

ADVANCED DRAWING

ART 410 6-8:40 T/TH PROF. MAYERSON

ONLY PREREQ IS 310 DRAWING II

Great art is visually seductive with intellectually challenging content. All great work is somehow indicative of not only the time in which it is made, but also of who made it. Great images tell us who, what, why, and where we are as people and a culture.

MAKE AT LEAST 7 WORKS IN ANY MEDIA THAT ARE MEANINGFUL TO YOU, *IN ANY STYLE, IN ANY MEDIUM* THAT UTILIZE IDEAS AND CONCEPTS OF DRAWING. YOUR MAIN JOB IS TO LEARN, LOVE AND CARE FOR WHAT YOU ARE DOING AND MAKE WORK FOR WHICH YOU ARE PASSIONATE AND PROUD!

COMPLETE CREATIVE FREEDOM TO MAKE A MEANINGFUL BODY OF WORK!

24/7 ACCESS TO YOUR OWN DEDICATED STUDIO SPACE IN BEAUTIFUL SUNLIT CLASSROOM!



This studio drawing class is designed to help inspire the student artist to find their own voice within their art, and for them to create paintings that have integrity, both formally, and in what it might mean for the maker, as well as the audience. It is taught with the hope that the student artist will find the artmaking experience a deep and essential task of exploring who they are and what they might have to say. Learning while exploring different genres, movements, and techniques, hopefully, by course end, the artist will have had the artmaking experience that will help to teach students how to make work that is essential, and how to begin to **LIFE AS AN ARTIST!**

EMILY RUDNICK, AMANAT SING, REBEKAH RINE

NATALIE T. HEARDWELL



**EXAMPLES OF CURRENT STUDENT WORK
FOLLOWS!**

Painting 410: Topics in Advanced Drawing

Units: 4.0

Spring 2023, Tues/Thurs 6:00-8:40


Location: HAR 202


Instructor: Prof. Keith Mayerson

Office Hours: By Appointment (in class or via email)

Contact Info: Keith.Mayerson@usc.edu





 roski2d
USC Roski School of Art and Design

 roski2d Elle Yoo, Rosalind Piedrasanta, and Sam Dewey's amazing Advanced Drawing work at Open Studios, take Art 310 next semester and make your own!


104w



 roski2d
USC Roski School of Art and Design

 roski2d Sam Dewey and her great work from Advanced Drawing at Open Studios!




104w


 naobustamante Amazing!

104w Reply


 lauraleese 🍷

104w Reply

 Liked by lotenero and 59 others

DECEMBER 11, 2019

 Add a comment...



roski2d
USC Roski School of Art and Design

roski2d Take Adv. Drawing 310 & Adv. Painting 320-make an incredible body of work in your own 24/7 studio space like the awesome @chandlerbjork

100w



roski2d
USC Roski School of Art and Design

roski2d More details from the great Advanced Drawing class display case show! Take 310 Advanced Drawing next semester and create your own body of work in a dedicated studio environment!

100w

beatrizvalls_arts

100w Reply

♥️ 💬 🚩

Liked by **roski3d_usc** and 56 others

NOVEMBER 6, 2019

🗨️ Add a comment...



HARRIS 202 STUDIOS
FROM FALL 2021
PROF. MAYERSON
CLASS--HARRIS 201
ADVANCED
DRAWING CLASS
WILL BE MUCH THE
SAME

2D: PAINTING, DRAWING FROM PROF. MAYERSON CLASSES

Maddie Kutler
@maddiekutler
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Simon Kim
@simon.jkim



Mackenzie Starr
mackenzietstarr.com



Aastha
Sharma
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Eejoon Choi
@eejoonchoi



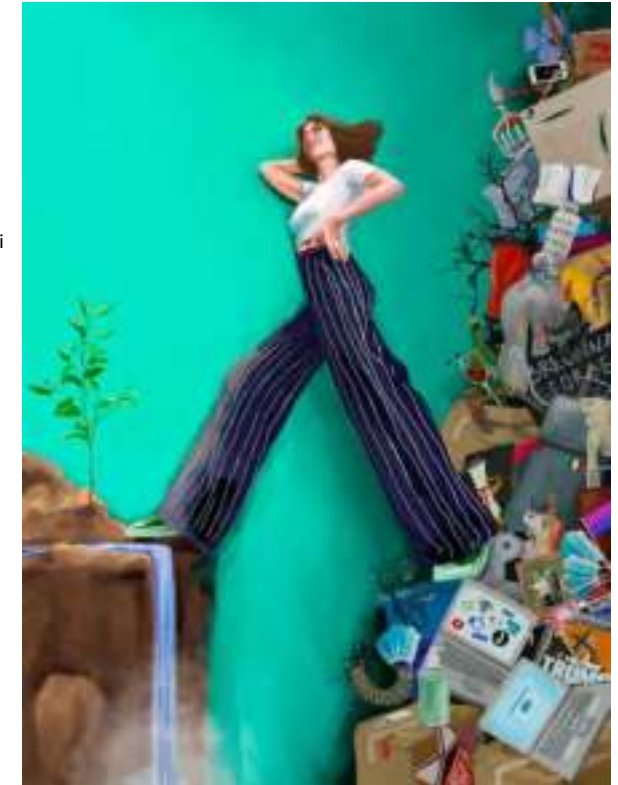
Sam Tuve
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Catherine Yi



Mackenzie Starr
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MILA KARAPETYAN



ASHLEY CHONG



MILA KARAPETYAN



JAZ HO



ANGEL CAGANDALHAN



SOLA YANG



VINETA RENDLER



KELSEY BREMBRY

ART 420 TOPICS IN ADVANCED PAINTING



MACKENZIE STARR



REMI FROLICHMAN-GONZALES



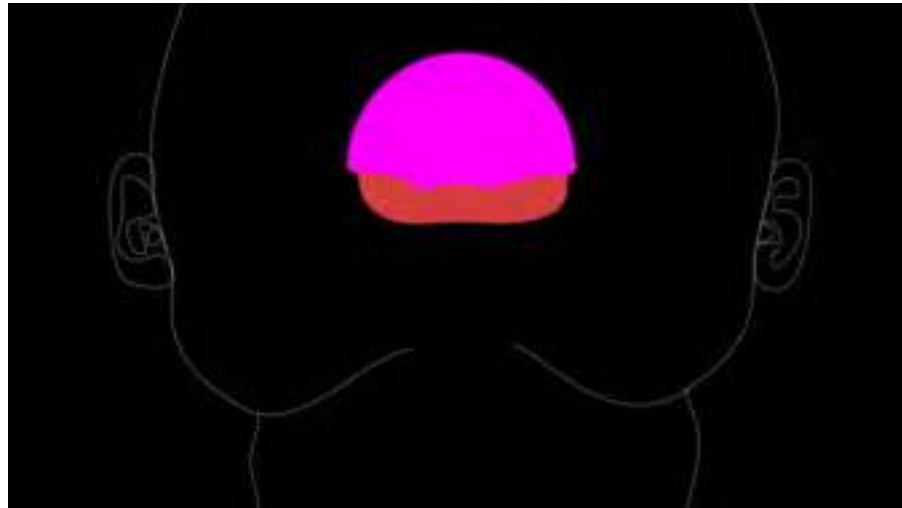
ZOE ALAMEDA



KIM SWEET



MARGOT RYAN



ALEXIS MERCADO



Topics in
Advancing Drawing
 Edgar Arceneaux, Instructor

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



Prof. Edgar Arceneaux's ART 410 class--Prof. Keith Mayerson's will be taught much in the same manner....



COMICS FAIR: ART 312 COMICS PROJECTS AND THE VISUAL NARRATIVE SOCIETY



OPEN STUDIOS



ART 210 PAINTING I

ART 320 PAINTING II



ART 420 ADVANCED PAINTING

FALL 2021



ART 410 ADVANCED DRAWING



USCRoski

Drawing 410: Topics in Advanced Drawing

Units: 4.0

SPRING 2023, Tues/Thurs 6:00-8:40

Location: HAR 202

Instructor: Keith Mayerson

Office: Harris 117B

Office Hours: By Appointment (in class or via email)

Contact Info: Keith.Mayerson@usc.edu

Course Description

The course is designed in the hope of exploring what concepts of drawing-*IN ANY MEDIA, MEDIUM, GENRE (including painting, digital work, narrative art, animation, etc.)* might be and how it might perform in the "Post Post Modern" age. The class will investigate and deeply focus on the work of the students to help them achieve the production of their own great artworks. Students will work on projects in class that are of interest to you, and we will work collectively to solve formal problems, build skills, and address issues that will help to create significant works for the individual artist.

Learning Objectives

It is the hope of this class to educate the student in the skills and techniques of drawing and in creative problem-solving, enabling the student to work to master their medium, while also inspiring the student to be able to use drawing as a vital means of expression to strengthen their artistic voice.

Prerequisite(s): ART 310 ADVANCED DRAWING

Co-Requisite (s): none

Concurrent Enrollment: none

Recommended Preparation: any drawing, drawing, graphic design, and art history classes

Course Notes

This is a critique class, and all students are expected to participate--both by the public presentation of your work, and by your suggestions and discussion. Only constructive critique will be allowed--any off-hand remarks, insults, or otherwise damaging or malevolent comments will be considered for immediate expulsion from the class. In addition, no racist, misogynist, homophobic or otherwise bigoted remarks or work will be allowed in this course. I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a class atmosphere.

Please refer to the [school handbook](#) for more information, as this class applies to all mentioned:

All USC students are automatically held to these codes of conduct, which include everything from academic violations such as plagiarism, to non-academic violations such as sexual harassment and demonstrations on campus.

Pages in particular in which to focus:

[General Disciplinary Principles and Procedures](#): p.17 and following

[Free Expression and Dissent](#): pp.56-66

[Code of Conduct](#): pp. 68-80

Required Readings and Supplementary Materials

Thomas McEvilley's "On the Manner of Addressing Clouds" (handout). There will be more readings and handouts given during the course of the semester, based on student work and inspirations that you will be expected to read and discuss, in the manner prescribed in class.

Materials: Please see materials information at the end of this syllabus.

Description and Assessment of Assignments

You are required to make a MINIMUM of 15 significant drawings during the course of the semester. In lieu of one of these, however, should you choose to want to make a significant "magnum opus" that would be a large/dense/rich drawing that may take the same period as 2 drawings to complete, you can do this with

the advanced approval by the professor. The primary rule in this course is that you care about what you do, work hard, learn, and make drawings that you enjoy (and that have some meaning for you).

In addition to the above, you are expected to write a one-paragraph (minimum) response for each of drawings you generate in class. These can be as formal or as casual as you wish, but they must show that you have created the work in a thoughtful manner, with the content of the work and the meditation of creating the work guiding your methods, with references to outside texts, artists and artwork, and ideas that might have inspired you during the creation or the finish of your drawing. These will be due upon the day for that drawing's critique! For the midterm, your response should not only address your 5th and 6th drawings, but how all six works you have created build upon one another. For the final, you are expected to address not just your last drawing, but to summarize how all the works created in class relate to one another, culminating in a cohesive (and/or eclectic) body of work--your final response can also act as your artist statement for Roski (and for the beginnings of your artistic career!).

You need to have AT LEAST three references per drawing! Ostensibly, this would be photographic reference for image making--these need to be printed out on good paper with great reproduction quality (I recommend photos printed on glossy paper, the largest size possible), not just images on your cel phone, or computer/screen (which are terrible for referencing on a screen instead of being printed out). For abstract/conceptual work that doesn't involve visual reference, I still want you to reference artists, articles, or any text or idea, and to bring in the "proof" of your research (these all can be pasted into your sketchbooks, and will act as at least one page of your sketchbook requirement)

Lastly, each student is required to keep the aforementioned sketchbook, and to make sketches of anything (or notes, or paste references) of anything they want, but hopefully referring to your drawings.

Sketchbooks should be brought to every class and will be checked periodically, and should act as a log for your ideas and inspirations. I also need to be able to write on a neutral/back page/etc. for references I will give you and expect that you follow up with these.

Grading Breakdown

Grades will be judged on the completion of all assignments, and on the basis of each individual's growth, dedication, and investigation in their own work--not on how each individual compares with each other. You are only competing with yourself in the class, and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities to mature as an artist.

<i>Assignment</i>	<i>Points</i>	<i>% of Grade</i>
Preparedness and attendance	10	10
Participation and discussion	10	10
Responses	10	10
Sketchbook	10	10
Artwork	50	50
Final (drawings and reponse)	10	10

Assignment Submission Policy

This is both a studio and a group critique class. You are expected to work quietly on workshop days on individual drawings that you bring to completion. For critiques, the drawings are required to be "finished", and presented in a formal manner that makes them significant and honors your work. RESPONSES, WITH AN IMAGE OF THE WORK AND AT LEAST A PARAGRAPH DESCRIBING THE THOUGHT PROCESSES BEHIND THE

WORK ARE ALSO DUE THE DAY OF YOUR CRITIQUE! I WILL GRADE YOU ON YOUR DRAWINGS ONLY AFTER I RECEIVE, VIA EMAIL, YOUR IMAGE AND RESPONSE—YOU WON'T RECEIVE A GRADE UNTIL I GET THIS AND NEED IT THE DAY OF YOUR CRITIQUE.

Additional Policies

If, for whatever reason, you are unable to make it to class on time on a regular basis I ask that you seriously consider not taking this course. Our time is limited, and if you are consistently late, it will be extremely difficult for you to understand what we are doing or to make up the work. YOU MUST SHOW UP ON TIME, AND WORK IN CLASS FOR THE DURATION OF THE CLASS.

NO LATE WORK, WILL BE GRADED, ACCEPTED, REVIEWED, OR CRITIQUED EXCEPT FOR HEALTH REASONS WITH WRITTEN DOCTOR'S EXCUSE. NO EXCEPTIONS. YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK.

This is a preliminary, "game plan" syllabus--extra exercises, challenges, etc. May be added/deleted as seen fit. Also, all drawings must be created from stretchers built by the individual student.

All students are required to complete any reading assignments, in addition to participating in group critiques and discussions.

Course Schedule: A Weekly Breakdown (for Fall 2019, will adjust for Spring 2023 semester)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 M. 8/26	Introduction	Read "On the Matter of Addressing Clouds", fill out questionnaire for 9/4. Fill out access forms and also bring in for 8/28. Prepare Presentations.	Weds. 8/28
W. 8/28	Student Presentations: 10 min each max. Composition Basics: The Gag Cartoon Materials discussion	Gather materials, begin working on 1st & 2nd drawing	410: Mon. 9/16 310: Weds. 9/18
Week 2 M. 9/2	Labor Day/No Class	work on 1st & 2nd drawing	410: Mon. 9/16 310: Weds. 9/18
W. 9/4	McEvilley/Questionnaire Discussion McWorkshop/Individual critiques	work on 1st & 2nd drawing	
Week 3 M. 9/9	Workshop/Individual critiques	work on 1st & 2nd drawing	410: Mon. 9/16 310: Weds. 9/18
W. 9/11	Workshop/Individual critiques	work on 1st & 2nd drawing	
Week 4 M. 9/16	1st & 2nd Drawing 410 Critique Response Due	work on 3rd and 4th drawing	410: Weds. 9/30 310: Weds. 10/2
W. 9/18	1st & 2nd 310 Critique Response Due	work on 3rd and 4th drawing	
Week 5 M. 9/23	Workshop/Individual critiques	work on 3rd and 4th drawing	410: Weds. 9/30 310: Weds. 10/2
W. 9/25	Workshop/Individual critiques	work on 3rd and 4th drawing	
Week 6 M. 9/30	3rd and 4th Drawing 410 Critique Response Due	work on 5th and 6th drawing	410: Weds. 10/14 310: Weds. 10/16
W. 10/2	3rd and 4th Drawing 410 Critique Response Due	work on 5th and 6th drawing	
Week 7 M. 10/7	Workshop/Individual critiques	work on 5th and 6th drawing	410: Weds. 10/14 310: Weds. 10/16
W. 10/9	Workshop/Individual critiques	work on 5th and 6th drawing	

Week 8 M. 10/14	MIDTERM 410 5th & 6th Drawing Critique --with all 6 drawings present Response Due	work on 7th and 8th drawing	410: Weds. 10/28 310: Weds. 10/30
W. 10/16	MIDTERM 310 5th & 6th Drawing Critique --with all 6 drawings present Response Due	work on 7th and 8th drawing	
Week 9 M. 10/21	Workshop/Individual critiques	work on 7th and 8th drawing	410: Weds. 10/28 310: Weds. 10/30
W. 10/23	Workshop/Individual critiques	work on 7th and 8th drawing	
Week 10 M. 10/28	7th and 8th Drawing Critique 410 Response Due	work on 9th and 10th drawing	410: Weds. 11/11 310: Weds. 11/13
W. 10/30	7th and 8th Drawing Critique 310 Response Due	work on 9th and 10th drawing	
Week 11 M. 11/4	Workshop/Individual critiques	work on 9th and 10th drawing	410: Weds. 11/11 310: Weds. 11/13
W. 11/6	Workshop/Individual critiques	work on 9th and 10th drawing	
Week 12 M. 11/11	9th and 10th Drawing Critique 410 Response Due	work on 11th and 12th drawing	410: Weds. 11/20 310: Mon. 11/25
W. 11/13	9th and 10th Drawing Critique 310 Response Due	work on 11th and 12th drawing	410: Weds. 11/20 310: Mon. 11/25
Week 13 M. 11/18	Workshop/Individual critiques	work on 11th and 12th drawing	
W. 11/20	11th and 12th Drawing Critique 410 Response Due	work on final 13th through 15th drawings, artist statement	410: Weds. 12/16 310: Weds. 12/16
Week 14 M. 11/25	11th and 12th Drawing Critique 310	work on final 13th through 15th drawings, artist statement	410: Weds. 12/16 310: Weds. 12/16
W. 11/27	THANKSGIVING BREAK		

Week 15 M. 12/2	Workshop/Individual critiques	work on final 13th through 15th drawings, artist statement	410: Weds. 12/16 310: Weds. 12/16
W. 12/4	Workshop/Individual critiques	work on final 13th through 15th drawings, artist statement	
M. 12/3? FINAL M/12/16 2-4 PM	OPEN STUDIOS CLASS SHOW FINAL CRITIQUES ALL 15 Drawings CLASS PARTY/SHOW	FINAL RESPONSE DUE	

PLEASE FILL OUT QUESTIONNAIRE REGARDING A RECENT TRIP TO GALLERIES AND/OR MUSEUMS. Answer the following questions as truthfully as possible.

What was your favorite show? Why?

What was your least favorite show? Why?

What was your favorite gallery? Why?

What was your least favorite gallery? Why?

Which artist seemed to be the most relevant to what is happening in art today? Why? Do you relate to this artist?

Which gallery seems most relevant to our time? Why?

Which art do you think will still be relevant ten years from now? Why? Which gallery do you think will be most relevant?

What work seemed like it would get old the quickest? Why? Which gallery seemed the trendiest? Why?

Which artist seemed to be the most “real”? Why? Which gallery?

Which gallery seemed to be the most prestigious? Which was the ugliest? Which had the most impressive architecture? Where did the work look the best in the space?

What differences did you perceive between the galleries? Did it affect the way you saw the art? How are they different from galleries you might have previously gone to in your hometown?

If money were no object would you collect art? If not, why, if so, why and what would you buy, and from where? Why?

In general, who do you think is the most important living artist today? Why?

What living artist do you like the most? Why? Which dead artist?

How many original (it could be your own, your friend's, your niece's, etc.) works of art do you have hanging where you live, as opposed to reproductions? Which one would you save first in a fire? Why?

How many times a year do you visit galleries? Which galleries do you visit the most and why?

What art magazines do you read (if any)? Where do you get most of the information you know about the contemporary art world?

On a separate sheet, describe a DRAWING that YOU SAW IN PERSON particularly struck you, via the McEvilley “Thirteen Ways of Looking at a Blackbird”. Please include an image or the card from the show.