UCLA Summer Art Institute

DRAWWING

Course Objectives:
The intention of this class is to bring together conversations of representation and abstraction using the range of tools available in drawing. The student is encouraged to broaden her/his range of mark making by employing as many tools and tactics as she/he sees fit. We will work in and out of the studio and we will regularly source books from the Arts Library to discover different approaches in drawing. We will take trips to The Getty Center, Hammer Museum, Grunwald Center and around campus to explore how our perceptual environment can influence our decision making as artists.

Evaluation (Pass/No Pass grade):
30% Attendance and Participation
50% Exercises and Projects
20% Final Exhibition

Projects:
Botanical studies:
From trip to The Mildred E. Mathias Botanical Garden, create at least 2 drawings from life, using paper from 18”x24” drawing pads.

Abstraction Project:
Using botanical studies to develop abstractions and thinking about automatism, students will work in larger than usual formats and apply a range of materials. We will look at the work of Remedios Varo, Georgia O’Keeffe, Max Ernst, and Milton Avery.

Experimental mark-making:
Students will be exposed to artists that work in a number of different ways to make drawings -some are more performative than others. This is the opportunity to try something you have perhaps in the past not let yourself do. The Instructor and TA will meet with each student independently to discuss ideas and students’ strategy to execute work.

The Figure and Scenario:
Working from the figure, live model and still life dioramas, students will consider how to create a drama or event by strategically using marks, volume and space in our drawings.

WEEK 1

Day 1:
Class introductions & overview of syllabus.
1:15 – 3:30 PM The line and mark-making - a presentation on the range of drawing in history. Artists: Hilma af Kint, Agnes Martin, Max Ernst, Paul Klee, Philip Guston, Tony Órrico, Heather Hansen, Janine Antoni, Matt Mullican, Anselm Kiefer. *Vitamin D, 3x An Abstraction*
3:45 – 5:30 PM Visit to the Arts Library
SAMPLE SYLLABUS – subject to change
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Day 2:
11:00 AM – 12:00 PM Guest Artist Talk (Broad 2100A)
1:15 – 5:30 PM Trip to The Mildred E. Mathias Botanical Garden

Day 3 (late night studio):
Abstraction from botanical studies. Referencing reality we will look at Max Ernst, Remedios Varro, Katsushika Hokusai. Automatism and chance - we will look at Gene Bauer – Botanical Seriographs.
1:00 PM Meet at Richard Serra sculpture
1:15 – 2:15 PM Guest Artist Talk (Broad 2100A)
2:00 – 7:00 PM Studio time

Day 4:
Meet in the studio to discuss Connecting Seas, by James Ensor and prepare for Getty field trip.
1:15 – 2:00 PM Meet at Serra sculpture on Broad Lawn, commute to The Getty Center
2:00 – 5:30 PM Visit Getty. Museum Assignment: sketch and think of botanical abstractions. Implement new sketches and ideas into abstraction project. Plan to complete this work by next week.

Day 5:
9:00 AM – 12:00 PM Experimental Mark Making Project
1:00 – 4:15 PM Introduction to Janine Antoni, Matt Mullican, Tony Orrico, and Heather Hansen.
4:30 – 5:30 PM Art film and video screening (Auditorium, Broad 2160E)

WEEK 2

Day 6:
Mid-session critiques of botanical drawings and abstractions. Students are expected to speak about their work. What was their original reference and how did it change?
11:00 AM – 12:00 Guest Artist Talk (Broad 2100A)
1:15 – 5:30 PM Continue and complete critiques. Introduce the next project, and figure drawing.

Day 7
Work time in studio.
1:15 – 3:00 PM Field trip to Hammer Museum (Made in LA) and Grunwald print collection (Goya, Jacob Samuel etc...). Complete Museum Assignment.
3:00 – 5:30 Reflecting on Goya’s prints, begin working on ideas for next assignment.

Day 8 (late night studio):
Figure Drawing - Volume and space project.
1:00 PM Meet at Serra sculpture
1:15 – 2:15 PM Instructors presentations (Broad 2100A)
Drawing with new tools and surfaces, such as rice paper, charcoal pad (may be assembled together for large drawings), etc.
Day 9:
Finish up projects and prepare for critique. Create wall labels with name, title, medium of work.
1:15 – 5:30 PM Final Critique with guest faculty, Jennifer Bolande.

Day 10:
Install work in gallery, clean up, complete evaluations, and prepare for final reception in The New Wight Gallery
2:00 – 3:30 PM - Opening Reception in New Wight Gallery

Shipping:
Students who wish to ship their artwork home will be responsible for all shipping costs and must provide shipping slips and an authorized method of pre-payment. Instructors and TAs will help students pack-up their artworks and will facilitate the shipping process.
SAMPLE MATERIALS LIST – subject to change
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Materials:
1  Art bin (tool box, Caboodle, tackle box, shoe box and rubber bands to store materials)
   Pencils - 6B, 4H, 2B, B, HB, 2H (Blick, LYRA, or Fabel-Castell sets are good)
1  1 oz. Black Sumi Ink, India Ink, or Speedball Ink (preferred)
1  1 oz Colored ink (choose ONE color)
1  Large bamboo brush
1  Small bamboo brush
   Vine Charcoal (Wrap up your charcoals to prevent a dusty mess)
   Compressed Charcoal (Wrap up your charcoals to prevent a dusty mess)
1  Erasers (vinyl or plastic eraser)
1  Kneaded eraser
1  X-Acet Knife
1  Pack replacement blades for X-Acto (no more than 5 needed)
1  24” Straight edge (ruler with cork preferred)
1  USB flash drive (to save photos, documentation of artwork)
1  can of low-oder spray fixative (NOT varnish)

Papers:
1  8.5”x11” Spiral Hardbound Sketchbook (blank/unlined), or Moleskine Cahiers
   (3 pack suggested)
1  Roll of rice paper (e.g. Yasutomo Sumi Painting Paper Roll 8”x20’)
1  18”x14” Strathmore 300 Series Charcoal Pad
1  24”x36” Pad of Newsprint Paper
   *Students are allowed to work on fabric or wood panels (Ampersand makes good small panels
   24”x32” or smaller)

*Students may bring any other supplies you already own and are interested in experimenting with (papers, colored pencils, glue, tubes of watercolor or gouache, markers - Blick studio color or Prismacolor markers are good)

Optional:
1  Apron (optional - generally wear clothes to class you will not mind getting covered in charcoal or
   other materials)
1  Portfolio for transporting drawings (or large cardboard pocket)
   Other materials*
1  Drawing board with large rubber band
2  Clips for attaching paper to drawing boards (large Bulldog or Binder Clips)

Pre-Order Kits:
Students have the option to order and purchase a complete “Materials Kit” for Drawing, Painting or
Sculpture classes. “Materials Kits” are prepared by the UCLA Bookstore and can be picked up on the first
day of class from LuValle Store – a short walk from Broad Art Center. This is a convenient way
to acquire competitively priced art supplies needed for class.