

Project 3: Narrative Series

Due 4/12: Sketchbook

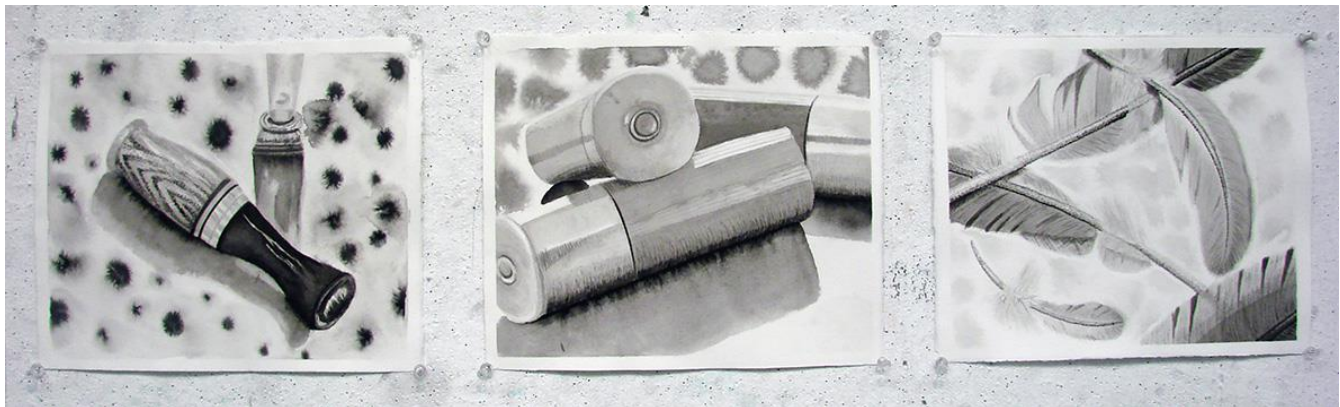
Due 4/26: Drawings & Self-Critique

Concept

- ❖ Personal narrative represented through objects/forms/spaces. Choose a specific personal experience as the concept/theme for your drawing. Choose actual objects/forms/spaces to represent this experience. Remember that the language of visual art is not straightforward and it is often hard to communicate specific details about your ideas. So, make sure that the feeling/mood/atmosphere that goes along with your personal experience is something that you focus on communicating first. Then, consider metaphor and symbolism in the subject matter for each drawing.
- ❖ Create a series of **3 ink drawings, 11"x15" each**. Within the series, consider the narrative of your personal experience, and how you can use the series to tell a story. You may work from a combination of observation and photographs for this assignment.

Objectives

1. Successful expression of a concept that addresses the theme of personal experience
2. Choice of subject matter supports the concept
3. Intentional and effective use of Economy in compositions
4. Effective use of a Series to express a personal narrative
5. Effective use of ink techniques, both pen and brush
6. Embrace the fluid quality of ink to create a more expressive drawing
7. Developed "full range" of Value in each object/form/space to create volume and mass
8. Successful use of lost/found edges with minimal/sparse use of contour line – No outlining
9. Accurate depiction of Proportion and Foreshortening



Student work

Formal Design Elements

- ❖ **Composition:** the arrangement of shapes and forms within a picture plane, chosen by the artist to direct the viewer's eye.
- ❖ **Economy:** sacrificing detail for the sake of unity. You don't have to include everything that you see – you can simplify or edit. Whether your interpretation of positive and negative space or background information is literal (based on actual visual information) or nonliteral (based on invention), consider the option to edit or simplify the composition.

- ❖ **Series:** Group of work created around the same idea/concept. Can be used to show a progression of time, narrative, or to tell a story.
- ❖ **Narrative:** Singular cohesive idea, story, or experience.
- ❖ **Value/Tone:** the effect of light and shadow on a figure/object. The use of a wide range of value in a drawing creates the illusion of Volume, and can enhance the sense of space on the flat page.
- ❖ **Proportion:** the relationship in scale and location between objects/figures
- ❖ **Foreshortening:** change in size and shape of a form as it lays back in space from the viewer
- ❖ **Mark-making:** mark made by a specific movement of the hand, different mark-making systems will evoke a different tactile sense.
- ❖ **Expressive mark:** used in **Subjective Drawing**, allows fluid materials to be showcased rather than technical perfection, and embraces variety. Expressive marks can help to create a sense of emotion or energy within a work.
- ❖ **Ink Techniques**
 - **Brush**
 - Wet on dry
 - Wet on wet
 - Dry brush
 - **Pen**
 - Hatching
 - Stippling
 - Expressive mark-making

Materials

- ❖ **Objects, Forms, Spaces – You must have something in class to draw. You may draw from a combination of observation and photographs.** You can use objects available in the still life closet, but you cannot take these home.
- ❖ 1 sheet Rives BFK paper, 22"x30"
- ❖ Sketchbook
- ❖ Graphite pencils
- ❖ Erasers
- ❖ Black India Ink
- ❖ Bamboo Brush (medium), other sizes optional
- ❖ Bamboo Pen (medium), other sizes optional
- ❖ 3 small containers for ink wash (w/lids are best)
- ❖ Paper towels
- ❖ Drawing board
- ❖ Painter's tape
- ❖ Utility knife

Sketchbook **Due 4/12**

1. Ideation: Develop your ideas in written form. Try free writing / jotting down some possibilities first. Choose your concept and create an idea tree or make an organized list. This will help you form a plan for your drawing.

Address:

- **Concept** – a personal experience
 - What personal experience will your series be about? What do you want to communicate through this drawing?
- **Subject** – Objects/forms/spaces
 - What are you drawing? What type of emotional connection do you have with these objects? What do these objects/forms/spaces symbolize (to you and the general public)?
- **Formal issues** – How will you use these to communicate your idea?
 - **Composition** – What type(s) of composition will best suit your concept?
 - **Proportion / Foreshortening** – What different positions will the objects be drawn in? Will you use any extreme foreshortening?
 - **Scale** – How large or small will you draw the objects? Will the size vary?
 - **Value** – How will Value be used in terms of composition to help portray a specific mood/atmosphere/feeling?

- **Series** – How will you use a series of three drawings to express your personal experience? Will you show a progression of time/events or tell a story? What will each drawing focus on?
 - **Medium** – Ink
 - What Ink techniques will you use? Your series must include at least 1 brush and 1 pen techniques. Consider layering techniques on top of one another.
 - **Format** – Series of 4, 11"x15" each
 - Page orientation – Landscape or portrait
2. Find **TWO** inspirational artists that relate to the concepts and/or techniques outlined in this project. Print out one color image from each artist (must not be smaller than 5"x7" or a comparable size), and paste or tape it into your sketchbook. Below each image include: Artist's name, Title of work, Date of work, Medium, and Dimensions. At least one of the artists must be from the Contemporary era (1980-present). Not more than one artist may be from the list of suggested artists included in this handout.
 3. Complete **TWO SETS** of thumbnail sketches for your series. Each set should show your series of three drawings once. (6 total thumbnail sketches)

Project Drawing

1. Prepare your drawing paper. Tear paper down into **FOUR** pieces, 11x15" each.
2. Create a **LIGHT** gesture/sketch of your objects/forms/spaces. Keep the lines of your sketch light so that they will not show through your ink drawing.
3. Work through the process of correction to determine accurate Proportion, Foreshortening, Angles, and Curves throughout the drawing.
 - a. Sighting - measurement with a basic unit/ratio
 - b. Angles - by hours on the clock
 - c. Alignments - both horizontal and vertical across the page
 - d. Negative shape
4. **INK**: Begin to add ink to your drawing to develop a **full range of value** on objects/forms/spaces (and throughout your work). Utilize your light and medium ink washes, and build up layers of ink to control the darkness of tones. Depending on your lighting situation, you may need to employ "modeling" (exaggerating lightness/darkness that you see in order to create a full range of values to simulate volume).
 - a. **Local Color Value/ Tone** – translate any colors into a greyscale.
 - b. **Value Shape** - Squint to see the general shape of an area of light area or shadow
 - c. **Tonal Edges** – What is the transition like between light and shadow? Long gradient, fuzzy edge, more clear cut, etc.
 - d. **Lost /Found Edges** – allow some edges to be lost to the white or dark of your paper. Consider what allows you to see the edge of something – This is usually because two different tones are next to one another. **DO NOT OUTLINE.**
 - e. **Mark-making** – Stippling, Hatching, Expressive Mark – use these to create value.
 - f. **Artistic Choices** – Sometimes the natural world does not translate well into grey tones on a flat surface. You may need to increase contrast (range of value) in certain areas, or choose to make something slightly lighter/darker to create simulated volume.

- g. You must incorporate at least 1 brush techniques and at least 1 pen techniques. Consider how you will utilize a variety of techniques to create overall areas of value. Try layering brush and pen techniques on top of one another.

5. Step back from your work often to see the overall progression. Look at all three drawings next to one another. Does your series have a narrative, progression of events, or tell a story

Self-Critique Due 4/26

For each project students are to type a self-critique in which the final work is analyzed – AT LEAST 3 PARAGRAPHS of 5 complete sentences or more. This critique is to be typed and double-space and is due on the same date as the project. This written reflection should address a CRITICAL ANALYSIS of the OBJECTIVES as listed on the project sheet.

Below are few questions to consider when writing a self-critique (not all of these questions need to be answered in each critique. Consider the ones most appropriate for the artwork being discussed):

1. Start by reviewing the **OBJECTIVES** listed on the project handout. Describe how you see each of these functioning within your drawing.
2. What are the dominating elements (i.e. Line, Shape, Value, Texture, etc.) within the work?
3. What is your concept, and how is it effectively conveyed in the work? Consider choices in subject matter, composition, and lighting.
4. How did you use Economy? What compositional choices did you make? Why?
5. How does your drawing show a Narrative Series?
6. Carefully consider the craftsmanship of the drawing. Is more attention to detail needed? How refined is the work?
7. What are the most successful aspects of the work?
8. What did you learn most from this project? Composition? Material? Technique? Theme or concept? Time management?

Artists to look at

Jen Harris

Marlene Dumas

Niall Van Dyke

Erica Lee Wheelock

Maximilian Goldfarb

Heather van Wolf

Leah Raintree

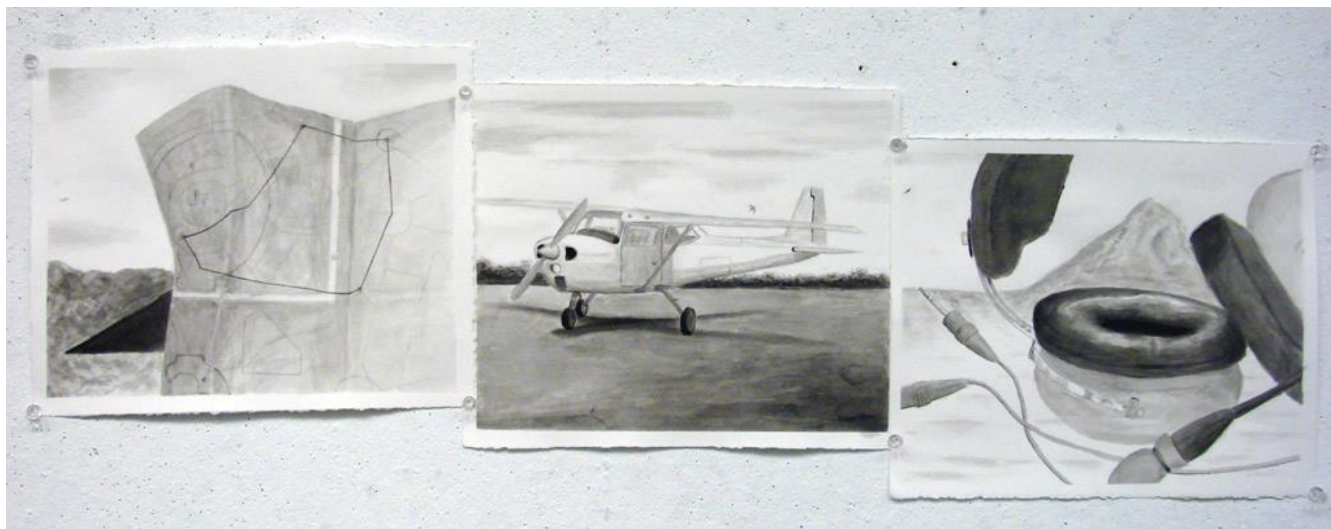
Matt Greene

Roland Flexner

Deborah Aschheim

Vincent van Gogh

Giovanni Battista Tiepol



Student work