

An artist in a dark t-shirt is shown in profile, working on a large-scale drawing on a wall. The drawing features several stylized human figures in various poses, rendered in shades of blue and white against a warm, golden-brown background. The artist's right hand is raised, pointing towards the drawing. The studio environment is visible in the background, with various papers, sketches, and art supplies hanging on the walls and shelves. The lighting is warm and focused on the artist and his work.

Topics in

# Advancing Drawing

**Edgar Arceneaux, Instructor**

Fall 2020

**An advanced drawing course. Guided by an understanding of content and form relationships, move beyond the illustration impulse towards new personal modes of representation. We will discover how techniques and methods have meaning inherent to them.**

**We will look to advance drawing beyond the pencil, with introductions to new techniques and contemporary art practices. We will explore artists studio's, galleries, and museum's, look at art history and push our boundaries of what drawing is and what it can be.**

**33854 12:00-2:40pm Mon/Wed Harris 202**

Office: IFT 113H  
3001 S Flower St.  
Hours: M/W 4-5pm  
[earcenea@usc.edu](mailto:earcenea@usc.edu)

USC Roski

Art 310-410  
(4.0 units, max 12)  
Section 33850  
Section 33854  
Lecture-Lab  
6:00-8:20pm  
Mon/Wed  
Room: WAH102A & B

# Advancing Drawing

Edgar Arceneaux, Instructor

## Class Description

Continued directed examination of personal approaches in drawing, emphasis on making visual and artistic decisions and developing a personal attitude towards visual expression. Guided by an understanding of content and form relationships, we will strive to move beyond the illustrative impulse towards new personal modes of representation.

We will look to advance drawing beyond the pencil with introductions into new techniques and researching contemporary art practices. We will work through the formal techniques of drawings with the intention of understanding how techniques and methods have content (meaning) inherent to them.

Per the criteria of an advanced drawing course, students are expected to have taken fundamental drawing courses and already have the ability to draw from observation. Readings, films, and gallery visits will also be a part of the class. Your reading list will be supplied in a separate document.

## Class Objectives

- Ideate. Share. Create. Reflect. Repeat.
- Form a Cohort. Maintain an active learning environment with your Cohort, a peer to peer sharing, learning and support group. Share some personal details of your day or week, a general check in from each member. Discuss questions and observations about each others projects. Something you've learned from a reading, movie, project, a conversation, etc. that you want to share with your group. Your cohort will stay with you throughout the class. 3-4 people per Cohort.
- Keep a Journal/Sketchbook. We will write each week. This is your story which will chronicle your processes, questions, conclusions, quotes and sketches. Your writing will be a space for self reflection over our many weeks together.
- Make Stuff. It is expected that you work make more than one drawing per project. Making 2-3 drawings developed from the same investigation becomes a "body" of work that can be discussed more thoroughly.
- Critique. Possess a willingness to discuss your process, as this is the best way to get to the conceptual premises of the work. This is a class that will emphasize the development of an individual language, an expansion of the materials and language

of drawing, and an understanding of each student's aesthetic development and implementation. The best way to achieve this goal is through critique.

- 301 and 401 students will contribute to the discussion of how their ideas, topics and visual imagery are integrated within the discipline and process of drawing, its expanded mediums and its methodologies.
- Your Cohort and group discussions will continue to grow deeper and richer with daily practice. Writing and sketching in your journal each class will further your personal awareness of your energies and artwork.
- Student's dis-interested in change or expanding their ideas, should take this course next semester.

All assignments are evaluated and considered under the basis of:

- How well you grasp the concept of the assignment.
- The depth of your involvement in the assignment, as seen in your work (energy and concentration).
- The amount of time and effort devoted to the work, as seen in your finished project (caring).
- Skill and style development (craft and technique).
- The aesthetic quality of the assignment.
- Conceptual and expressive development (visual intelligence, power of perception and creative sensitivity).
- **Improvement.**
- 

Grading Breakdown

Assignments

-Attendance in class working on artworks	40%	
-Participating in crits in class	20%	
-Sketching, writings, readings, Cohort participation	20%	
-Turning in completed artworks by critique deadlines	20%	
<u>Total</u>		100%

If I feel anyone is falling below a B or C level in this course we will work together & with support to get you back in good standing.

- A** = Performance of the student has been at the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual initiative.
- B** = Performance of the student has been at a high level showing consistent and effective achievement in meeting course requirement.

\*\*\*\*\*

- C** = Performance of the student has been at an adequate level, meeting the basic requirements of the course.
- D** = Performance of the student has been at less than adequate, meeting only the minimum course requirement.
- E** = Performance of the student has been such that minimal course requirements have not been met.

#### Assignment Submission Policy

All assignments due during critique deadlines set in this syllabus or discussed in class.

#### STUDIO SESSIONS and DRAWING PRACTICE:

1. Drawing and Studio sessions: Attendance at each studio session is an essential component of this course. Drawing in-studio on studies, actual projects, research, etc., are all viable on a consistent basis, and expected. Supplies and materials necessary for your work should be available. Arriving early is absolutely advised, since the studios are yours and available. You can use this studio 102 b whenever you want to draw. Its your studio – however- please clean up after completing your work, since many other students/classes use the studio daily.
2. Materials: All conventional drawing materials are acceptable. Materials and supplies that are outside of “art store” convention are also acceptable. Through practice and continued use, combined with discussion, almost any material may become a drawing material for your concepts and vision. Start with what you know –lets develop the practice and critical assessment of drawing from that conjunction – from where you ended your last series. As frequently as you require or suggest I will demo (to the best of my ability) any material or process that lies within my experience. Please do not hesitate to ask for any kind of demo on materials, even if basic, we can all learn via demonstration of methods and process.
3. Surfaces and supports for drawing: Almost any paper, ephemeral or archival surface, if applicable, may become important in exploration and development of your drawing’s. The use of paper or surface other than what you have experienced may take some experimentation and testing. Obviously paper is an immediate, if not, consistent support for our ideas/drawings. Yet, please consider the following: illustration board; cardboard; masonite; plastics; metals; plexiglass, mirror, leather, fabric; woods; handmade paper (you make it); craft materials;

found objects; mash ups of all of the above, reconstituted materials that are not bought or made until you fabricate them, etc. The computer and electronic media are also functional components of a drawing practice, to the extent that depth of practice, research and conceptual content are not diminished.

Note: Mediums (acrylic gloss, matt mediums, etc.) by necessity can be used over various drawing materials. Gesso, gels and other applications may be necessary to stabilize or provide permanent or temporary adherence to supports and surfaces you wish to use.

Note: Mono printing and other printing processes are also applicable though not exclusively a function or method available for this course. No double credit for 301 and 401 Drawing simultaneous with printmaking courses is acceptable. The work if “print” related, must be exclusively developed for this course, and valid as a complex body of “work” on its own. Please see me, let's talk, drawing and printing are not exclusive, it's mainly the logistics and defining your project.

4. Studies and Research: Studies are important because they provide visible objective reference to the concepts and interpretations your work will engage. While your verbal communication may include numerous social and personal references, your studies actually indicate the kinds of visual metaphors you are using in context to drawing. The “study” is also a physical manifestation of your practice and its direction, intended level of competence, potential knowledge base and “likeness” to other drawing systems, contemporary or otherwise.

Research is necessary; important for the evolution of your imagery and self-knowledge, and is therefore necessary in critical-discussion with peers. Drawings have a relationship to other academic and non-academic disciplines which are cultural, social, science based, etc. Everything that is in your drawing is your choice, so “it's” current state and history is your conceptual domain. Being purely subjective, non-verbal, or attempts at vacuous conceptual commentary are not acceptable at this level, and in this course. As in research based courses please be prepared to state “sources” whether art, artists, books, museological or curatorial in nature. Your critical arguments and conclusions are only as strong as your research sources and often determine the “level of your drawings”. We often support our point of view and visual production based on what we have researched, so be prepared to discuss what your work may suggest. Since often interesting and remote unexpected communication and discussion on varied topics may occur and lead to further research.

\* Make sure that you keep track of this in your journal!

5. Body of Drawings and Portfolio: Purchase or make a light weight portfolio case

that can accommodate your output. Please “save/hold-on-to/keep” and have available all of your work from this semester. Curating and organizing from small studies through completed projects is often an important stage in developing work. The material you generate, contains seminal aspects of whatever, and however, you characterize your work and its path, especially during crits, etc. For each project keep an organized folio of your studies and drawings and in journal writing, information and notes specific to this body of work. Your portfolio contains all of the growth, shifts and changes within your work history; all will (hopefully) be evident and visible within your cumulative work. Keep a sequential folio of all the Studies and Drawings you make; date and digitize the various stages of your drawing’s early, updating completed versions.

6. Crits, Daily Discussions and Formal Critiques: All are vital and useful with non-defensive open and meaningful communication about your work. The work it-self is absolutely necessary, but then so are you. Our responsibility is to critically discuss your drawing and visual practice at an advanced level without affectation. Your comments contextualize your “voice” and purpose in the work. Your drawing’s are discussed in context to your earlier work, development of this project, or goals as well as changes within this project. Discussed at each session and in a project crit are researched contemporary and historical work and theories, qualitative issues and perceived strengths and areas for improvement, etc.

### Meeting 1

Meet and greet. Review of course goals.

Professor Arceneaux will lecture on his drawing processes and larger body of ideas to the class.

### Meeting 2

Class field trip to see the film HALE COUNTY THIS MORNING, THIS EVENING by RaMell Ross.

### Week 2

#### Meeting 3

-A bit of Conocimiento, aka. Get to know your neighbor.

-Creation of class cohorts 2-3 people per group.

-Share 3 past works. What was your process? What was the project? What are your strengths and challenges you want to explore in this class?

-10 mins. It will be timed.

-Everyone is expected to take detailed notes on each of your classmates presentations.

-Come prepared with an actual work. If this is a problem, please let me know and we will find a solution.

-Share your notes, feedback, goals and challenges to your cohort. Brainstorm on what ways you can support each others process.

#### Meeting 4

- Apple. Draw. Eat. Repeat. Using the drawing technique of Construction we will examine the question, "what makes an apple an apple?" In class assignment.

- Discussion: What makes an apple an apple? Is it its color? Shape? Taste? Smell? Apples have a long history of symbolism in western culture but how do we make an artwork that examines its substance?

- Introduction and overview of class goals with discussion.

-Cohort Conocimiento. 10 mins.

**-Homework assigned.** Read Ali Hossaini essay on the grid entitled, Concrete Dreams.

### Week 3

#### Meeting 5 - 1/21

- **Martin Luther King Holiday**

#### Meeting 6 - 1/23

- Cohort Creation into groups of 2. Share contact info and discuss opportunities to collaborate.

- In class review of: Ali Hossaini essay on the grid entitled, Concrete Dreams.

Working in groups of two, creating fantastical landscapes inspired by Ali Hossaini essay. Build a hierarchical society based on the grid that expresses a sense of high to low ordering of the world. Designed and drawn using black tape and all work will be done on the walls and doors of the schools hallways.

### Week 4

#### Meeting 7 - 1/28

Destruction of your world orders hierarchy and build it anew. What would a world look like with a different kind of ordering that you did prior.

Meeting 8 - 1/30

Isomorphism> When two things look alike or are very similar but are composed of two very different things.

My introduction to Isomorphism in art came through the Permutations on a Open Cube by Sol Lewitt and the Walnut, Tree, Orchard Series by Charles Gaines. How do you allow for decisions to be inspired by something other than feelings? The result was that the feelings you had around the work, was inspired by you and not from the work itself.

Bad Education by Pedro Almodóvar and Vertigo by Alfred Hitchcock are both films that use isomorphism as thematics for their story arc's. Like the swing of pendulum the second half of the film swings back to the beginning, changing everything that you thought you knew. 12 Angry Men, the *knife scenes* explores this through racist and class fears projected onto a hispanic youth on trial for murder of his father. The knife becomes a metaphor for biases around racial identity, crime and othering. Isomorphism turns the tables on the argument. Is the story really about 12 angry men? Or something greater?

Use juxtaposition between two things that have an isomorphic relationship. What drawing medium and materials will you use to represent the two items? Use isomorphism to change our understanding of a thing. Forces the viewer to question what we are looking at.

Will work in class for two meetings on this assignment. **Due Meeting 10.**

Week 5

Meeting 9 - 2/4

Continue Assignment: Isomorphism> When two things look alike or are very similar but are composed of two very different things.

**Homework:** Isomorphism Assignment must be completed by Meeting 10

Meeting 10 - 2/6

Class critique of Isomorphism Project.

Review of new assignment: Too Abstract, Too Literal, Just Right. Looking at the history of the uncanny valley, kawaii and lego building block construction, we'll explore three different modes of drawing the same figure. Use of collage, colored pencil and third medium of your choosing.

Week 6

Meeting 11 - 2/11

Too Abstract, Too Literal, Just Right. Looking at the history of the uncanny valley, kawaii and lego building block construction, we'll explore three different modes of drawing the same figure. Use of collage, colored pencil and third medium of your choosing. Due end of class Meeting 13.

Meeting 12 - 2/13



Class Field trip to Culver City. Meet at Susanne Vielmetter Los Angeles Projects Gallery, tour the show and study the paintings of Ellen Berkenblit. Ellen, a NY based painter uses color fields, shapes, and textures as a form of abstract collage to render space as well as figures. "... includes a long-nosed woman in profile (sometimes a witch, sometimes a youthful beauty), a rather tame tiger, little birds, high-heels, five-petaled flowers, lipstick tubes, a manicured hand. We'll make collages and drawings of shapes, line, color, direction, scale, orientation, texture, value inspired by her works.

#### SUSANNE VIELMETTER LOS ANGELES PROJECTS

6006 Washington Blvd  
Culver City, CA 90232  
p: +1 (310) 837-2117

[Meet up inside the gallery at 6:15 pm.](#)

Bring your sketch book, a magazine you can cut up, scissors, ebony and colored pencils clear tape or a glue stick.

Week 7

Meeting 13 - 2/18 Presidents Day. No class.

Meeting 14 - 2/20

Too Abstract, Too Literal, Just Right. Looking at the history of the uncanny valley, kawaii and lego building block construction, we'll explore three different modes of drawing the same figure. Use of collage, colored pencil and third medium of your choosing. Due end of class Meeting 14.

Week 8

Meeting 15 - 2/25

**Individual meetings with Professor Arceneaux about your three in class projects as well as your final project for class. A remainder of 13 class meetings remain to complete your four assignments. Use the list below to write out your projects and schedule.**

Assignment: Jokes Paradoxes and Miracles. How does juxtaposition of fields say more than the individual parts. Metonymic relations open up possibilities that are free to play more openly than metaphor may. Play apples to apples in class. Argue for what cards make the most enlightening juxtapositions. Random orders may reveal deeper meanings than literal readings.

Use of image and text is required in the assignment. What materials, the shape and size of the drawings will be determined by each student individually in discussion with the teacher. **Due 3/11**

Meeting 16 - 2/27

**Home Study/Independent Work:** Continue Assignment Jokes Paradoxes and Miracles

Week 9

Meeting 17 - 3/4 Professor Arceneaux in Lagos Nigeria

Meeting 18 - 3/6 Professor Arceneaux in Lagos Nigeria

Week 10  
Meeting 19

- 3/11 Assignment: Jokes Paradoxes and Miracles. How does juxtaposition of fields say more than the individual parts. Metonymic relations open up possibilities that are free to play more openly than metaphor may. Play apples to apples in class. Argue for what cards make the most enlightening juxtapositions. Random orders may reveal deeper meanings than literal readings.

Use of image and text is required in the assignment. What materials, the shape and size of the drawings will be determined by each student individually in discussion with the teacher. **Due 3/11**

Meeting 20 - 3/13

Week 11  
Meeting 21 - 3/18  
Meeting 22 - 3/20

Week 12  
Meeting 23 - 3/25  
Meeting 24 - 3/27

Week 13  
Meeting 25 - 4/1  
Meeting 26 - 4/3

Week 14  
Meeting 27 - 4/8  
Meeting 28 - 4/10

Week 15  
Meeting 29 - 4/15  
Meeting 30 - 4/17

Week 16  
Meeting 29 - 4/22  
Meeting 30 - 4/24

Week 17  
Meeting 29 - 4/29

Meeting 30 - 5/???

- Final Presentations + Potluck. Have a Great Summer!

## **Materials List**

**The following materials are required. Feel free to bring any other materials that you are interested in using.**

2 ebony pencils

1 kneaded eraser

1 Pink Pearl rubber eraser

1 white drafting eraser **(optional)**

1 pencil sharpener

1 box of compressed charcoal: black, 6 sticks

1 box of compressed charcoal: assorted colors, 8-10 sticks **(optional)**

1 black charcoal pencil

1 white charcoal pencil

1 burnt sienna or brown charcoal pencil

1 india ink **(optional)**

1 bamboo brush **(optional)**

1 calligraphy pen w/ medium nib **(optional)**

1 tube of black acrylic paint (40 ml.) **(optional)**

(CONTINUED)

1 pair scissors

1 exacto knife w/ blade

1 2" white bristle brush (the cheap kind, with plain wooden handle)

1 roll masking tape

2 roll of black crepe tape, 1/4"

1 Prisma Colored Pencil set, 12 colors

1 pad Strathmore bond paper (approx. 18 X 24)

1 spiral sketch book (minimum 8.5 x 11)

1 drawing board **(optional)**

1 portfolio (for storing drawings)

**THE USC BOOKSTORE WILL NOT HAVE ALL OF WHAT YOU NEED.  
Support Local Businesses!! Get extra credit if you go and experience the store!**

Raw Materials Art Supplies  
436 South Main Street, LA, 90013  
info@rawmaterials-la.com

Artist & Craftsman Supply  
1917-1921 E 7th St. LA, 90021 Arts District, Downtown  
<http://www.artistcraftsman.com>

Dick Blick Art Supplies  
<http://www.dickblick.com/items/01637-0069/>

### Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives.

Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before December 19th.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor

(Example: Doe\_Jane\_FA14\_FACE310\_Koblitz.doc)

All works in word doc MUST include title, date, medium, dimensions Example:

Best Work Thus Far, 2011

inkjet print 30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name\_First Name\_Title.extension

(Example: Doe\_Jane\_BestPieceThusFar\_.tif)