

RYMAN ARTS

Spring 2012 - SYLLABUS FOR INTERMEDIATE DRAWING /INTRODUCTION TO COLOR
DAVID SCHOFFMAN – INSTRUCTOR - dschoffman@yahoo.com

- Feb 5** **Prologue – Mass, Volume and Pictorial Composition**
Still-life, with an emphasis on fluidity, composition and invention.
Homework: Collage using 3 shapes of white and 3 shapes of black. Start keeping a sketchbook.
Research: The following websites will be used throughout the semester:
Google Art Project
<http://www.googleartproject.com/>
Artcyclopedia
<http://www.artcyclopedia.com/>
Fogg Art Museum Drawing Department
<http://www.harvardartmuseums.org/collection/fogg/drawings.dot>
Web Gallery of Art
<http://www.wga.hu/index1.html>
Metropolitan Museum Art of Art
<HTTP://WWW.METMUSEUM.ORG/COLLECTIONS>
WebMuseum,Paris
<http://www.ibiblio.org/wm/paint/>
- Feb 12** **Chance Favors The Prepared Mind (Model)**
Serendipity and the happy accident.
Drawing with the weak hand, the foot and the long stick.
5, 10 and 20 minute poses
Homework: Draw a still-life using a foot in place of a hand
Research: Cy Twombly
- Feb 19** **Flow, Flux and Fluidity: The Critical Importance of Movement (Model)**
Short poses with an emphasis on dynamic gesture
Homework: Draw 4 still lifes. Do not spend more than 10 minutes on each one.
Research: Van Gogh's drawings
<http://www.metmuseum.org/exhibitions/listings/2005/van-gogh-drawings>
- Feb 26** **Mass and Volume (Model)**
Creating the illusion of mass through modeling.
Contrast and "passage" as pictorial syntax
Homework: Still-life drawn reductively with an eraser
Research: Seurat Drawings
<http://www.moma.org/interactives/exhibitions/2007/seurat/>
- Mar 4** **Field Trip**
The Getty Villa
Ideal versus real: Greek and Roman sculpture
Drawing on and from antiquity
Homework: Create a composition based on a story from Ovid's Metamorphosis
Research: Titian's Venus and Adonis
<http://www.abcgallery.com/T/titian/titian66.html>
- Mar 11** **Introduction to Artistic Anatomy (Model)**
Origins and insertions
The "line between the functions"
Homework: Copy one master drawing – Rubens, Michelangelo, Leonardo, Pontormo, Raphael
Complete the pages from the anatomy coloring books.
Research: Leonardo:
www.gfmer.ch/International_activities_En/Leonardo_anatomical_drawings.htm

- Mar 18** **Introduction to Color and Pastel - Pastoral**
 Basic color theory
 What is “The Middle Ground?”
 Glazing pastel
 Rendering landscape with pastel
Homework: Landscape in pastel – 2 weeks
Research: Milton Avery (see Google images)
- Mar 25** **The Figure with Watercolor and Pastel (Model)**
 Basic color theory continued
 Transparencies
 Flesh tones
 Mixed media
Homework: Landscape in pastel
Research: Fairfield Porter landscapes (see Google images)
- April 1** **Pictorial Grammar, Lyricism and Expression in Drawing (Model)**
 Commotion and complexity as virtues
 Two or more figures occupying the same pictorial space
Homework: Make a complex drawing defying the spurious notion of the “focal point”
Research: Raphael’s Massacre of the Innocents
http://www.nga.gov/exhibitions/2000/raphael/135-029_fs.htm
- April 15** **Portraits (Model).**
 Discussion on the critical difference between faces and heads
 Demonstration using the traditional canons of measurement
 Ignoring the features as visual clues, head drawings, with pastel washes use light as a primary guide to structure.
Homework: 5 self portraits: 4 quick ones and 1 elaborate one.
Research: The portraits of Frans Hals: www.wga.hu/index.html (search Hals)
www.metmuseum.org/collections (search Hals)
David Hockney: www.hockneypictures.com/ and Lucian Freud: www.ibiblio.org/wm/paint/auth/freud/
- April 22** **Critique: The End is Near**
 Each student receives a personal critique
 Less is less and more is more: Watercolor still-life and the perils and thrills of complexity.
Homework: Draw as complex a drawing as you dare using whatever material you want on a surface as large as you need
Research: Hans Hoffman still-lives
<http://www.hanshofmann.org/gallery/painting/4>
- April 29** **Liquid Figures (model)**
 The use and abuse of watercolor
 Introduction to the concept of “painterliness”
 Building form with the modulation of chroma and value
 Final farewells and tearful testimonials