

Noah Simblis
ASDR 1300
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Office hours: by appointment

INTRODUCTION TO DRAWING

This course is designed to give students an introduction to the basic ideas of drawing. These include an introduction to various materials and processes, formal elements, genres and the importance of history to drawing practice. Students will be well prepared to enter courses in art history, painting, photography, sculpture, and other media via an introduction to these ideas. Students will identify and explain fundamentals of drawing through its analysis and creation.

Drawing will be addressed in the context of the history of art practice as a way to look at the larger questions of art making. Some of these include: what is the difference between art and other forms of thought, communication, mapping, archiving and expression? How does meaning function in relation to art objects? How is this meaning individual? How is it collective? What is the relationship of form to these questions? How does one's process intervene in the way that meaning is constructed through art practice? What assumptions do we culturally inherit about art practice and how do these assumptions affect the way that we make and understand art?

Instructor Biography:

Noah Simblis is Chair and Associate Professor of Art at SMU Meadows School of the Arts. He works as an artist, curator and writer with a focus on art and politics and has contributed to *Art Journal*, *Modern Painters*, *Art Papers*, *Art Lies*, *Art21* and other publications. His exhibition *Palestine, Texas*, at the Reading Room in Dallas included photography, text, and discursive events that explored the parafictional history of a small American town that sits at the crossroads of colonial histories. For many year his work focused on drawing as a central element. Curatorial projects include *Emergency Measures* at the Power Station, *False Flags* at Pelican Bomb in New Orleans, *Yuri's Office* by Eve Sussman and the Rufus Corporation at Ft Worth Contemporary Arts, *Out of Place* at Lora Reynolds Gallery, *Tamy Ben Tor* at Testsite, *Queer State(s)* at the Visual Arts Center in Austin. He was also on the curatorial team for the 2013 Texas Biennial. Writing projects include interviews with Kader Attia, Khaled Hourani, AL Steiner and AK Burns, Omer Fast, Jill Magid, Walead Beshty, Yoshua Okon, and Nicholas Schaffhausen.

Students who take this course will benefit by learning the following ideas as learning outcomes:

1. FORM: An understanding that allows both the identification and implementation of formal elements such as mark, line, plane composition, pictorial space, and value.
2. MATERIALS: Students will become familiar with the materials and processes associated with drawing such as pencil, charcoal, ink, and and collage.
3. GENRE: Students will understand the ideas associated with the genres of still-life, interiors, landscape and abstraction.
4. Students will develop a basic understanding of the relationship between representation and abstraction through drawing.
5. Students will develop a basic understanding of the relationship between contemporary art practice and the history of drawing.
6. Students will learn how to identify and articulate the ideas listed above about both their own work and the work of others.

UC/GEC 'tags': UC2016: Breadth/Creativity & Aesthetics

COURSE REQUIREMENTS

Students are expected to attend all scheduled classes for this course. Attendance will be taken at the start of each class period. If a student misses 1 class their grade will drop a full point (an A will become a B). After this, every absence will drop the grade another full point (2 = C, 3 = D, 4 = F) There are no exceptions including for illness of any kind. Over the course of the class you have 1 day of absence that will not affect your grade whatsoever. This should

allow for unforeseen circumstances. Absences are counted from the first day of class even if you register late for the course. Coming late to class and leaving early will be penalized as a percentage of an absence. Coming to class unprepared will also result in your grade being affected negatively. **The final critique is mandatory for everyone. If you miss it, your grade will drop 25 points.**

Students are expected to come with the necessary materials and complete all assignments in class and when any homework is assigned. Any assignments handed in late will not be accepted. This is a lab course, students may not complete assignments at home at their own leisure unless otherwise directed. If you are not able to come to class (other than for excused examples as outlined in "classroom policy issues" below), please do not ask me to give you assignments to make up for lost time. All work is to be done in class unless specified otherwise. If students fail to complete any assignments this will negatively affect their grade.

Students are expected to challenge themselves to move beyond the ability that they have when they enter the course. This allows students with experience with drawing and those without to be treated equally. Students are expected to work hard, to show engagement with the assignments and show initiative and invention. Students are also expected to speak in class discussions.

Your grade will be based on the completion of assignments, their quality in relation to the assignment details and the level of improvement over the course of the semester. Grades will be assigned for four parts of the course: abstraction, interiors, architecture, and portraits. You will also be graded for your participation in class discussions, both in terms of the quantity and quality of your contribution. There will be periodic group critiques as well as in-class individual verbal feedback and criticism to also gauge your progress. After the final critique in which the whole class will look at and discuss all of the work from the whole semester, you will be assigned your final grade.

STUDIO PRACTICE

part 1: abstraction	20%
part 2: interiors	20%
part 3: architecture	20%
part 4: portraits	20%

PARTICIPATION 20%

CLASSROOM POLICY ISSUES

- Phones are allowed in class but talking, texting or web surfing is not
- Music is allowed with headphones only
- You are responsible for keeping all of your drawings and materials for class intact until the final. On the first day of class lockers and flat files will be explained for this purpose.
- During studio hours, take breaks on your own time. While you are required to be present and working in earnest during class hours you are also expected to be able to work independently to some extent.

SMU Course Policies

Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: <http://www.smu.edu/StudentAffairs/HonorCouncil>

Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and

make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

COURSE MATERIALS

Materials will be provided for this course. These materials are paid for by the course materials fee.

COURSE OUTLINE*

5/18 Introductions (names, syllabus, materials)

part 1: abstraction

The architecture of space

Installation collectively made by group

Abstraction

Lecture

Large scale drawings using line

HW: email me a photo of your bedroom. Use no flash with natural light only so shoot during the day.

5/19 *part 2: interiors*

lecture

bedroom drawing (memory)

graphite on paper, 18 x 24

cross hatching

bedroom drawing (photo)

ball point pen on paper, 18 x 24

mark making

5/22 *part 3: architecture*

lecture

construct model based on style or literal building of OMA/Koolhaas, Foster, Pei, Piano

materials: 2, 20 x 30" piece of 1/4 inch white foam core, an exacto knife, a 24-inch metal ruler and masking tape

Take a photograph of your model. No flash, only natural light or directed artificial light to create as much contrast as possible.

- 5/23 1, 18 x 24 value drawing from model (charcoal)
- 1, 18 x 24 value drawing from photo (charcoal, starting from middle tone)
- 5/24 1, 18 x 24 inch ink wash drawing from all models combined into urban landscape
- 1, 18 x 24 inch ink wash drawing from destroyed models combined into urban landscape
- 5/25 *part 4: portraits*
- lecture
- visit to Meadows Museum, drawing from portraits
- 4, 9 x 12 self portraits (line, graphite, sharpie, charcoal, ball point pen)
- 5/26 1, 18 x 24 self portrait (value, charcoal)
- 5/30 1, 40 x 50 self portrait (value, charcoal)
- 5/31 1, 9 x 12 portrait collage
- 1, 40 x 50 drawing from collage (value, charcoal)
- 6/1 in class session to work on unfinished drawings
- 6/2 Final critique