

INTRODUCTION TO SYLLABUS

ASDR 1300: Introduction to Drawing, SMU MAYTERM, CREATIVITY AND AESTHETICS LEVEL I,
MAY 17-18; May 21-25; May 29-June 1, 2018. 4 hours x 11 days = 44 contact hours

Professor Philip Van Keuren email: pvankeur@smu.edu

The following UC Pillars: Student Learning outcomes will be met:

- Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work.
- Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation.

Students additionally will benefit from this course of study:

- Students will be able to identify and use the physical nature of marks and surfaces associated with the medium of drawing,
- Students will be able to identify and use a significant number of drawing materials,
- Students will be able recognize and employ value and color in its relation to light,
- Students will be able to build illusions of, space, form and shape in drawing mediums,
- Students will be able to identify, employ and discuss strategies of composition, tone, context, intentions, and historical antecedents in their works,
- Students will be able to see and act upon visual precedents as well as observation,
- Student will develop habits of reading about drawing,
- Students will understand role and value of the studio critique.

This course seeks to introduce students to drawing with a wide variety of mediums through hands-on study and experimentation with the centuries-old medium and through discussion of the practical, aesthetic and philosophical elements of the medium. Studio-based work will be enhanced by outdoor class meetings and field trips that will allow students to use the environment as a laboratory space for observation, reflection, and on-site drawing. Areas such as White Rock Lake provide an ideal setting to explore concepts such as line and mass (and how they change and shift), atmospheric perspective, and on-site vs. memory-based landscape drawing. Course encourages an investigation into alternative mark-making, tools, and materials. The classroom will therefore serve as a kind of “home-base,” while the students immerse themselves in the site-specific possibilities that the landscape offers. Class visits to local galleries, and museums as found relevant.

The teaching emphasis for this course will be on discovering and examining the methods and approaches drawing presents. In the beginning, students will assemble a tool-kit of techniques and considerations, with emphasis on the unique visual, tangible, and chemical elements and interactions of various materials. These investigations will allow students to pick and choose relevant and useful ideas for independent artistic inquiry by the end of the course. An important element of this development will be class discussions, where we will discuss and think through the reasoning and philosophy behind particular artistic decisions; in addition, we will analyze how different tools, materials, and mark-making gestures can be used to meet

different artistic needs or express different ideas.

Instructor Bio

Philip Van Keuren was born in Dallas, Texas. He received his B.F.A. (1974) and M.F.A. (1977) degrees in studio art from the Meadows School of the Arts at Southern Methodist University. He currently serves as Professor of Art. Van Keuren was the director of the Pollock Gallery for the Division of Art at the Meadows School from 1991 through 2012 where he curated a number of notable one-person exhibitions: Jackson Pollock, Alice Neal, Lucian Freud, Malevich, Lois Dodd, Joan Mitchell, Thomas Nozkowski, Raoul Hague, Jean-Michel Basquiat, and others.

Van Keuren attended the Whitney Museum of American Art Independent Study Program in New York in 1975 and is a 1978 and 2009 Fellow of The MacDowell Colony in Peterborough, New Hampshire. At MacDowell he received the 2009-2010 Patricia and Jerre Mangione Fellowship awarded to distinguished artists and writers that have worked for at least 30 years. Additionally, he was a Nominee for The Louis Comfort Tiffany Foundation Award in 2009. During the early 1980s he also constructed architectural models for the renowned American Architects I. M. Pei, Henry Cobb and Philip Johnson, among others. He was a visiting artist at Brown University in 1989.

Van Keuren completed a poetry residency at the Vermont Studio Center in March 2007. His book *Monody: Selected Poems 1978–2009* was published in conjunction with the exhibition *Philip Van Keuren: Forty Years of Works on Paper 1969–2009* at The McKinney Avenue Contemporary (The MAC) in Dallas, Texas. As an artist he has participated in numerous solo and group exhibitions since 1971 including one person shows at the IPA Gallery/Íslensk grafik, Reykjavík, Iceland in 2011, and The Gallery at UTA, The University of Texas at Arlington, Arlington, Texas in 2014. His work in copperplate photogravure was selected for a spring 2016 group exhibition curated for *1251 Avenue of the Americas*, New York, New York. Additionally, his recent collaboration with the Lithuanian composer Žibuoklė Martinaitytė, *Serenity/Diptychs: For Violin, Tape and Video*, was performed by the violinist, Karen Bentley Pollick at The Estonian Academy for Music and Theater, Tallinn, Estonia in 2015. The video version of the collaboration was screened in early 2016 at Spectrum in New York City as well as multiple venues throughout Europe. His work was featured in a group exhibition at the International Print Center in New York City in 2017.

ASDR: 1300: Introduction to Drawing SMU MayTerm (May 17th – June 1st)

Instructor: Professor Philip Van Keuren, Division of Art, Meadows School of the Arts, SMU

Class will be conducted in Owen Fine Arts Center (OFAC), Meadows School of the Arts, SMU with fieldtrips scheduled for drawing studies in the field (primarily nearby White Rock Lake Park). Specific times to be determined.

Classes will be held May 17th – 18th (Thursday, Friday), May 21nd - 25th (Monday - Friday), and May 29th - June 1nd (Tuesday - Friday) in OFAC. Class meets for 4 hours each of the eleven (11) class days.

Class is approved for UC Creativity and Aesthetics Level I

Level One (SLOs)

1. Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work
2. Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation. This course seeks to introduce students to basic drawing principles of hands-on study and experimentation with the various drawing mediums and through discussion of the practical, aesthetic and philosophical elements of the mediums. Studio-based work will be enhanced by outdoor class meetings and field trips that will allow students to use the environment as a laboratory space for observation, reflection, and on-site painting. The nearby White Rock Lake Park campus provides an ideal outdoor setting to explore concepts such as color (and how it changes and shifts with the weather), atmospheric perspective, and on-site vs. memory-based landscape drawing. Additionally, the OFAC classroom provides the necessary studio environment for deeper investigation with observational studies, and instruction in the tools and materials of drawing. The classroom will therefore serve as a kind of “home-base,” while the students immerse themselves in the visual phenomena, and site-specific possibilities that the landscape offers. Class visits to local galleries and museums as found relevant will serve as an introduction to the artistic and cultural traditions of drawing. The teaching emphasis for this course will be on discovering and examining the methods and approaches of drawing. In the beginning, students will assemble a tool-kit of techniques and considerations, with emphasis on the unique visual, tangible, and chemical elements and interactions of various materials. These investigations will allow students to pick and choose relevant and useful ideas for independent artistic inquiry by the end of the course. An important element of this development will be class discussions, where we will discuss and think through the reasoning and philosophy behind particular artistic decisions; in addition, we will analyze how different tools, materials, and mark-making gestures can be used to meet different artistic needs or express different ideas.

Course Outline

Class hours are determined by SMU MayTerm (as outlined above) but as in any art studio course students should expect to spend extensive time working on their projects outside of class time, Drawing is a subject in which both questions and answers only arise out of the process of creation and analysis. I will be available during class hours to offer constructive criticism, as well as other times by appointment. Students are required an appointment to meet with me to discuss their work sometime in the 2nd week of class. A final exam (group critique)

will take place on the last day of class. Individual critiques on a need basis.

Introduction to Drawing

Class period 1

Introduction of course; studio set-up; gathering of materials

Class period 2

On-Site Drawing:

Students will continue working from observation, this time introducing a fuller range options. Students will be asked to begin a complete group of 4 drawings, each done at different times of day, demonstrating how changing light affects perceptions of color, weight, and shape.

Class period 3

On-Site Drawing:

Continuation of on-site drawing. In this class, students will be introduced to ideas about how experience within a place can help determine gestures, mark-making methods, tools, materials, etc. Students will be encouraged to think about what non-visual observations could factor into the composition of the drawing. This exercise is intended to further challenge the students' problem solving and decision making while painting.

Class period 4

Field Trip to White Rock Lake Park; wear appropriate outdoor gear, bring a hat, sunscreen, and lots of water. Students will be asked to work in their sketch books in order to make quick studies/drawings and write notes; they will also be encouraged to gather objects of interest.

Class period 5

Landscape from Memory:

Class discussion regarding different methods of landscape drawing: to what does the term 'landscape' pertain, is it necessary to draw on site or can it be done from memory? In this class, students will be asked to look back to their sketches, notes, any objects they might have gathered, and memories from fieldtrips trip in order to compose a landscape drawing.

Class period 6

On-Site Drawing

Class period 7

On-Site Drawing

Class period 8

Independent studio work period

Class period 9

Independent studio work period

Class period 10

Independent studio work period

Class period 11

Final Critique (exam) & cleanup

Grading: Grades are based on quality of work and depth of thought; the amount of effort, engagement, initiative, and curiosity invested into class time and all assignments; thoughtful contribution to class discussion; preparation for class assignments, discussion, and critique; oral presentation of work during critique; fulfillment and completion of all homework assignments; attendance.

Primary reading (other readings as found relevant as class progresses)

Links to the YouTube full episode of John Berger's *Ways of Seeing*. They're about 30 min each and I very relevant.

Episode 1 - https://www.youtube.com/watch?v=0pDE4VX_9Kk

Episode 2 - <https://www.youtube.com/watch?v=m1GI8mNU5Sg>

Episode 3 - <https://www.youtube.com/watch?v=Z7wi8jd7aC4&t=101s>

Episode 4 - <https://www.youtube.com/watch?v=5iTUebm73IY>

Materials (I will have some material for you to begin)

All students should have:

1. Drawing materials: sketchbooks (9 x 12 or bigger, small, spiral bound sketchbooks, This book should be unlined and will double as your journal.
2. Brushes—make sure the brushes you buy are for ink studies—round rather round stiff brushes in various sizes are best NOTE: more discussion will be given concerning

materials)

3. Primary surface will be paper both sheets (provided) and journals (not provided)

Disability Accommodations: Students needing academic accommodations for a disability must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or www.smu.edu/alec/dass.asp <<http://www.smu.edu/alec/dass.asp>> to verify the disability and to establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4; an attachment describes the DASS procedures and relocated office.)

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)

1. Methods of evaluation (tests, papers, etc.): Works of art (please see syllabus)
2. Methods of assessment: Students create works of art and present those works in critiques (group and individual) to the professor and classmates. The purpose of the critique is for the student to explain his/her ideas, understandings, motives, and desires for his work, while also giving an honest assessment of the success or failure of the art work to meet those needs. A sample rubric to assess the evidence is attached.

Accomplishment level	Or Earned Score	SLO 1: Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work		ST un cr pe
ABSENT 1	< 60	Student does not correctly identify methods, techniques, or languages of a creative endeavor or craft(s)	Explanation is not relevant	TH in to
BEGINNING 2	60-69	Student correctly identifies only a few methods, techniques, or languages of a creative endeavor or craft(s)	Student provides weak explanation describing how relevant and supported methods, techniques, or	TH pr un

			languages inform the creation, performance or analysis of work.	co
DEVELOPING 3	70-79	Student correctly identifies some methods, techniques, or languages of a creative endeavor or craft(s)	Student provides a less than sufficient explanation describing how relevant and supported methods, techniques, or languages inform the creation, performance or analysis of work.	TH st fu
ACCOMPLISHED 4	80-89	Student correctly identifies methods, techniques, or languages of a creative endeavor or craft(s)	Student successfully explains how relevant and supported methods, techniques, or languages inform the creation, performance, or analysis of work.	TH cr fu
EXEMPLARY 5	90-100	Student correctly identifies all methods, techniques, or languages of a creative endeavor or craft(s)	Student insightfully explains, in detail, how methods, techniques, or languages inform the creation, performance or analysis of creative work	TH st co