ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

Academic Unit ____________________________ School of Art ____________________________ Department ____________________________ Art ____________________________

Subject ART Number 110 Title Drawing as Seeing and Thinking Units: 3

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Course description:

Requested designation: Humanities, Fine Arts and Design-HU
Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (NS/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
☒ Signed General Studies Program Course Proposal Cover Form
☒ Criteria Checklist for the area
☒ Course Syllabus
☒ Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name Adriene Jenik Phone 480-965-1696
Mail code 1505 E-mail: adriene.jenik@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Adriene Jenik Date: 5/3/13
Chair/Director (Signature): 

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12
To: Dr. Gregory Castle, Chair, General Studies Council  
Re: Re-submission of application for HU designation, ART110

May 3, 2013

Dear Dr. Castle and Counsel Members,

Thank you for the opportunity to re-submit our application for General Studies HU (Humanities, Fine Arts and Design) designation for our newly developed course ART 110: Drawing as Seeing and Thinking.

We are re-submitting materials that we hope more clearly focus your attention to the core objectives and outcomes of the course – to utilize drawing as an educational pathway through which historical and cultural meaning can be understood and contextualized. I believe the materials presented here should clarify our intent in this newly developed course. Most important is to state that though this course has a studio component, it is radically different in direction and structure from our studio drawing courses (of which we continue to offer many). This course does not seek to develop an aesthetic skill, but rather utilize an aesthetic practice to deepen understanding and comprehension. Most studio courses normally offer 2 x 2:50 min studio sections for each 3 credits per week. This course is structured as a separate 50 minute lecture and 1:20 min discussion/studio session each week, with the discussion/studio session material (as is common in humanities and other non-studio courses) directly related to and reinforcing material presented in each lecture.

I have taken the time to highlight portions of the syllabus that clarify this and other elements related to the HU designation. The materials I have included in addition to those required include:

1) An example of the charge for 1 or 2 major research papers assigned to students during the term, as well as an example of a student’s work that was turned in in response to the charge
2) An example of the weekly visual/written analysis that is required of students – the assignment itself and an example of a student completed assignment

I believe that our past documents reflected different words that we use in the arts disciplines to refer to analytical processes and practices that are shared with humanities, but referred to differently. I hope that you can now see that this new course is not (as was previously asserted by the committee) “a studio/drawing class devoted primarily to develop a skill in the creative or performing arts (one of the areas excluded by HU),” but rather, a course centered on deepening students’ awareness of the diversity of human societies and cultures that offers them an opportunity to study intellectual and imaginative traditions and to learn through the production of art work.

Should questions remain, I am happy to make myself available to answer them. I greatly appreciate your willingness to re-view these materials.

Adriene Jenik  
Professor and Director, School of Art  
Katherine K. Herberger Endowed Professor of Fine Art

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Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

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**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria *A CENTRAL AND SUBSTANTIAL PORTION* of the course content.

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<tr>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   - a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   - b. Concerns aesthetic systems and values, literary and visual arts.
   - c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   - d. Deepen awareness of the analysis of literature and the development of literary traditions.

### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted *primarily* to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed*.
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted *primarily* to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</thead>
</table>
| 3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.. | In ART110, Course topics are presented in their historical and contemporary context through readings, slide lectures, videos, and assignments. Students are guided to critically analyze visual art through written and verbal analysis of actual artwork in the studio, galleries, and museum settings. Additionally, students will participate in written analysis of their projects, critical discussions and embodied learning activities to deepen the understanding of presented topics. | Syllabus: See Student Learning Outcomes, Assignments.  
Weekly Schedule: See Slide Lectures and Topics.  
Weekly Schedule: See Textbook Reading assignments for each topic. Written and visual analysis of these readings are required.  
Weekly Schedule: See Video Viewing assignments. Written responses to these interviews are required.  
Weekly Schedule: Students participate in class discussions of artwork they have seen in museum and gallery settings as well as 2 research papers (5 pages).  
Class Discussions of three major cumulative projects (see weeks 6, 12, and 15 in weekly schedule)  
Weekly Schedule: See Written/Visual Analysis Assignments. Students maintain a semester long record of these, gathering visual and written source material for a culminating project. The student’s chosen academic major/minor will form the conceptual framework of this project. |
| **4c. Emphasizes aesthetic experience in the visual and performing art, including music, dance, theatre, and in the applied arts, including architecture and design** |

Students are guided to critically analyze visual art through written and verbal analysis of actual artwork in the studio, galleries, and museum settings. Aesthetic experience is developed through the creation of class projects and encounters with artwork in museum/gallery settings. Readings, lectures, and videos support this direct experience of the creative process and viewing of artwork. Additionally, students participate in class discussions and written analysis of their projects, learning to express themselves more clearly in writing and verbally.

**Syllabus:**
See Student Learning Outcomes, Assignments.

**Weekly Schedule:**
See Slide Lectures and Topics.

**Weekly Schedule:**
See Textbook Reading assignments for each topic. Written and visual analysis of these readings are required.

**Weekly Schedule:**
See Video Viewing assignments. Written responses to these interviews are required.

**Weekly Schedule:**
Students participate in class discussions of artwork they have seen in museum and gallery settings as well as 2 research papers (5 pages).

Class Discussions of three major cumulative projects (see weeks 6, 12, and 15 in weekly schedule)

**Weekly Schedule:**
See Written/Visual Analysis Assignments. Students maintain a semester long record of these, gathering visual and written source material for a culminating project. The student’s chosen academic major/minor will form the conceptual framework of this project.
Instructor: Melissa M Button  
Email: melissa.button@asu.edu  
Office Hours: Thurs 3-5pm + by appt. ART261

COURSE DESCRIPTION:

This course seeks to immerse students from a broad range of non-art disciplines in the history, aesthetics and practice of drawing. Drawing is presented as a distinct continuum, one that finds connections between cultures, and linkages between the historical and the contemporary. During the course, students will have an opportunity to consider and analyze drawing in its most expanded form: as a primary tool of communication and creative problem solving, as movement, as sensory experience, and as its own unique method of cognition.

COURSE OVERVIEW:

In Drawing as Seeing and Thinking students meet twice a week, once for a lecture and once for a discussion/studio session component. Lecture topics will be examined through reading assignments, writing assignments, class discussions, and field excursions. Students will engage in visual analysis and creative problem solving through a series of drawing exercises and cumulative projects derived from lecture topics. Drawing as a primary means of generating thought will be explored through a diverse range of materials and processes.

COURSE OBJECTIVES/OUTCOMES:

- Develop an understanding of drawing as a primary means of generating ideas and visually articulating thought.
- Develop an understanding of the role of drawing in various disciplines, including visual art, applied arts, and science.
- Directly engage in creative problem solving through a variety of exercises and extended projects.
- Participate in visual and aesthetic discussion groups as a means of developing critical thinking skills through written and verbal analysis of artwork in museums, the studio, and the landscape.
- Examine the language of drawing through analysis and synthesis of the fundamental visual elements, including line, value, shape, pattern, and texture.
- Develop knowledge of the materiality of drawing through the demonstration and application of a wide range of substances, surfaces, and processes.
- Develop an appreciation of the historical and contemporary role of drawing as a primary art form.

REQUIRED COURSE TEXT

On Drawing by Roger Winter
REQUIRED MATERIALS:
SUPPLEMENTAL ART KIT

COURSE ASSIGNMENTS:

1. **Research Papers 4-5 pages (2)**
   You will be required to complete a research paper after each of the two field excursions to museums. The research papers will include aesthetic analysis of the artwork and examination of its historical and cultural significance. In addition, you will discuss its relevance on future art movements and provide a personal interpretation and response to the work.

2. **Writing/Visual Interpretations**
   These weekly assignments will address the topic introduced in the lecture. These assignments will focus on aesthetic understanding of the topic through written and visual interpretation and will seek to deepen the awareness of how today’s diversity of aesthetic activity has resulted from the traditions and cultures of the past. Each assignment must be properly submitted to the online ASU BlackBoard site.

3. **Studio Exercises and Cumulative Projects**
   A series of sequential drawing exercises both individual and collaborative that will explore the fundamental language of drawing. In addition, there will be two extended projects that will synthesize the topics addressed in the lecture along with the sequential drawing exercises, to inform each cumulative project. A brief written analysis will accompany each project articulating how the creative output evidences the conceptual intent.

GRADING POLICIES:

COMPONENTS OF GRADE

1. **Research Papers 4-5 pages – 100 points (50pts each)**
2. **Writing/Visual Interpretations- 120 points (10pts/entry)**
3. **Studio Exercises and Cumulative Projects – 120 points**
4. **Visual and Aesthetic Discussion Groups which include Self and Peer Reviews – 60 points**
5. **Citizenship: attendance, contribution, and participation - 100 points**

Total possible points = 500

Assignments submitted within 1 week of due date will result in 20% reduction from your evaluation, and assignments submitted within 2 weeks of the due date will result in 40% reduction from your evaluation...assignments will not be accepted after 2 weeks.

UNIVERSITY GRADING SCALE
**Final Grades:**

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<th>Points</th>
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<tr>
<td>392 to 400</td>
<td>A+</td>
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<tr>
<td>414 to 391</td>
<td>A</td>
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<tr>
<td>360 to 413</td>
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<td>351 to 359</td>
<td>B+</td>
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<td>240 to 279</td>
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<td>239 points and below</td>
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ATTENDANCE REQUIREMENTS
This course is highly participatory and experiential, therefore regular attendance is mandatory. 3 late arrivals or early departures will be recorded as an absence. Each absence beyond three will lower your grade by 1/3 letter grade. For example, a B+ drops to a B, a B- drops to a C+, and so on. Missing more than 6 classes results in automatic course failure. Lack of preparation is considered equivalent to being absent. This includes arriving without required materials and supplies. Students are expected to arrive on time, and stay for the entirety of the class. Students are responsible for all materials presented and discussed in class. There are no exceptions. If you miss a class it is your responsibility to contact another class member or myself, and return from your absence caught up and prepared.

*It is strongly encouraged that you save all absences for sickness or absolute emergency situations. Doctor’s appointments, make-up finals and/or meetings with other faculty members do not constitute a valid excuse for missing class.*

**ETIQUETTE**

**IN THE CLASSROOM:**

The making/receiving of cell phone calls, or sending/reading of text messages is strictly prohibited. Please turn off and put away all cell phones prior to the start of class. Headphones of any kind are not permitted. Students are expected to remain engaged in class activities for the duration of the session.

**EMAIL ETIQUETTE**

Always put your name, course number, and a short reference (Ex. Lesson 2 Question...) in the subject line of your email.
When sending attachments, make sure your last name is included in the file name.
You are welcome to address me by my first name but emails that begin with ‘Hey’ or are not signed, will not be replied to.
Do not send text messages or photos from your phone. These will not be replied to either.

**STUDIO ENVIRONMENT, STORAGE AND USE OF FACILITIES**

In order to foster a creative and dynamic studio environment for all class members, it is crucial that students are respectful of others’ work, both finished and in-progress, and contribute to studio clean up at the end of every session. There will be regularly scheduled studio clean-ups and general studio rules to follow. These are in place to ensure the safety and productivity of all students sharing this facility, and are a component of your course citizenship grade. Lockers are available in the Art Building for storage of course-related materials. To claim a locker, put a combination lock on any available locker, note the number and notify me of the number. All lockers must be emptied and locks removed at the end of the semester. Students are allowed to use the studio when there are no class es scheduled for all phases of course-associated creative work. However, scrupulous cleanup of personal work areas is required. Students are expected to observe proper studio etiquette, clean up habits, and work storage at all times. Any infraction of studio policies will result in lowered grades. For security reasons, please do not prop open any doors.
ASU ACADEMIC CALENDAR – KEY DATES:

First day classes
Drop/Add deadline
Martin Luther King Day – No classes –
Academic Status report #1
SPRING BREAK OR FALL BREAK
Academic Status report #2
Deadline to withdraw
Last Day Classes
Reading Day

SPECIAL ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

ACADEMIC DISHONESTY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated.

http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html
<http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html>

OFFICE HOURS

I am available during office hours and by appointment for technical assistance, critical discussion or private conversation. I urge you to make an appointment with me if you have any questions or concerns as the course progresses. I can be contacted by email, note, before or after class, and at other times by appointment.
TEXTBOOK FOR DRAWING AS SEEING AND THINKING:
On Drawing by Roger Winter, 4th edition

TABLE OF CONTENTS:

Chapter One: A Brief History
- Nascent Drawing
- Prehistoric Drawings
- Replication
- The Age of Disillusion
- New Questions

Chapter Two: Process or Product?
- Drawing as a Verb
- Gesture Drawing
- Ephemera
- Drawing as a Noun
- A Complete Sentence

Chapter Three: Cutting
- Scissors
- Assemblage
- Installations

Chapter Four: Drawing and Writing
- Early Writing
- Hieroglyphics
- Arabic
- Chinese Calligraphy
- Illuminated Books
- Contemporary Hand Lettering
- Modern Pictography

Chapter Five: Geometry
- The Golden Section
- Geometry in Aboriginal Art
- Geometry and the 20th Century
- Linear Perspective
- Isometric Drawing
- Oblique Drawing
- Options
- Vernacular Geometry
- The Geometric Figure in Contemporary Art
- Pure Form
Chapter Six: Subjects
• The Nude
• The Head
• Landscapes
• More Flora and Fauna
• Social Commentary
• Della Street
• The Landscape of the Mind

Chapter Seven: The Picture Story
• The Comics
• Graphic Books
• Animation
• Illustrated Children's Books

Chapter Eight: The Learning Process
• The Academy
• The Atelier
• University Art Departments
• A Challenge
• Teaching and Technology

Epilogue

Appendix
ART 110
DRAWING AS SEEING AND THINKING

Week 1
Lecture: Introduction to class…Drawing as a Method for Analysis, Problem Solving, and Visual Thinking
Writing Assignment/Visual Interpretation: Human Thought – Artistic Processes and Expression
Studio Application: Analysis of Form through Hand-Eye coordination, Visual Articulation of Thought

Week 2
Lecture: The History of Art (part I) …The Evolution of Image Making, and its role in Diverse Cultures [ch.1]
Writing Assignment/Visual Interpretation: From the Human Experience to Religious Iconography
Studio Application: Telling Stories through Mark-making

Week 3
Lecture: The History of Art (part II) …The Modern Era [ch.2]
Writing Assignment/Visual Interpretation: Content vs. Concept
Studio Application: Process vs. Product

Week 4
Lecture: Understanding What We See…Gestalt and the Analytic Breakdown of Compositional Structure
Writing Assignment/Visual Interpretation: Development of a Shared Vocabulary to Facilitate Oral and Written Analysis
Studio Application: Seeing vs. Knowing – Visual and Aesthetic Discussion Groups

Week 5
Lecture: Field Excursion – ASU Art Museum
Research Paper #1 – Research a work of art from the museum. Analysis and Visual Interpretation to include Historical and Cultural Context and its Relevance to Future Movements (4-5 pages)
Studio Application: Problem Solving - Working and Reworking an image

Week 6
Lecture: History, Aesthetics, and Cultural Significance of Line as Communication, Writing, and Mapping [ch.4]
Writing Assignment/Visual Interpretation: The Line as Writing and Mapping
Studio Application: Visual Communication through Line

Week 7
Lecture: Breakdown, Identify, and Simplify Forms/Objects in Space [ch.3]
Writing Assignment/Visual Interpretation: The Analysis of Positive vs. Negative Space
Studio Application: Planar Analysis

Week 8
Lecture: Chiaroscuro: The Science of Light
Writing Assignment/Visual Interpretation: Using Value to Establish Mood and Aesthetic Expression
Studio Application: Understanding Light and Shadow

Week 9
Lecture: Learning from Diverse Practices: Video Presentation of 3 Culturally Diverse Artists
Writing Assignment/Visual Interpretation: Compare and Contrast the Working Methods of the Artists shown in Lecture
Studio Application: Mixed Media approaches to Drawing

Week 10
Lecture: Historical and Contemporary Issues in Pictorial Space [ch.5]
Writing Assignment/Visual Interpretation: The Evolution of Illusionistic Space
Studio Application: Creating Illusionistic Space & Visual and Aesthetic Discussion Groups

Week 11
Lecture: Field Excursion – ASU Art Museum
Research Paper #2 – Research a Contemporary Artwork from the museum. Discuss the Artist’s Influences, the Body of Work as a whole, and their Contemporary Relevance. Additionally provide a personal interpretation and response to the artist’s work. (4-5 pages)
Studio Application: Problem Solving - working and reworking an image

Week 12
Lecture: Art in the Social, Psychological, and Urban Landscape [ch.6]
Writing Assignment/Visual Interpretation: A Reflection of Your Environment (personal, social, and physical)
Studio Application: Observing Your Environment…a Plein-Air excursion
Week 13
Lecture: **Collaboration...Art as a Social Experience and as a Means of Affecting Change**
Writing Assignment/Visual Interpretation: Video documentation of Collaborative Experiences
Studio Application: Collaborating Outside of the Studio...Creating Community through Public Art

Week 14
Lecture: **Geometry and Networks...Historical and Contemporary Use of Patterning in Art and Culture**
Writing Assignment/Visual Interpretation: Investigating your Identity through Pattern (religious, philosophical, ethnic heritage)
Studio Application: Collaborating Inside of the Studio...Developing and Implementing an Idea as a Group

Week 15
Lecture: **Subject vs. Content... Making Meaning**
Writing Assignment/Visual Interpretation: Moving Beyond the Subject... Finding Universal in the Personal
Studio Application: Articulation of How the Creative Output Evidences the Conceptual Intent.
Research Paper #2: Visit an Approved Venue and Research A Contemporary Artist

For this paper you will be required to write about a contemporary artist, and must choose an artwork that was made in the last 40 years. I want you to look at the work in the context both of this class and the topics that we have discussed thus far, in addition to its historic artistic influence and contemporary relevance.

Your submission should include:
1. 5 images of the artist's work (1 of these may be a scan of your drawing of the artwork you viewed at the approved venue).
2. In-depth discussion/analysis of 1 of these works using the questions below as a guide.
3. Discussion of the artist’s work as a whole, their artistic intent and the general ideas behind the artist’s entire body of work. Situate your 5 selected artworks within the context of the artist’s work and intent, their historic influences and contemporary relevance.

Please note: Written portion to total 4-5 pages **typed** and double-spaced. Be sure to cite your sources for both images and quotes.

**Step 1. (To be completed at the museum)**

- Select an artwork from the last 40 years. Note the artist’s name, the artwork’s title, year of completion, materials, etc. and make a drawing of the artwork.

- Discuss the work in-depth using the following questions as a guide.

  a. **What is it and how was it made?**
     i. Specifically discuss the type of materials the artist uses
     ii. Discuss the techniques used… basically how was it made.
  
  b. **How is the work of art composed?**
     i. Describe how the elements of art are arranged into the design
     ii. Line…outline, shapes, texture
     iii. Color…the predominant color scheme
     iv. Shape…organic, geometric, distorted, abstract
     v. Texture…actual, or visual
     vi. Scale and Proportion … size and format, relationship between parts
     vii. Light and dark…shadows, reflections, dark or light colors
  
  c. **How are the principles of design utilized within the composition?**
     i. Symmetry... how the work is balanced vertically, horizontally, or in an all-over pattern
     ii. Repetition and Rhythm...colors, shapes, or textures that are repeated to create a directional “eye flow”
     iii. Focal area...created by contrast or variation of the elements
     iv. Harmony... the unity that results from all of the above
  
  d. **How does it stimulate your senses?**
     i. Describe how the artwork stimulates you visually (and if relevant describe how it stimulates other senses as well).
     ii. The scale of the work, how does it impact the viewer and its surrounding environment
     iii. Does the work provoke an emotional response…it should!
  
  e. **What does the work mean?**
     i. Try to understand what the artist had in mind
     ii. Does the title help to interpret what you see?
     iii. What feelings or associations does this work evoke in you?
     iv. Why did you like or dislike the work of art?
     v. Does it fall into any particular theme in the history of art?

**Step 2: (To be completed after museum visit)**
• Research the artist books, articles, websites, etc. and then expand your research to learn more about the artist. Find 4 more examples of their artwork.

• Discuss (in your own words) the artwork you viewed and wrote about in the museum in the context of the larger body of the artist’s work, historic influences and contemporary relevance. Consider:
  - Historic influences: What artists, art movements, time periods, cultures, events and traditions is the artist influenced by?
  - Artistic intent: What are the main questions and ideas that the artist explores in their work?
  - Contemporary relevance: What connections can you find between this artist’s work and your experience of contemporary life? Does it connect to recent events, cultural movements, fashion, music, family, etc.? Is the work autobiographical, political, etc.?
  - Personal response: What do you find most interesting or inspiring about the artist’s work?

ACCEPTABLE VENUES

Phoenix Art Museum
www.phxart.org

Scottsdale Museum of Contemporary Art
www.smoca.com

Mesa Arts Center
www.mesaartscenter.com

ASU Art Museum
www.asu.edu
**Mass: Colder Darker Matter**, by London-based sculptor and installation artist Cornelia Parker, is an awe-invoking installation piece that Parker constructed using charred wood from a church in Texas that burned to the ground after being struck by lightning. Parker often times receives special permissions to use unique artifacts, sometimes seen as useless to others, such as the burnt wood, to create. She took the pieces and strung them with by their size and ‘mass’ from the inner parts of a cube to the outer lines. The wire and string that unites all of the seemingly random pieces are virtually invisible; the dense variety of charred remnants of the church steals the viewers’ gaze.

The artist utilizes certain elements of sculptural and almost architectural design with her clean, straight lines and use of a geometrical space, without actually defining any complete lines. Essentially, the cube is created by 12 invisible lines. The density of the sculpture’s mass (no pun intended) is entirely determined by the size of the burnt wood pieces, none of which are the same shape or weight, and their proximity to one another, much like shading a charcoal drawing using only repeated line and not a blending instrument. The texture of the piece is two-sided: it is both extremely smooth and geometrical, as well as rough and arbitrary. The natural aspects (the lightning-damaged wood) are rough and unpredictable in shape and feel; while the constructed aspects (woman-made), such as the calculated shape of the whole and the unifying materials, such as the wire, string, and ceiling required for installation, are all either parallel or perpendicular to one another without exception, creating a forced grid on the wild pieces. The negative space exists on the floor, the surrounding walls, and the space between each piece. The shadows slightly change as the strings move in the air conditioning, reminding the viewer of the delicacy of such an imposing work;
dark shades are reflections of the hanging objects and pull the viewer towards the center by extending the sculpture onto the floor he/she occupies. This perfectly symmetrical work is balanced by the extreme in weights created by the repeated size and proximity of each piece along each line, directing the gaze to the center, from all sides.

As stated previously, the piece causes the viewer to become enveloped in the hanging wood as they attempt to organize it and find meaning in it’s deconstruction. The human mind automatically looks for completion in visual images. In using waste, the artist forces the viewer to review overlooked objects in this material world and find organized meaning in them in the crisp lines. There is a harsh contrast between positive and negative space as well as chaos and perfection in this piece; these ideas, combined with its the imposing space it occupies, are evidence of themes found in Parker’s work. Mass: Colder Darker Matter is a part of a long series of enormous installations all involving the ideas of deconstruction and the use of unaltered materials (exploded/burnt items). Cold Dark Matter: An Exploded View (1991) could be viewed as the sister work to this one in that it contains similar elements of design and construction, while also referencing ideas that reassess the material world and our relative attachment to it. She often creates a relationship between object and action, constructing new life in waste by raising it from its usual heap on the ground and directing it’s movement. These pieces capture a moment, the explosion of these parts of structures, losing their original shape, but retaining the components of construction.

Influenced by the irony and momentariness of cartoons drawings, Parker carefully selects her materials, giving their origins special importance and movement when viewed in their deconstructed state.

“I like the idea of the material already being loaded, or clichéd. By trying to unpick or dismantle something and remake it, somehow the perimeters get changed. What I’m trying to do is to take very clichéd monumental things, things that everybody
knows what they are (or think you know what they are) and then try to find a flip side to it or the unconscious of it” (Parker, 2000)

Parker’s use of the remains of a church struck by lightning for a towering work of art is both coldly ironic and satirically humorous, a theme throughout her work. It evokes intrigue and awe in the viewer because it is the epitome of a natural cycle made visible. The change in the state of the wood from tree to building to charred pieces to a work of art represents the repeated acts of nature and of man/woman on a single element, recreated as something different each time. The viewer is forced to reconsider the basic elements that make up their visible surroundings, which is exactly the intention of the artist as is obvious in the title, *Mass: Colder Darker Matter*.

The body of Parker’s work is abstract in that most of the pieces reconstitute the meaning of the objects/materials in the piece, however, given slight explanation (via the title or the list of materials) the underlying meaning in many of her pieces becomes much more apparent and full of wit. She is influenced by her rural upbringing, and her creations are often technical and laborious. “My father wanted a boy badly and didn’t get one, so I was happy to be the surrogate boy. I was very strong, always doing manual labour” (Parker).

Her pieces seem to provide a commentary on our modern era’s obsession with consumerism. For example, in *Perpetual Canon* (2004) she flattened a set of brass band instruments and hung them in circles above the ground. She takes these loud, imposing instruments and makes them thin and forever silent. Mark Hudson an art critic for the *Telegraph*
commented, “Flattening a whole band’s worth of instruments and sending them to the North East, home of the Durham Miners’ Gala, where the blare of brass is the very breath of proletarian pride, suggest a degree of chutzpah bordering the suicidal.” Parker’s oeuvre exhibits two distinct styles: the monumental and the microscopic. The three pieces mentioned above all are similar in their basic design and intention. Many of her other works focus on deconstruction on an unnoticed level, drawing attention to the color and form of unique items, often bearing historical importance. In the early 2000s, she made a series called the Brontean Abstracts, in which she made gelatin prints of SEM images of specific items that belonged the famous Bronte sisters, including micro photographs of the original manuscript of Jane Eyre, Anne Bronte’s stained handkerchief, Charlotte Bronte’s pincushion, and Emily Bronte’s quill pen, featured above. Parker is an expert is manipulating the gaze of the viewer to see ordinary objects in a new way, giving them significance not only in relation to the item itself (or its historical relevance), but as an organic shape, formed naturally or unnaturally. Her genius lies in that she identifies materials that have already been worked on, by lightning or by a Bronte sister, and creates an atmosphere that is mysteriously inviting and never boring.
Works Cited:


Writing Assignment and Visual Interpretation
The Line as Writing and Mapping

Lecture Topic:
History, Aesthetics, and Cultural Significance of Line as Communication, Writing, and Mapping

We have begun looking at how the context of a line has the power to communicate beyond the mark itself. The evolution of writing and mapping through history have played a key role in our identities today. Exploring written language to define one’s cultural identity or as a means to commune with the Divine. In addition, mapping information has persuaded entire civilizations to migrate as food sources are recorded in their own patterns of migration.

Key Terms: Writing, Line, Mapping, Repetition, Rhythm and Composition

Part I
Go to the following link at Learner.Org and watch the video on The History of Writing…

After watching the video, in your sketch using your sumi brush and ink work explore ways of writing your name in the style of Xu Bing, a Chinese artist who is continually searching for new ways to invent a universal language not dependent on literacy.

Part II
For this portion of this entry I want you to focus on the topics of Mapping, line, and composition. You will use your Sumi brush and ink...(the ink and brush will allow for wider range of line weight) and it will require you to go to 1 location at 5 different times.

You can document anything from people, traffic flow, vegetation, size of objects, etc. and the marks that you make should be cohesive inside of each image, but can however vary between the images...(like using geometric lines, organic lines, or some personal marking system that fits your specific scenario of information gathering. You are going to think about the idea of mapping information by organizing the data into a specific composition. The final images will be abstract, and they will make use of varied lines, repetition/pattern and a compositional flow that specifically speaks the kind of information you are documenting.

The resulting images will be at least 7”x 7” or 6”x 8” (you can either mix it up or keep them the same). You will need to document the time and place of each image, as well as write an explanation of each composition as how the collected information is evidenced in the final visual image.

Part III
Artists to Reference and collect images…Choose one of the following artists and find 3 images of their work that relate to this week’s topic of line…describe what type of lines are used in their work: Cy Twombly, Franz Kline, Francis Alys Julie Mehretu, Brice Marden, or you may research an artist that utilizes line in an unpredictable manner (but make sure you can articulate the reasons for your selection)

1. What types of lines are used in this artist’s work?...
2. How does the choice of materials affect the quality of the line?...
3. Do you like this artist’s work, why or why not?

Location: In front of the MU Bldg
Time: 12:30p on 2/13/12
Medium: Ink and Sumi brush
Composition: Diagonal- as a means of documenting the traffic flow around lunchtime at the Memorial Union...the dynamic, energetic rush of students between classes on the main walkway from the surrounding buildings as they funnel into the immediate area in front of the MU. The larger, darker marks describe the higher concentration of students that then becomes more sparse and thinner as they move away from the main thoroughfare of traffic.
Part 1
Location: Rural road
Time: 6: 00p on 2/1/13
Medium: Ink and Sumi brush
Composition: Diagonal- as a means of documenting the people walk after dinner at the rural road. The dynamic line, which is big part of the whole picture, is means the street, and the dark part in the street are cars, cars are moved very fast.
Location: Bus stop
Time: 6:00p on 2/2/13
Medium: Ink and Sumi brush
Composition: Diagonal- as a means of documenting the people is waiting for the bus, just like me I am waiting for the MARS. The dynamic line is the road, and there is no bus comes, the big marks means more and more people come to the bus stop. The line looks like gray and very wide line is the grassland behind the bus stop.
Location: Swimming pool in my apartment.
Time: 9:00p on 2/3/13
Medium: Ink and Sumi brush
Composition: Diagonal- as a means the people play in the swimming pool and have a BBQ here. The big circle is the swimming pool, and inside the circle there are some small marks are the people who are swimming. And I draw the water use big and wide gray lines.
Location: The entrance of my apartment
Time: 2:00p on 2/4/13
Medium: Ink and Sumi brush
Composition: Diagonal- as a means people walk into our apartment and the big marks means people walk far away. The people look very in order. And the right is our buildings, I use straight and big lines to draw it, because the buildings are order.
Location: The light rail station  
Time:  2:00p on 2/4/13  
Medium:  Ink and Sumi brush  
Composition: Diagonal- as a means of people waiting for the light rail. The straight line is the path of the light rail, the big and dark lines are cars and light rail.
Part 3.
Franz Kline

I chose the artist Franz Kline. The three images above are my favorite of Franz Kline’s works. The three images above they are use its centralized mass and radiating black lines suggest the imposing body and thrust of a locomotive. I think the line Franz Kline used is the implied and blurred line to work on his paintings, because he draws something in his childhood. I also think he uses the whimsical lines to work on his work, like when we first look at his works, we don’t know what is it in his paintings, just like several lines in it. The material he uses to draw these three images is sumi brush and ink. Use sumi brush and ink to draw it will have the good reaction in the paper, like we can the transition between line and line, I mean the color from black to gray it’s really nature. I choose Franz Kline because I like him works. His paintings looks like very simple but its have many subject in it. His painting also very clear and makes me feel comfortable when saw his paintings. Also, he only use the lines to draw a abstract painting, it’s difficult, because we want to make the whole picture looks beautiful and art. So that’s why I like his work.