EXPANDED COURSE DESCRIPTION

VISUAL ARTS

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 3087 3.0 SECTION A
INVENTING THE ENVIRONMENT
FALL 2018 / WINTER 2019

Last Modified Date: 09/11/2018

COURSE CALENDAR DESCRIPTION

Reflecting on the complex intersection of nature and culture; a vision of cities as living organisms, deeply intertwined with the natural terrain of a geographic site, students invent a series of interconnected environments through the practice of drawing.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Singer, Yvonne</td>
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SPECIAL FEATURES

Reflecting on the complex intersection of nature and culture; a vision of cities as living organisms, deeply intertwined with the natural terrain of a geographic site, students invent a series of interconnecting environments through the practice of drawing. Spanning concepts and codes of representational pictorial space such as linear, aerial and atmospheric perspectives, students create art work combining observed and imagined phenomena. Course content includes visual presentations on historical and contemporary art; three drawing assignments; individual and group critiques and independent research and creative visual solutions using appropriate media on paper.

Organization of the Course

*The intersections of nature, culture, history, and ideology form the ground on which we stand…our land, our place, the local. The lure of the local is the pull of place that operates on each of us, exposing our politics and our spiritual legacies.*

Lucy Lippard, The Lure of the Local: senses of place in a multicentred society (p.7)

*The search for homeplace is the mythical search for the axis mundi, for a centre, for some place to stand, for something to hang onto.*

Lucy Lippard, The Lure of the Local: senses of place in a multicentred society (p.27)

Students consider aspects of an environment / habitat through a series of drawings executed throughout the course. The course is structured around three projects that investigate ideas about the world around us. Industrial and urban spaces, nature, culture and political issues like climate change are the ideas that will be developed in this course. Each assignment reviews specific skill sets which students are expected to research, explore and apply to their individual drawings. Drawings started in class are developed outside of class time.
Regular critiques throughout the term provide students with the opportunity to evaluate, reconsider and extend their preliminary concepts and techniques.

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The final resolved drawings for each project are presented in class. Interim deadlines for in-process review and discussion are part of the class dynamic developing the skill of analysis and articulation. An important aspect of the course is compositional dexterity, the ability to integrate several drawings into a connected series. Research, planning, discovery and revision in support of personal and imaginative solutions to the course content are essential skills developed. The resolved term projects must demonstrate the ability to apply technical drawing skills for conceptual and compositional purposes, including a well-considered application of light and dark values to create an overall atmosphere. Through assigned readings, follow-up discussions and personal research, the concept of the environment will be explored according to your own personal investigation of chosen sites.

COURSE OBJECTIVES

Upon completion of this course, students should be able to:
- expand and question the conventions of the drawing practice
- cultivate thematic understandings of the environment in relation to site/location/space
- articulate their own motivation and methodology
- provide meaningful, critical and thoughtful responses to artworks

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TOPICS AND CONCEPTS
The studio works are loosely structured projects that are designed to encourage you to explore broader techniques of drawing within contemporary art practice. They are meant to be open-ended in order to guide you to cultivate your own visual language that can communicate your concept to the viewer.

The overall themes for this course is site/space/location. Over the twelve weeks of this course you will research / imagine / plan / and create environments through the process of drawing. The environments you develop can be close to your reality, highly imaginary, or a combination. The emphasis is on the codes of spatial representation possible on a 2 dimensional surface as well as the interplay between the natural landscape and the urban/cultural buildings, interiors and artifacts. You may work from observation and respond to the projects by selectively choosing scenes from your daily surroundings. Research methods may include reference materials gathered on Pinterest Pin boards or other Web discovery/archive tools in combination with personal photography, photocopies, sketches, sketchbooks and or storyboards. It is also possible to combine these approaches.

Class critiques will be conducted at the end of each project. Students will present their work to the class and the class will serve as art critics to further explore the possibilities suggested by the work. The professor will facilitate this process by offering encouragement, as well as feedback. Keep in mind that in order for a critique to be meaningful, students MUST participate actively. The critique should not be regarded as judgment or verdict on the artwork. Instead, it is an opportunity to enable further development. A critique is really an enabling experience.

PROJECTS
Paper: All final drawings must be on good quality drawing,
- Media: wet or dry media, appropriate to your individual process and goal. It may be advantageous to keep the media simple and learn to use it with intense skill. Paper size & format may vary according to your compositional solutions.
- Geographic Location(s), Develop a diptych (2 related drawings) which gives the overall context, perspective or series of perspectives that provide a sense of place or environment. Your drawing could include multiple perspectives Drawings must include landscape(s) but could include mapping and or images from space. This landscape could be imaginary or some combination of real and imagined. Consider your sensuous kinesthetic response to topography. How do you understand the concept of the ‘environment’?
What are the social agendas that have formed the land that mean different things to different people at different times? For example; ecotourism that threatens the environment or overfishing, greening of deserts, effects of drought on landscape etc. What does ‘ecological consciousness’ mean to you and how would you represent it in a drawing?

*British geographer, Denis Cosgrove defines landscape as “the external world mediated through human subjective experience.”* Lucy Lippard, The Lure of the Local:senses of place in a mult centred society(p7)

Research and consider: Aerial/Atmospheric and Intuitive perspective and flattened perspective
Composition attributes: breadth and distance. How is this achieved?

2: Urban Environment: Cityscape / Architecture

The urban environment included the city, the suburbs, industrial areas. How does urban planning adapt to the geography and to other demands? What form do buildings take in response to economic and political imperatives? How do modes of transport influence a city design? Streetcars? Highways? Consider industrial buildings and areas. Where are they located in relation to the rest of the city? Suburban areas and architecture were developed in relation to transportation and ideas about the urban and an idyllic view of nature.

Drawings must include a view of a cityscape/architecture from afar and mid-distance.

Size: Your drawing should be a minimum of approximately 22”x 30”

Research and consider 1 point, 2 point, 3 point, 4 point Linear perspective combined with atmospheric perspective and flattened perspective
Composition attributes: combining foreground, mid-ground, background pictorial space

5 Exercises for Drawing with Atmospheric Perspective - Medium
https://medium.com/.../5-exercises-for-drawing-with-atmospheric-perspective-869e2d...

Understanding Atmospheric Perspective In Art - Artists Network
https://www.artistsnetwork.com/.../understanding-atmospheric-perspective-in-art

3: Interior Spaces: domestic, communal, public, workspaces. Develop a triptych What is home for you? Do you have a memory of a childhood space? An ideal space? A terrifying space like a nightmare of stairs and corridors? You may include furniture and other artifacts that are an important part of the space you are describing. Consider your point of view/perspective…for example; under a table from a child’s eye view or looking out a window, down a corridor, or a staircase going to a basement.

Research and consider: Linear/atmospheric perspective and flattened perspective
Composition attributes, mid-distance, enclosed space, close-up, cropped, shallow space

Bibliography:

The library has the books on this bibliography as well as an extensive collection of catalogues, art books and videos. www.art21.org is an excellent video documentation of interviews with many artists who are mentioned in this course as Well as others you may find interesting to research.


[PDF]G., Bachelard, The Poetics of Space.pdf - Moodle
https://moodle.epfl.ch/.../G.%2C%20Bachelard%2C%20The%20Poetics%20of%20Space...


Dexter, Emma. Vitamin D: New Perspectives in Drawing, Phaidon Press, 2005


Ensticke, W. Peters, M. Drawing: Space, Form, and Expression , Prentice Hall, 3rd Ed. 2003

(http://theagyuisoutthere.org/everywhere/?p=5118)


Nicolaides, Kimon. The Natural Way to Draw, Houghton Co. Boston, 1941
Metzger, Phil, The Art of Perspective: North Light Books, Cincinnati, Ohio
Sennett, Richard, The Open City.pdf
https://www.richardsennett.com/site/semm/.../The%20Open%20City.pdf

Syllabus: (subject to change)

Week One: September 5 Introduction
Overview of course content, structure, grading
Visual Presentation: Overview of term assignments
Reading Assignment: Lure of the Local
Studio Work

Week Two: September 12
Visual presentation: aerial and intuitive perspective, flattened perspective: landscape
Discussion of initial plans / sketches/photos
Reading Assignment discussion: Lure of the Local
Studio Work

Week Three: September 19
Individual review of plans and sketches
Studio work

Week Four: September 26
Studio Work

Week Five: October 3
Group Critique: Landscape / submit drawings to grade
Visual Presentation: Urban Environment, linear perspective

OCTOBER 6-12, 2018  READING WEEK NO CLASSES

Week Six: October 17
Studio Work

Week Seven: October 24
Studio Work
Reading Assignment: Gaston Bachelard: Poetics of Space, ch 1 (see pdf on biblio)

Week Eight: October 31
Group Critique: Cityscape/ submit drawings to grade
Discuss Bachelard reading, visual presentation of Interiors
Studio Work

Week Nine: November 6
Studio Work

Week Ten: November 13

Studio Work

Week Eleven: November 20

Group Critique: Interiors/ submit drawings to grade

Review of all drawings/revisions/refinements

Week Twelve: November 27

Final Interviews

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course Learning Objectives

Learning objectives include

1. an expanded self-awareness in relation to the creative process through the practice of drawing. Transferable skills include technical skills, knowledge of contemporary art, critical thinking, professionalism and development of a personal style.

2. Depth and Breadth of Knowledge of contemporary art and studio practice

3. Critical Thinking and Imaginative Thinking: individual, self-realized projects

4. Communication Skills: expanded ability to communicate in visual & verbal terms

5. Independence: Time management and self-directed research and resolution


7. Composition skills: spatial play, atmospheric light and installation

8. Student Responsibility: Prepared and focused attendance is mandatory

Time Management: meeting all deadlines / Respect for self and others

GRADED ASSESSMENT

Grading:

All drawings, class projects, and home assignments should be signed on the back of the drawing with your name and email. It is preferable to have the drawings stored flat in a cardboard portfolio. A mid-term appointment will be held Wednesday Feb 24, 2016

Evaluation/Grading Criteria:

Students are evaluated on the results of a sustained, drawing practice that builds technical skill through a process of research, planning, discovery and revision in relation to personal, well-executed, imaginative and ambitious, visual solutions (compositions). Professionalism includes engaged and generous discussion in class; prepared and timely attendance; focused and engaged work habits.

Criteria:

- Critical and Imaginative thinking: development of concepts
- Drawing skills: understanding and application of techniques / composition
- Creativity: sustained and well paced studio practice
- Work habits: research, preparation, focus, pacing, meeting deadlines,
- Participation: alert class work, energetic discussion

Grade Breakdown

Geography diptych  30
City/Architecture     30
Interior Triptych      30
Professionalism:      10
Research, Planning, Time Management, Resolution

Last day to withdraw from this course without receiving a grade: November 9, 2018

York University Faculty of Fine Arts grading system The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York. Assignments will bear a letter grade. For a full description of York grading go to


Lateness Penalty:
Assignments received later than the due dates will be penalized one-half letter grade (1 grade point). Exceptions to the lateness penalty for valid reasons such as illness or compassionate grounds will be given consideration by the instructor, but will require supporting documentation such as a doctor’s letter.

ADDITIONAL INFORMATION

Preparation for the course:
- Large portfolio 22”x30” at least. There is a good selection of types and costs of portfolios at art supplies stores. Label your portfolio on the outside using masking tape and a marker. The identification should include: Name, Course Title and section. No Plastic Bag Portfolios.
- Plastic Kit such as a small tool or storage box for all of your drawing materials – usually available at a large dollar store (put your name on it with masking tape and marker).

Mark Marking / Drawing Media: (no acrylic paint, no markers)
- Various good quality Graphite Drawing Pencils (HB – 6B) and Pencil Sharpener
- Graphic sticks
- Two NEW Grey Kneaded Erasers and two White Erasers
- small Exacto knife to sharpen conte, charcoal etc.
- Box of compressed charcoal (square-shaped soft)
- Box of vine charcoal (you will be using charcoals a lot for gesture drawings)
- Charcoal Pencils
- Conte (various colours)
- Colour Pencils
- oil pastels if using vellum
- Watercolour paints
- inks (Black and various colours)
- Brushes fine to large (for water-based media)
- Chinese brushes, various sizes for ink
- Masking tape wide and narrow (a couple of rolls)

Paper:

Notes on Papers:
- Newsprint Pads or Mayfair for sketches (no smaller than 22x30”)
- Good quality drawing papers are required during class and for the home assignment. Consider the following good quality papers for your projects, Stonehenge, Arches, Carlyle Japan, BFK, Somerset. Other quality drawing papers are acceptable. mixed media or watercolour paper such as Stonehenge, Fabriano Studio Watercolour paper, Legion Rag Multimedia, Above Ground All-Media Rag, Canson Dessin 200 paper, Stonemill Multimedia paper.

Please purchase ten sheets of good quality drawing paper at the beginning of term for your class work. Look for papers 22” x 30” or larger.

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.
http://www.registrar.yorku.ca/enrol/dates/index.htm
- 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

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