EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2082 3.0 SECTION A
DRAWING APPROACHES TO ABSTRACT IMAGE
FALL 2017 / WINTER 2018

Last Modified Date: 09/08/2017

COURSE CALENDAR DESCRIPTION

Explores contemporary, non-representational approaches to drawing through studio projects and slide presentations. Develops conceptual methods for generating abstract imagery in conjunction with formal drawing skills and techniques. Stresses the creative process by encouraging personal, imaginative solutions to class projects and home assignments.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singer, Yvonne</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:ysinger@yorku.ca">ysinger@yorku.ca</a></td>
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SPECIAL FEATURES

This studio course introduces and builds on concepts of abstract image making. The creative process, relational thinking and exploration are emphasized encouraging imaginative solutions to project assignments. Conceptual, non-traditional and abstract approaches are explored along with formal concerns such as composition, mark-making and material application. The course is organized around four independent projects, class assignments and critiques augmented by slide presentations. Discussion is an important part of the class dynamic as is developing the skills of observation and articulation. Attendance is mandatory since the evaluation of process is a critical component of the final grade.

TOPICS AND CONCEPTS

Assignments:
Some thoughts about abstraction
“Everything starts from a dot.” - Wassily Kandinsky
“A line is a dot that went for a walk.” - Paul Klee
The more abstract its form, the more clear and direct its appeal. (Wassily Kandinsky)
“Drawing is a verb” Richard Serra
My line is childlike but not childish. It is very difficult to fake, to get that quality you need to project yourself into the child's line. It has to be felt. (Cy Twombly)
Unless you're involved with thinking about what you're doing, you end up doing the same thing over and over, and that becomes tedious and, in the end, defeating. (Sol LeWitt)
Every drawing is, in fact, a combination of what the drawing is of, and both how and why the drawing is made. Margaret Davidson, Contemporary Drawing: Key Concepts and Techniques
The vital thing for an artist is to have a subject that allows him to try out all kinds of formal ideas — things that he doesn't yet know about for certain but wants to experiment with - Henry Moore
**Project 1: One Thousand Lines**  
Line is the most basic design 'tool'. A line has length, width, tone, and texture. It may divide space, define a form, describe contour, suggests direction. Line is a symbol. It is also a physical gesture. Therefore, what we call a "line" in art can more correctly be called a "mark of a line." Mark making is a primal impulse by human beings, evidence since the dawn of time (e.g. cave paintings). The mark can either represent an object or the separation of objects. Lines are basic to all of the visual arts. Drawing is more or less based on using lines. Line in art is an artificial device that we have learned to interpret as representing something. You have learned to read drawings with lines since childhood. The usual meaning of a line is that it represents an edge.

Using one thousand lines, make a large drawing based on related themes such as: order/chaos, utopia/dystopia, light/dark and sublime/ridiculous. There are no limits on size. However, students should use traditional instruments such as pencil, crayon, chalk or pen and ink in completing their work. Title your drawing.

**Project 2: Patterns and Textures - a diptych consisting of a collage and a drawing**  
Research the origins of patterns and their cultural significance e.g. William Morris wallpaper or the history of batik and ikat. Explore perceptual illusions of tessellation patterning. Demonstrate evidence of this research in your sketchbook as well as samples of patterns and textures. Collect fabric, papers with patterns and textures, like wrapping paper, wallpaper, cardboard, etc.

1. Develop a 2 dimensional collage by cutting and pasting these elements onto a large sheet of paper at least 24”x36”.
2. On a separate sheet of paper, select an area to draw, using pastels, conte, charcoal, gouache, at least 24”x36”

**Project 3: Abstraction in Nature**  
“Everything, every shape, every bit of natural form, animals, people, pebbles, shells, anything you like, are all things that can help you make a sculpture” (or a drawing) Andy Goldsworthy

Beginning with examples of flora and fauna, crystals, microscopic images of crystals or other natural structure, complete a series of **three drawings** on good paper that explore aspects of their form and function. Students should consider all kinds of natural growth forms. This could include patterns of animal markings like zebras, giraffes snakes, hair or fruits and vegetables like the veins in the leaves of Swiss chard, kale, the structure of cauliflower, broccoli, artichokes etc.

**Project 4: Independent**  
For your final project, develop an abstract series of drawings with 2-3 in the series. Record your process in your sketchbook including the source of your ideas, your research and notes on the development of your drawing process, concepts, observations and conclusions. Use good paper and at least one in the series should be approx. 36” x 48”. You may use any medium for drawing.

**Sketchbook:** You will be assigned exercises in your sketchbook. However, your sketchbook is to be constantly in use as a place for you to experiment and explore ideas. It is a work in progress; an image bank and a journal. By the end of the term it will have gained a personal character and demonstrate your individual explorations and personality because using the sketchbook will have become a practice. In your sketchbook, you are free to include all kinds of visual and verbal ideas without the pressure of making them relate to each other. Experiment and follow your curiosity. **Here are some suggestions for sketchbook activities:** experiment with form and variations, note quick visual and verbal ideas, experiment with different techniques, tools, mediums, experiment with different compositions; place objects and shapes in different juxtapositions, record objects through sustained observations, make preparatory drawings for projects, use your sketchbook as a diary or journal, recording your interests and activities, make comments on artwork; yours and others, attach clippings that interest you, draw from memory; draw your feelings, make diagrams, thumbnails, doodle, include found things, cut, constructed, taped and glued stuff.

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

**Syllabus (subject to change) NOTE Please pay attention to the relevant dates for your section**

To every class you are expected to bring ALL your drawing supplies, sketchbook, newsprint and 5-10 sheets of good paper in your portfolio. Please come prepared.

**Week 1: (lab 1 Thurs Sept 7) (lab 2 Mon Sept 11)**

Lines, lines, lines: Lecture Presentation: Approaches to Abstract Image Making
Review course outline. Discussion: what does abstract mean?

**In Class**: 1. Blind drawing: using a large piece of paper, close your eyes and move your pen or pencil continuously for 5-7 minutes or until your instructor says ‘stop’. Class discussion of the lines produced and the experience.


**Homework**: research definition of ‘line.’ Using a variety of drawing tools and mediums, like chalk, pastel, charcoal, explore lines in your sketchbook.

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**Week 2: (lab 1 Thurs Sept 14) (lab 2 Mon Sept 18)**

**Lecture presentation on What is Abstract, Cubism and the beginnings of abstraction and Lines**: lines as direction, rhythm, gesture, texture, thickness, line as architecture/structure for a drawing. **Introduction to Project 1: One thousand Lines**

**In class project**: Line and Shape. Develop 3 drawings on good paper using a variety of shapes and line. Explore circles, squares, triangles and other geometric shapes. You can combine both geometric and organic shapes to construct your composition. Use a variety of marking tools, such as conte, charcoal, colored pencil, graphite. You can choose to use color or just black and white.

**Homework**: 1. Bring a variety of string, wool and tape (masking, duct tape) with different textures and thicknesses to class. 2. Make a list of words to describe line. 3. Begin working on project 1 in your own time.

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**Week 3: (lab 1 Thurs Sept 21) (lab 2 Mon Sept 25)**

**In class**: In your groups, select a space in the classroom and create an environment using your string. Then, draw what you have made. Notice the characteristics of the lines made by the different kinds of string as well as the negative spaces.

Using this drawing as the basis for developing another FINAL drawing considering line, space, and texture. Use good paper.

**Homework**: Continue working on your Project 1: 1000 Lines

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**Week 4; (lab 1 Thurs Sept 28) (lab 2 Mon Oct 9 Thanksgiving/NO CLASS)**

**Critique of A Thousand Lines** *(for Monday class: Critique Oct 16, 2017)*

**Homework**: 1. Collect examples of patterns and textures in your environment; wallpaper and wrapping paper, a variety of fabrics, maps, different kinds of charts and put them in your sketchbook. These can be source material for your project 2 on Pattern and Texture.

2. Bring to class newsprint, tracing paper, charcoal, conte, graphite

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**Week 5: (lab 1 Thursday Oct 5) (lab 2 Mon Oct 16)**

**Introduction to Pattern and Texture**

**In class**: Frottage is the technique or process of taking a rubbing from an uneven surface to form the basis of a work of art. Experiment with different papers and marking tools. Use the floor, the wall, furniture, outdoor pavement and any other surface that you encounter to collect samples of different surfaces to produce rubbings.

Using the rubbings you have collected, develop a final resolved drawing combining the found rubbings with drawn elements.

**Homework**: research and develop more ideas and drawings for Project 2.

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**Week 6: (lab 1 Thurs Oct 12) (lab 2 Mon Oct 23)**

**Mid-term review – Sign up for individual interviews**
In class: work on Project 2, Pattern and Texture by bringing materials to class

Week 7: (lab 1 Thurs Oct 19) (lab 2 Mon Oct 30)
Critique of Project 2, Pattern and Texture
Homework: 1. Collect a minimum of 20 images of microscopic photographs of natural objects. Put them in your sketchbook and bring them to class on November 2. Identify the source of the microscopic image, e.g. a leaf, skin, wool, etc.
   2. In your sketchbook, do 5 detailed drawings of a natural object like a branch, flower, leaves, fruit, vegetable etc.

Week 8 (lab 1 THURS Oct 26) (lab 2 Mon Nov 6 Week to catch up on assignments)
NO CLASS FALL STUDY WEEK Oct 26-29

Week 9: (lab 1 Thurs Nov 2) (lab 2 Mon Nov 13)
Introduction of Project 3, Abstraction in Nature
In class: Using the microscopic images that you have collected, develop 2 drawings by isolating and focusing on certain and elements of the images and then interpreting them in your drawing. You can layer your images (see the work of Julie Mehteru) and/or you can use a stencil. Use a variety of drawing tools, including ink and gouache
Homework: Bring a large bottle of ink and a variety of brushes and sponges to class

Week 10: (lab 1 Thurs Nov 9) (lab 2 Mon Nov 20)
In class: Using several sheets of good paper, play with wet and dry ink and brush, and explore the possibilities of ink; dripping, brushing, pouring, printing, etc.
Choose one or two of these experiments and continue to develop a final drawing. Use a viewfinder to isolate interesting sections of the experimental drawings
Homework: Continue work on Project 3: Abstractions in Nature

Week 11: (lab 1 Thurs Nov 16) (lab 2 Mon Nov 27)
Critique of Project 3: Abstraction in Nature
Homework: Bring unfinished in class assignments and/or your independent project 4 to work on in the next class.
NOTE:(FOR MONDAY CLASS WEEK 11/12 POSSIBLE INDIVIDUAL INTERVIEWS TBC)

Week 12: (lab 1 Thurs Nov 23) (lab 2 Mon Dec 4 LAST CLASS)
Critique of project 4, Independent

Week 13: (lab 1 Thurs Nov 30)
Last class: Individual Interviews: While the interviews are taking place, use your time to work on final project and any other projects that need to be completed. This class is an opportunity to ensure that all your in-class and homework sketchbook projects are completed and that all your assignments are in your portfolio, with labels and in order. After your interview is completed, Hand in portfolios including sketchbooks.

PLEASE PUT YOUR NAME CLEARLY MARKED ON YOUR PORTFOLIO, SKETCHBOOK AND ALL DRAWINGS. IDENTIFY DRAWINGS AS PROJECT 1,2,3,4 AND IN CLASS PROJECTS.
All Portfolios should be picked up by Friday, December 15, 2017
Bibliography and Recommended Text:


3. Learning Outcomes:

- Critical thinking through doing: application of conceptual and technical ideas
- Drawing skills: development of composition, mark-making, material application
- Creativity: personal interpretation, inventiveness and ambition
- Work habits: process, persistence, prepared attendance, finished assignments
- Exploration: visual investigations
- Participation and attendance: discussion during critiques and slide presentation

GRADED ASSESSMENT

4 independent projects @ 15% each = 60%
In class projects (includes process drawings and participation) 25%
Sketchbooks including sketchbook Home assignments 15%

This is a process-orientated course - Attendance is mandatory. Attendance will be taken during each class. One absence is acceptable without losing grades. More than one absence unless there is a family emergency, winter blizzard or a doctor’s note will result in losing two grade points for each absence up to the total of a possible 10%.
You are expected to begin class on time and participate for the full duration of each class. It is paramount in a course such as this for the instructor to observe on a weekly basis the visual evidence of your development. In this drawing class, the process is as important as the final result.

Working outside of class times is necessary. You are encouraged to work a minimum of 5 hours weekly in addition to class time.

Maintenance of the drawing room 284. Respect for others.

**ADDITIONAL INFORMATION**

**Required Basic Materials List: Bring to each class**
- Hard Bound Sketch Book no larger than 9” x 7”: either rectangular or square format
- 15-20 sheets of good paper; Stonehenge, BFK, Somerset
- Strathmore Bristol Pad 19”x24”, 100lb paper (20 sheets)
- Large Pad of cartridge paper
- Pad of tracing paper or mylar
- A portfolio, cloth or ready-made cardboard portfolios 24”x30”
- Chinese brushes; large/medium, small sponges, rags
- ink and watercolor
- HB, 2B, 4B Graphite Drawing Pencils, colour pencils
- Conté crayons; earth tones (brown, sepia) and white
- Wood charcoal
- Charcoal pencils, an assortment
- Graphite sticks, an assortment
- Conte, black and brown
- Oil pastels, chalk
- Masking Tape, glue stick, scissors
- Pencil Sharpener, ruler
- A NEW Grey Kneaded Eraser and Plastic Eraser(s)

**NO MARKERS OR SHARPIES; NO BRISTOL BOARD INSTEAD OF GOOD PAPER**

The above supplies should be good quality art materials that can be combined with other marking tools to be explored in your sketchbook.

**Papers:** For your Home and In-class Assignments you will need a minimum of eight large, good quality assorted drawing papers such as, Stonehenge, BFK or Somerset. The Strathmore Bristol pad is an excellent investment. Other quality drawing papers may also be acceptable, such as translucent Mylar, vellum or glassine. A large pad of BFK is a good to have and can be purchased at the York Book Store. Consult with your studio instructor.

**SUGGESTED ART SUPPLY STORES:**

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<tr>
<th>Store Name</th>
<th>Address</th>
<th>Phone Number</th>
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<tbody>
<tr>
<td>York University Book Store</td>
<td></td>
<td>York Lanes (very basic art supplies)</td>
</tr>
<tr>
<td>ARTiculations <a href="http://www.articulations.ca">www.articulations.ca</a></td>
<td>2928 Dundas St W</td>
<td>416-901-7464</td>
</tr>
<tr>
<td>Curry’s: <a href="http://www.currys.com">www.currys.com</a></td>
<td>various locations</td>
<td>416-901-7464</td>
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<tr>
<td>Aboveground: <a href="http://www.abovegroundartsupplies.com">www.abovegroundartsupplies.com</a></td>
<td>various locations</td>
<td>416-901-7464</td>
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<tr>
<td>DeSerres: <a href="http://www.deserres.ca">www.deserres.ca</a></td>
<td>various locations</td>
<td>416-901-7464</td>
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<tr>
<td>Gwartzman’s: <a href="http://www.gwartzmans.com">www.gwartzmans.com</a></td>
<td>448 Spadina Ave.</td>
<td>416-901-7464</td>
</tr>
<tr>
<td>Michaels Arts and Crafts Store: <a href="http://www.michaels.com">www.michaels.com</a></td>
<td>various locations</td>
<td>416-901-7464</td>
</tr>
<tr>
<td>Picasso Art and Craft Supplies</td>
<td>7388 Yonge Street</td>
<td>905 731-2112</td>
</tr>
<tr>
<td>Tern: <a href="http://www.ternart.com">www.ternart.com</a></td>
<td>874 Queen St. West</td>
<td>416 537-7338</td>
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<tr>
<td>The Paper Place: <a href="http://www.thepaperplace.ca">www.thepaperplace.ca</a></td>
<td>887 Queen St. West</td>
<td>416 703-0089</td>
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<td>The Japanese Paper Place</td>
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Last day to drop Course without receiving a grade: November 10, 2017.

Academic Policies / Information

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

Additional information:
- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling

Grading Scheme and Feedback Policy
- The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.

Manage my Academic record
http://myacademicrecord.students.yorku.ca/

"20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University