

UC Center Program Courses – Fall 2013  
PCC33. **Paris Still Life: An Introduction to Drawing**  
Prof. Kasia Ozga

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**Course meetings:**  
Thursday 2:00 – 5:00pm

**Office Hours**  
by appointment

### **COURSE DESCRIPTION**

This course aims to familiarize students with the basics of drawing. We will focus on developing each student's observational and technical abilities through exercises that challenge rote behaviors and preconceptions. Students will be confronted with a variety of different drawing exercises and will work from basic geometric shapes, still lifes, live models, architecture, and landscapes. Each class will include not only assignments and critiques, but also presentations on various artists, historical and contemporary, that use drawing as an artistic medium.

Students will draw and sketch directly from sculptures at art institutions, copy paintings and study architectural compositions. While some classes will focus on capturing a landscape on paper, others will be structured around drawing specific objects, under various lighting conditions. By keenly observing specific locations as well as historical artifacts, students will appreciate how artists past and present use visual techniques to react to the social, historical and aesthetic contexts in which they work. Students will create final projects that both showcase their technical skills and represent a personal and expressive response to a common theme.

During the initial part of the course, we will focus on the fundamental principles and elements of drawing, technique and media. These include gesture, measurement and proportion, perspective, contour, tone, composition, mark making, perspective and texture, with the media being compressed charcoal, charcoal, and ink. Students will draw from observation; from the objects that we will explore during class, and learn how different drawing media and techniques can influence how artists reproduce reality.

In the latter part of the course students will choose an idea, an aspect, or subject important to their work and organize a series of sketches into a thematic unity. This will be presented as a final portfolio.

Students will receive individual and regular critiques from the instructor in addition to group critiques from their peers. They will also be actively involved in analyzing and evaluating their own work and the work of others in a collaborative atmosphere of constructive reflection and criticism. **5.0 credits.** Suggested subject area for this course: *Art (Studio)*

### **Instructional Format:**

Classes will begin onsite with demonstrations and a different assignment each week. Some courses will take place at off-site locations (these may include: the Musée des Arts et Métiers, The Academie Fratellini Circus Arts School, The Cité d'Architectures, numerous monuments and architectural sights around Paris, the Jardin des Plantes, Musée Rodin, Musée de l'Histoire de la Ville de Paris) to which students will respond independently in their sketchbooks, with one-on-one consultations with the instructor. Some site visits will be integrated into class-time while others will be assigned as out-of-class independent work. Students may be required to pay entrance fees on certain visits. Students will be assisted individually throughout the course as well as participate in group critiques.

### **Goals**

The objective of the course is to help students develop an understanding of, and the practical ability to apply, the basic principles of technique and composition through drawing. Upon completion of this class, students should be able to acquire and demonstrate the following skills:

## Learning Outcomes

- Heightened ability to observe, analyze and reflect on their environment through drawing
- To grasp the basic concepts of drawing (composition, line quality, value, form, gesture and perspective) through active practice.
- To learn to apply and stimulate their creativity through challenging visual assignments
- To place contemporary artistic technique in a historical context
- To develop the ability to express structurally complex images on paper and to organize ideas through visual representation
- To elaborate an artistic concept into a final project, integrating critical ideas into your work with personal sensibility.

## COURSE MATERIALS

### Selected Readings:

A course reader will include excerpts from the following texts (among others):

Simblet, Sarah. *Sketch Book for the Artist*, DK Publishing, 2005

Nicholaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*, Houghton Mifflin, 1992

St. Aubyn, Jacklyn. *Drawing Basics*, Thomson Wadsworth, 2007

Students may elect to purchase an *optional* textbook, *Drawing, A Contemporary Approach* by Teel Sale and Claudia Betti, Cengage Advantage, 2011 for further background on the topics discussed in class.

### Required Supplies/Fees:

Basic materials (hardbound sketchbook, pencils, and charcoal) will be provided. The instructor will explain in detail any additional materials you will need to acquire for this class. These materials are not exceedingly expensive, but students should budget around 20 to 50 euros, depending on how extravagant their tastes in art supplies are. Your instructor will indicate several reputable and inexpensive art supply sources for additional materials on the first day of class.

## COURSE REQUIREMENTS

### Attendance Policy:

As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to the UC Paris Academic Handbook for the policy on absences and tardies.

### Class Participation:

When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make, particularly during group critiques, that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to the UC Paris Academic Handbook for the policy on absences and tardies. With respect to tardies in this course, each late arrival will lower your participation grade by 0.5/10.

### Assessment:

Several important areas of your performance will be taken into account in your final course grade. Learning how to draw is a continuous process, with each assignment building on the preceding one. Progress in this process is constituted largely by quantity of work, self-discipline and dedication.

### Grade Breakdown:

Class Participation	15%
Daily Sketchbook : in-class assignments	30%
Homework Portfolio	25%
Final Project – Written Component	15%
Final Project – Visual Component	15%

You instructor will explain in greater detail the content, requirements and instructions for each of the categories listed above and a passing grade in ALL of the categories above is required in order to pass the course.

### **Homework Portfolio:**

In addition to the independent work you build into your sketchbook, you will also have assigned to you each week a number of drawings as homework. You should plan to spend 3-5 hours/week on homework (the more time you spend, the more you will improve). These are designed to help you develop and strengthen specific technical and visual skills and, as such, they are directly related to in-class discussions and demonstrations. Your goal is to use these exercises as a means of improving your technical use of the various media while all the time showing your commitment to personal expression. **Homework needs to be turned in on time or a penalty will be assessed. (1 letter grade lower/ day late).**

### **Final Project: Paris Still Life**

This is your personal project for the course. Here you choose a theme around which you create and collect your most cherished work. Here you affirm your particular commitment to some idea you've encountered in class, through a sustained visual and expressive effort. Your instructor will try to explain in greater detail the specific approach, methodology and possible content that might be included in this portfolio, but as a quick checklist of things to begin thinking about, the following guidelines will help you in deciding on a theme and in planning its execution:

1. Make a clear and compelling link between your subject and your chosen theme.
2. Link your subject to the learning objectives mentioned above.
3. Your visual project must consist of a series of drawings.
4. Your written component should be a 5-7 page critical reflection essay exploring how your work engages formal skills and how are they used to communicate social and political issues.
5. Rather than starting from scratch, you will be encouraged to plan out your project in advance, collecting relevant reference materials and creating pre-project sketches.
6. The final project should take you at least 15 hours to produce and should represent your best work.
7. You will be showing your finished project at a group show on the last day of class and creating a short oral presentation to accompany your work for the final critique.

### **Daily Sketchbook:**

This record of your in-class assignments is the place where you demonstrate your engagement to the overall objectives of this course. Here you will compile the record of your learning, your skills, and your work: drawings, sketches, diagrams, trial practice, photos, images, notes, thoughts and ideas. All of these should both show and reinforce your commitment to learning and applying the many principles, concepts and techniques presented to you throughout the course. Here you reveal your visual growth and maturity, your personal interests and concerns, and the tone and technique of your own evolving style. The sketchbook should stand as a record of and a testament to the impact the visual world of Paris has had upon you. Your instructor will follow very closely the work you produce and include in this sketchbook.

### **On-site Meeting Information:**

This drawing class is organized around many on-site demonstrations, activities and drawing sessions and while we will travel to some of these sites together as a class following our in-class exercises and lectures, you will generally have to travel to some sites on your own when class does not first meet in the assigned classroom. Your instructor will indicate the point of rendezvous beforehand.

### **Email Communication:**

All information will be communicated in the class and or by email. You should check your email regularly for any changes.

## Course Schedule:

### Week 1: Thursday, Sept 12<sup>th</sup>

Course & Syllabus Review, Still Life: Basics of Observation

A Brief History of Drawing & introduction to drawing styles and techniques, posture, purchasing & care of art supplies in Paris

Sketching Drills: drawing straight lines, thinking "geometrically," abstract compositional exercises

*Homework:* 3 x 1 hour Line drawings of box-like items: individually and in a composition (make sure to observe forms from different points of view; from above and from underneath).

### Week 2: Thursday, Sept 19<sup>th</sup>

Defining forms and communicating depth through line quality, thickness, and weight

Round forms in perspective: drawing basic geometric shapes in pencil and pen (boxes, ellipses, balls, bottles)

*Homework:* 3 x 1 hour Contour Line (outline) Drawings of Food (packaging/fruits/vegetables) with organic vs. geometric shapes

### Week 3: Thursday, Sept 26<sup>th</sup>

Compound Forms & Viewpoint: Transportation in Montmartre

Representing Fixed Objects in Space

The use of proportion and positive and negative shapes

Drawing large objects, measuring relative proportions, emphasizing center lines, angles and cross-referencing

*Homework:* 2 x 1.5 hour drawings of means of transportation (metro/cars/bicycles) in the *Musée des Arts et Métiers* Chapel

### Week 4: Thursday, Oct 3<sup>rd</sup>

Complex, Organic Shapes: Drawing in Parks (Promenade Plantée)

Value & Tonality: Shading, Texture and details

Using cross-hatching, charcoal, 3-tone drawings

*Homework:* 4 x 45 minute drawings of Positive and Negative Space, plants in landscape (botanic gardens)

### Week 5: Thursday, Oct 10<sup>th</sup>

Drawings & Close-Ups from Museum Collections: small machines (Musée de Arts et Métiers)

How line, proportion & value come together to create depth

*Homework:* 2 x 1.5 hour still life drawings of your choice of subject matter (1 drawing in daylight, 1 drawing of the same object lit by a desk lamp in the evening)

### Week 6: Thursday, Oct 17<sup>th</sup>

Gesture Drawing – Figure Drawing 1, Ron Mueck Exhibition at *Fondation Cartier pour l'art contemporain*

Working on mark making, massing, gesture, poses, proportion, foreshortening

Introduction to Figure Drawing, depicting movement

*Homework:* 3 x 45 minute drawings of your hands and feet (you may use mirror reflections), Gather references (via pinterest) for final project/ individual conferences, prepare for mid-term critique

### Week 7: Thursday, Oct 24<sup>th</sup>

Group mid-term critique with short written response

Lecture on Developing a Final Project & the use of drawing in contemporary art/ choosing subjects, objects, and media, Exquisite Corpse (Participatory Drawing Project)

Partner and small-group brainstorming sessions for final projects & individual conferences

*Homework:* Make a color wheel, 3 1-hour drawings of your self-portrait in soft pastels

**Fall Break : October 28<sup>th</sup> – November 1<sup>st</sup>**

Week 8: Thursday, Nov 7<sup>th</sup>

Color: Tone, Hue & Value - la Grande Galerie de l'Évolution, MNHN

Observing Color & Using Light as Expression.

Creating form through tone & introducing atmosphere

Copying existing works

Homework: 3 x 1 hour drawings made from the interior of a Cathedral in Paris (Notre Dame, Saint Eustache, Saint Chapelle, etc.). Color Only- do not use black.

Week 9: Thursday, Nov 14<sup>th</sup>

Architectural Drawing – Perspective – Pompidou Museum Windows

One Point Perspective in a Sustained Drawing, Representing architecture, from primitive to complex forms

Homework: 2 x 1.5 hour drawings of architectural models at the *Cité de l'Architecture*

Week 10: Thursday, Nov 21<sup>st</sup>

Figure Drawing 2: Draw a Dance/ Circus Arts Class

The Figure in Movement: The Body in Parts

Working with Lighting, Proportion and Series

Homework: 3 x 1 hour drawings of Figurative sculptures in the Louvre's Greek & Roman or French sculpture collections, bring 5 photographs/postcards of Paris to the next class

Week 11: Thursday, Nov 28<sup>th</sup>

Objects and Figures in Space: History, Landscape, and Form

Composition, balance, Sketching and idea development

Collage: incorporating images and text

Creating a synthesis from different types of source material

Homework: Finish Final Project

Week 12: Thursday, Dec 5<sup>th</sup>

Expression, Interaction & Interpretation

Submission/Analysis of Daily Sketchbook, Instructor Evaluation, and Visual Component of the Final Project

Artshow Matting Hanging

Week 13: Thursday, Dec 12<sup>th</sup>

Self-Evaluation submission of Written Component of Final Project

Final Group Critique

Final Portfolio Submission and Presentation