LA Mission College

John Zarcone | Art 206
Life Drawing; Fall 2013 | W 5:45-10:00

www.johnzarcone.com

Course Objectives

This course will deal with the unique problem of rendering the human form. We will work in a variety of media, and produce works with varying degrees of finish. Drawing from the model we will synthesize various techniques to gain a complete understanding of form, line, tone, mass and movement as they pertain to the representation of the living figure. In addition we will expand the requisite vocabulary necessary in discussing and analyzing our work. Prerequisite: Art 205.

Entry Level Expectations

Before attempting this course the student should be able to draw the human figure using accurate observed proportions and include a full range of values within the figure and the negative space.

Student Learning Outcome

Compose a drawing that uses two human figures. The drawing will demonstrate accurate observed proportions, and include a full range of values within the figures and the negative space.

Create drawings of the human figure which convey meaning and narrative content through choices in composition, color, and mark making.

Add Policy

Students will be added as space permits in order of a wait list established on the first class meeting.

Attendance

You must attend every class on time, and stay for the duration of the class. Three tardies are counted as one absence. Any tardy beyond fifteen minutes will be counted as a whole absence. Two absences result in a lowering of your course grade by one letter grade. **Three absences result in a grade of Fail.**

Please note that due to the impacted enrollment, any absence in the first four weeks of class (without prior notification) will result in your being dropped.

Grading

You will be graded on a point system; Usually 20 points for the homework, 100 points for the long project, and 200 points for each class work portfolio. Please see the course outline for the assignment due dates. These point totals may vary.

Grading Scale

A: 90-100% of the total possible points, so with a possible 700 points the range for an A would be 700-631; B 80-89% (630-561); C 70-79% (560- 491); D 60-69% (490-421); F 59% and below. This is an example; point totals may change.

Office Hours

CAC1: TTh 10:20-11:05. Email: zarconjm@lamission.edu

Materials List

1. 18"x24" Biggie pad -120 sheets of paper. (Not Newsprint)
2. 19x24 pad of tracing paper.
3. A clip type drawing board large enough to accommodate an 18"x24" piece of paper.
4. 6B,HB, and 2B graphite drawing pencils.
5. Derwent drawing pencil: Sanguine.
6. Xacto knife or razor blade.
7. Sand paper pad for sharpening pencils.
8. Medium or soft vine charcoal.
9. Compressed charcoal, (General brand) stick and pencil, medium to soft.
10. White charcoal, stick and pencil.
11. Kneaded eraser.
12. #8 gray paper stomp (stump).
13. Black conte crayon.
14. Black ball point pen.
15. Black (Micron) pen.
16. Waterproof black ink in dropper bottle.
17. Large soft (synthetic, squirrel, or sable) round brush.
18. White gouache or acrylic paint.
19. Two sheets of blue gray and two sheets of cream Canson "Mi-teintes" paper.
20. Four 15x20 cold press illustration boards.
21. *Small assortment of hard chalk pastels (Nu Pastels).

Required Text: *The Human Figure; An Anatomy For Artists.* David K. Rubins. Penguin. Handout packet available at bookstore.

The drawings listed below are to be found at www.getty.edu. Duplicate the drawing using the same media, support, scale, and mark making. Bring the same materials to the next class.

The date listed for the homework is the week that it is assigned; it is due the following week.

Course Outline

828	Introduction, materials. Titian, "Nude Man Carrying a Rudder on his Shoulder" 1555-56. **20 Points**.
9/4	One minute gestures, 5 minute gestures, review proportion. Domenico Maria Canuti, "Sheet of Studies" 1669-71. **20 Points**
9/11	Old master studies. Francois Boucher, "Study of a Reclining Nude" 1732-35. **20 Points**
9/18	Giovanni Battista Tiepolo, "Head of a Man Looking Up" 1750-60. **20 Points**

9/25	Pierre-Paul Prud'hon, "Study of a Female Nude" 1800. **20 Points**
10/2	Value studies. Jean-August-Dominique Ingres, "Study of Madame Moitessier" 1851. **20 Points**
10/9	Long Studies. Compile top five list (see attached). **20 Points**
10/16	Value Studies. **First class work portfolio due.**
10/23	Head drawing. Homework: Compositional thumbnails. Minimum of four different compositions; include at least two figures and the surrounding environment. Think about compositional rules, including the shape of the rectangle and the amount of negative space. **20 Points**
10/30	Giacometti . Homework: Value rendering. Render the approved composition at half scale of finished project, use values only, media optional. **40 Points**
11/6	Egon Schiele. Begin work on long project.
11/13	Black and white charcoal on gray Canson paper. Mixed Media, F. Bacon.
11/20	Long ink wash and opaque white high lights.
11/27	Mixed media. Long term homework due. **100 Points**.
12/4	Review
12/11	Final. **Final portfolio due. 5:30-7:30.**

Your Responsibilities

Be prepared for class by having all the required materials. If you don't have the materials that you need for the day, you will be counted as absent (see the attendance policy above).

You are required to spend six hours a week on homework for this class; you can of course do more if you desire. Please be realistic with your time management.

Assignments must be turned in on the date specified in the course outline. Your grade for the assignment will be lowered 10% in point value for each day it is late.

Keep all work in a professional condition.

Preserve all work.

Disabled Students

There are no concessions made for disabled students unless arranged through the Office of Disabled Students and Services (DSPS).

First Portfolio 206

Two pages (eight figures) of **5 minute gestures**, done in graphite, colored pencil, pastel or ink wash. Each figure should have a sense of form and volume arrived at through rendering the light and dark side of the figure. Proportion and foreshortening should be accurate, remember that initially, the figure is roughed in with wide, bold strokes of the chalk or brush. If line is used volume is carved out from geometric analogue. Line quality must be varied. **40 points**

Include **five long studies**, these are any drawing longer than 5 minutes. Think in terms of composition, what is the figure's relationship to the rectangle? Is the figure cropped or contained within the edges of the page? Are you showing the space around the figure? Your drawing should not be a small figure floating in a vast space. The pose (gesture) will be completely accurate. Proportion (measuring) will be completely accurate. All foreshortening will be completely accurate. The drawing must include a sense of volume and space either building from basic shapes and/or selected cross contours. Pay attention to surface anatomy; the clavicle, sternum, navel, pubic arch (these create a center line) and the rib cage, thoracic arch, and iliac crest. The drawing may include the underlying skeletal structure. A charcoal pencil (2B, 4B, 6B) sharpened as demonstrated in class is recommended. Tone i.e. light and shadow is allowed. **100 total points.**

Include **three drawings** done in the style of your old master. These are the same artists assigned for your homework (see above). You will need reference material that should include several reproductions of your master's ***drawings.*** Draw our model in the same style, with the same media, use the same scale, on the same type of paper that your master used. **60 total points.**

The complete portfolio is valued at **200** points.

Your portfolio must be in my possession within the first five minutes of class, or it will be considered late. No class time will be given to assemble your portfolio. All drawings will be stacked in order listed and be completely labeled, including your legible name and the type of drawing (contour, 20 min. gesture, etc.) and put in a slip cover of folded bond type paper, which should be labeled with your name. Any mislabeled drawing will not be accepted. Do not turn in more than is asked for. Do not submit two-sided work. All drawings will be in a professional condition. Do not fold, roll, or staple your drawings. The complete portfolio is valued at **200 points.** 10 % (20 points) will be deducted each class meeting the portfolio is late. The first portfolio represents one third of your final grade.

Art 206
Second Portfolio

Follow the previously stated procedures in presenting this, your final portfolio. The drawings to be presented must include the types listed.

Two pages (eight figures) of **5 minute gestures**, done in graphite, colored pencil, pastel or ink wash. Each figure should have a sense of form and volume arrived at through rendering the light and dark side of the figure. Proportion and foreshortening should be accurate, remember that initially, the figure is roughed in with wide, bold strokes of the chalk or brush. If line is used volume is carved out from geometric analogue. Line quality must be varied. **40 points**

Two Modern Master Studies, Media consistent with your master choice, Modern masters are: Giacometti, Frances Bacon, Egon Schiele. You should have several drawings by the same master in the same media to work from, and you are to render the model as your master would. **40 points total**.

Two head studies, charcoal. Head should be life size or larger and demonstrate the correct position and proportion of the head. Planer structure should be emphasized. Neck and shoulders should be indicated. **40 points total.**

Two value drawings, any media. The figure may be cropped, but should fill the page without an excess of negative space. There must be a complete range of value (at least six tones) and at least 40% of the depicted forms must appear fully rounded. The direction of light must be evident, and all highlights, reflected lights, mid-tones, and shadows must be consistent. Some of the value application may display a form following crosshatch. Remember that value in the negative space helps to de-emphasize the outline, making the drawing appear less flat. **40 points total**.

Two wet and dry media, this drawing should be executed on illustration board. Combine any two (or more) media, at lest one wet and one dry. Choose pastel, graphite, charcoal, ink, ink wash, watercolor, watercolor pencil, colored pencil, gesso, or acrylic paint. **40 points total.**

Contemporary Artists Using the Figure in 2012
Luc Tuymans
John Currin
Lisa Yuskavage
Salomon Huerta
Charles Garabedian
Elizabeth Peyton
Charles Ray
Robert Gober
Robert Williams
Kurt Kauper
Khinde Wiley
Llyn Foulkes
Raymond Pettibon
Lari Pittman
Jim Shaw
Tom Laduke
Tom Knetchel
Cecily Brown
Jenny Saville
Marlene Dumas
Sue Williams
Julie Heffernan
F. Scott Hess
Kent Twitchell

Jon Swihart
Manuel Ocampo
Mark Tansey
Jim Morphesis
Kiki Smith
Eric Fischel
David Salle
Julian Schnabel
Francesco Clemente
Gerhard Richter
James Rosenquist
James Kerry Marshal
Chris Offili
Elliott Hundely

Historically Relevant Artists (a short list)
Komar & Malamid
Martin Kippenberger
Sigmar Polke
Lucian Freud
Alice Neel
Robert Graham
Francis Bacon
William deKooning
Danid Alfaro Siqueiros
Jose Clemente Orozco
Frida Kahlo
Pablo Picasso
Henri Matisse
Alberto Giacometti (drawing and painting)
Edward Hopper
Edward Manet
Thomas Eakins
John Singer Sargent
William Adolph Bouguereau
Jean Leon Gerome
Eugene Delacroix
Diego Velasquez
Johannes Vermeer
Rembrandt
Peter Paul Rubens
Caravaggio
Titian
Raphael
Jan Van Eyck

Make a list of your top five in order, most favorite on top. Use at least three from the 2011 list. No more than two from the historical list. You may add a sixth, someone not on either list. Write a few sentences for each artist on your list, explaining why you like them, and what their art seems to be about.

SPECIAL ACCOMMODATIONS

If you require special accommodations for a disability, religious holiday, or any other reason please inform your instructor(s) within the first week of the course and we will accommodate you if at all possible. For accommodations due to disability, you must consult with the Disabled Students Programs and Services Office after which we will abide by their recommendations.

COLLEGE RESOURCES FOR LAMC STUDENTS

Admissions and Records: Students can register for classes, request transcripts, file petitions for graduation, and drop classes at this office. For more information call 818-833-3322 or visit: http://www.lamission.edu/admissions/

Assessment Center: Offers student assessments in English, English-as-a-Second-Language (ESL) and Mathematics. Please contact the Assessment Center at (818) 364-7613 for more information or visit http://www.lamission.edu/assessment/

Bookstore: For hours of operation, book availability, buybacks, and other information call 818-364-7767 or 7768 or visit http://eagleslanding.lamission.edu/default.asp

Counseling Department: For appointments and information call 818-364-7655 or visit http://www.lamission.edu/counseling/

Disabled Students Programs and Services (DSP&S): For appointments, eligibility and information call 818-364-7732 or visit http://www.lamission.edu/dsps/

Extended Opportunity Programs and Services (EOP&S): For appointments, eligibility and information call 818-364-7645 or visit http://www.lamission.edu/eops/

Financial Aid: For information and applications call 818-364-7648 or visit http://www.lamission.edu/financialaid/

Library: For information on hours, resources, workshops, and other services contact 818-364-7106 or visit http://www.lamission.edu/library/

STEM Office: For information on free tutoring, resources and academic counseling for STEM (Science, Technology, Engineering, and Technology) students visit: http://www.lamission.edu/stem

Tutoring Services in Learning Center: Laboratories for Learning, Writing, Math & Science. Walk-in and appointment services offered. Call 818-364-7754 or visit www.lamission.edu/learningcenter/

Three Attempt Limit

A new state policy in effect as of 2012 limits students to **three attempts per course**.
Receiving a grade or a "W" for a course counts as an attempt, **regardless of when the course was taken**.
Withdrawal by the deadline to avoid a "W" will not count as an attempt