Expanding Your Ambitions as an Artist

2015 Course Outline

Tutor: Sharon Goodwin

Objectives

This course aims to increase participants’ skills in fundamental drawing techniques, allowing them to achieve a level that enables them to work independently, develop their own ideas and an understanding of contemporary drawing practices.

Participants will be encouraged to think about their work in the context of contemporary art and the multitude of possibilities that drawing can entail. In a supportive environment, participants will be encouraged to build their own understanding of their personal visual language through exploring and experimenting with a wide range of materials, methods and ideas.

Participants will create a body of work that is intelligent, personal and recognizably individual. The year will culminate in an exhibition held in the faculty gallery, as well as focusing on folio preparation for those students hoping to extend their art studies.

Required Materials – Basic Kit (more information below and as classes proceed):

- Various types of paper (sketchbooks, cartridge, bulky news, fine art papers, etc)
- Drawing implements (pencils of various hardness, charcoal, ink, watercolour, etc)
- Other equipment: sharpener and blade, erasers, masking tape, bulldog clips

Dates

3 February - 20 October
Tuesday evenings, 6:00pm - 9:00pm

Easter break (no classes): 7, 14 & 21 April
Mid-year break (no classes): 30 June & 7 July
Spring break (no classes): 22 & 29 September

Venue

VCA Art
Enter via Gate 4
Dodds Street
Southbank VIC 3006

Contact

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Program Coordinator

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**Term 1**

**Building technical skills as a foundation for drawing**

By building and strengthening technical skills, the first term aims to provide a basis in observational techniques, construction of a drawing and conceptual understanding. Each project will begin with a brief lecture on the topic and finish with an informal class feedback session of finished work

(may be subject to change)

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<th>Date</th>
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| **Week 1:** 3 Feb | Art Auditorium | **Lecture and Class Discussion**  
Class meets in the school of art auditorium for a lecture from a guest artist, followed by a class discussion on the lecture and an introduction to the course. |
| **Week 2:** 10 Feb | Jim Marks Room  | **Still Life: Nature Morte**  
This week we use the contemplative nature of contemporary still life to practice observational and measuring techniques and explore mark making.  
**Materials required:** Paper (sketchbook, cartridge) pencils (a range of lead hardness) charcoal, large bulldog clips. |
| **Week 3:** 17 Feb | Jim Marks Room  | **Still Life Continued: Wunderkammer**  
Using a collection of objects of personal significance brought in from home, we look at how still life has been used to create intensely personal artworks.  
We continue building on our observational skills, exploring composition, scale and format and perspective, followed by class discussion.  
**Materials required:** Paper (sketchbook, cartridge) pencils (a range of lead hardness) charcoal, large bulldog clips. |
| **Week 4:** 24 Feb | Jim Marks Room  | **Portraiture: Self-portraits**  
Through exploring the genre of self-portraits, we look at the role of the portrait in contemporary art, while further building on observational skills and learning the anatomy of the face.  
**Materials required:** Paper (sketchbook, cartridge) pencils (a range of lead hardness) charcoal, large bulldog clips, any other favorite drawing materials, mirror (preferably with stand and in which you can see your whole face) or a front on photograph of a face to draw |
| **Week 5:** 3 Mar  | Jim Marks Room  | **Portraiture Continued**  
This week we extend our look into portraiture and by using a model look at observing faces from different angles, context and composition, followed by a class feedback session.  
**Materials required:** Paper (sketchbook, cartridge) pencils (a range of lead hardness) charcoal, large bulldog clips, any other favorite drawing materials |
| **Week 6:** 10 Mar  | Jim Marks Room  | **Life Drawing: Anatomy of the Human Body**  
For our first life drawing session, we look at the role of life drawing in contemporary art, life drawing techniques and how a basic understanding of anatomy can inform your drawing  
**Materials required:** Paper (sketchbook, bulky news and cartridge) pencils (a range of lead harnesses) charcoal, large bulldog clips, any other favorite drawing materials |
| **Week 7:** 17 Mar  | Jim Marks Room  | **Life Drawing: Representation**  
This week we concentrate on different ways of drawing the figure, from varied kinds of line and mark making, to accurately representing tone.  
**Materials required:** Paper (sketchbook, bulky news and cartridge) pencils (a range of lead hardness) charcoal, large bulldog clips, any other favorite drawing materials |
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<td><strong>Week 8: 24 Mar</strong></td>
<td>Jim Marks Room</td>
<td><strong>Life Drawing: Constructing a Drawing</strong>&lt;br&gt;Through longer duration poses, we put into practice how planning and every decision in the execution of an artwork informs its outcome, followed by a class feedback session.&lt;br&gt;&lt;br&gt;<em>Materials required:</em> Paper (sketchbook, bulky news, cartridge and higher quality paper), pencils (a range lead hardness) charcoal, large bulldog clips, any other favorite drawing materials</td>
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<td><strong>Week 9: 31 Mar</strong></td>
<td>Jim Marks Room</td>
<td><strong>Life Drawing: New Mediums</strong>&lt;br&gt;In our final week of life drawing, students are encouraged to experiment with something new, a medium never used before, a different style or form of mark making and to test how this effects the outcomes, stylistically and conceptually.&lt;br&gt;&lt;br&gt;<em>Materials required:</em> Paper (sketchbook, bulky news, cartridge and higher quality paper), pencils (a range lead hardness) charcoal, large bulldog clips, a range of drawing mediums as discussed in the previous week.</td>
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Term 2
Exploring Materials and Techniques

Term two investigates what can be achieved through diverse methods of creating a drawing; how different mediums are used, starting points, using reference materials and methods of execution. As well as exploring technical aspects, we look at the role of each in contemporary drawing. Each project will begin with a brief lecture on the topic and finish with an informal class feedback session of finished work

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<td>Week 1: 28 Apr</td>
<td>Art Auditorium</td>
<td>Lecture and Class Discussion Class meets in the school of art auditorium for a lecture from an artist, followed by a class discussion and a look at the array of different drawing materials and paper available to the artist.</td>
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<td>Weeks 2 &amp; 3: 5 &amp; 12 May</td>
<td>Jim Marks Room</td>
<td>Representing a reference. Using a range of existing and inspirational images, in this project we learn different ways of representing and drawing from photographs and other reference materials. We look at gridding up, tracing and enlarging and different ways of using references. Beginning with a brief lecture on the topic and finishing with informal class discussion of finished works Materials required: Paper (sketchbook, cartridge and higher quality paper) pencils (a range), charcoal, large bulldog clips, a range of preferred drawing mediums, reference materials including photos (found or yours), print outs, photocopies, images in books, magazines etc. Think broadly! Images can be of anything and from anywhere; science, art history, popular culture...</td>
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<td>Weeks 4 &amp; 5: 19 &amp; 26 May</td>
<td>Jim Marks Room</td>
<td>Watercolour and Ink. We extend our investigation into different mediums by looking at the use of watercolour and ink in drawing. Beginning with the technical aspects, we will use look at ways wet mediums can be used as part of drawing while continuing strengthening observational and representation skills. Materials required: Paper (sketchbook, cartridge, and watercolour paper) pencils (a range), large bulldog clips, a range of preferred drawing mediums, Ink and/or watercolour (Pans, tubes, and/or pencils) reference materials to draw including photos (found or yours), print outs, photocopies, images in books, magazines etc OR real objects or a subject to draw from observation.</td>
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<td>Weeks 6 &amp; 7: 2 &amp; 9 Jun</td>
<td>Jim Marks Room</td>
<td>Collage: Drawing with Found Materials After looking the varied ways collage can be used, from being an inspiration for an artwork to a way of drawing in itself, we then explore how collage can be incorporated into your drawing practice. Materials required: Paper (sketchbook, cartridge and higher quality paper) pencils (a range), charcoal, large bulldog clips, a range of preferred drawing mediums, collage materials including photos, print outs, photocopies, different kinds of paper, other materials, plastics, natural materials, fabrics, etc. Again, Think broadly! Anything that can be stuck to paper can be used in collage, think what kinds of images / textures / colours etc interest you.</td>
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<td>Weeks 8 &amp; 9: 16 &amp; 23 Jun</td>
<td>Jim Marks Room</td>
<td>DIY Printmaking We look at printmaking techniques, such as linocuts, that can be done with the minimal use of specialist equipment. Materials required: Paper (cartridge, higher quality paper) pencils (a range), reference materials or your own images to work, permanent marker, lino or wood cutting tools (if you have them).</td>
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**Term 3**  
**Developing a Contemporary Practice**

The focus of this term is to investigate and develop your existing drawing practice, developing and completing your own projects and preparation for the end of year exhibition. Each project will begin with a brief lecture on the topic and finish with an informal class feedback session of finished work.

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| Week 1: 14 July | Art Auditorium | Lecture And Class discussion  
Class meets in the school of art auditorium for a lecture from an artist, followed by a class discussion. |
| Weeks 2 & 3: 21 & 28 July | Jim Marks Room | Drawing in space: extending into 3D  
Contemporary drawing practice can take many forms; from diverse subject matter and ways of representing ideas, to installation, wall drawing, performance and more. We look at how we can use 3 dimensional spaces as a place to draw or draw from, extending our ideas of what drawing can be.  
Materials required: a range of drawing materials and surfaces, sculptural materials (if desired) such as clay, Plasticine, cardboard etc, and any tools etc required (to be discussed in class the first week back) |
| Weeks 4 & 5: 4 & 11 August | Jim Marks Room | From The Freezer: reviving ideas.  
Bring in your past, frozen sketchbooks, drawings and ideas and we’ll look at methods of reviving and expanding unresolved and stalled projects and concepts.  
Materials required: sketchbooks, drawings, etc. that represent forgotten ideas and projects you’d like to pursue, appropriate drawing materials and surfaces. |
| Weeks 6 - 10: 18 August – 15 September | Jim Marks Room | Developing your practice, folio building and Exhibition preparation  
For the remainder of the term you will be given individual guidance on your own projects and interests as an artist, developing your practice and further study. As your work develops for the end of year exhibition, we will look at installing artworks, marketing, galleries and more. |
| Spring Break: 22 & 29 September | Jim Marks Room | Final preparation for the exhibition |
| Weeks 11 & 12: 6 & 13 October | Jim Marks Room | Exhibition installation and opening  
Monday 19 October 6 - 9pm: Arranging and Hanging the Exhibition  
Tuesday 20 October 6 - 8pm: Exhibition Opening all invited |
| Week 13: 19 & 20 October | Student Gallery | Exhibition installation and opening  
Monday 19 October 6 - 9pm: Arranging and Hanging the Exhibition  
Tuesday 20 October 6 - 8pm: Exhibition Opening all invited |