp
<http://www.iaaa.nl/cursusAA&AI/duchamp.html>

Lecture at the Museum of Modern Art, New York, October 19, 1961.

Published in: *Art and Artists*, 1, 4 (July 1966).

Grading System

10+ Gesture Drawings (set 1)	5%
10+ Gesture Drawings (set 2)	5%
Contemporary Artist Presentation	5%
3+ Volumetric Drawings	5%
Drawing of Foot or Hand	5%
Drawing of Hand or Portrait	5%
Drawing of Portrait	5%
Shading Sketch	5%
6+ Motion Sketches	5%
Mid-Term Project Drawings	15%
Final Project Drawings	15%
Participation and Attendance	30%

Grading scale

98-100 A+	88-89,99 B+	78-79,99 C+	68-69,99 D+
93-97,99 A	83-87,99 B	73-77,99 C	63-67,99 D
90-92,99 A-	80-82,99 B-	70-72,99 C-	60-62,99 D-
<59,99 F			

Grading for studio art classes:

Your work will be evaluated based on its quality, your effort and curiosity, your understanding of readings and lectures, as well as the depth and breadth of your studio projects.

A Exemplary work, which is accompanied by initiative beyond the description of the stated subject. Work which makes evident a significant understanding of the subject, is very well crafted/represented, exhibits conceptual clarity and depth, and displays exploration, open-mindedness, and a willingness to benefit from criticism.

B Very good work which shows an understanding of the subject, displays a conceptual foundation and is well crafted. Shows competence and mastery of skills. Is attended with an open and inquisitive attitude.

C Adequate work which meets the minimum requirements of the subject and course. Shows an understanding of the subject while acknowledging some deficiencies. Shows a reasonable competence of skills and concepts.

D Work, which although complete, does not show an understanding of the subject, and demonstrates deficiencies in the competence and mastery of skills. This work can often be attended with a belligerent or close-minded attitude particularly with respect to criticism and self-motivation. Work in this category, although technically passing, is seen as unacceptable

F Failing work which does not meet the requirements of the problem or course, shows a serious deficiency in the acquisition of skills.



I No incompletes will be considered unless warranted by extreme circumstances [for example, health, family tragedy] supported with proper documentation.