

# ART 112 COPY TEXT



This is a course in figure drawing.

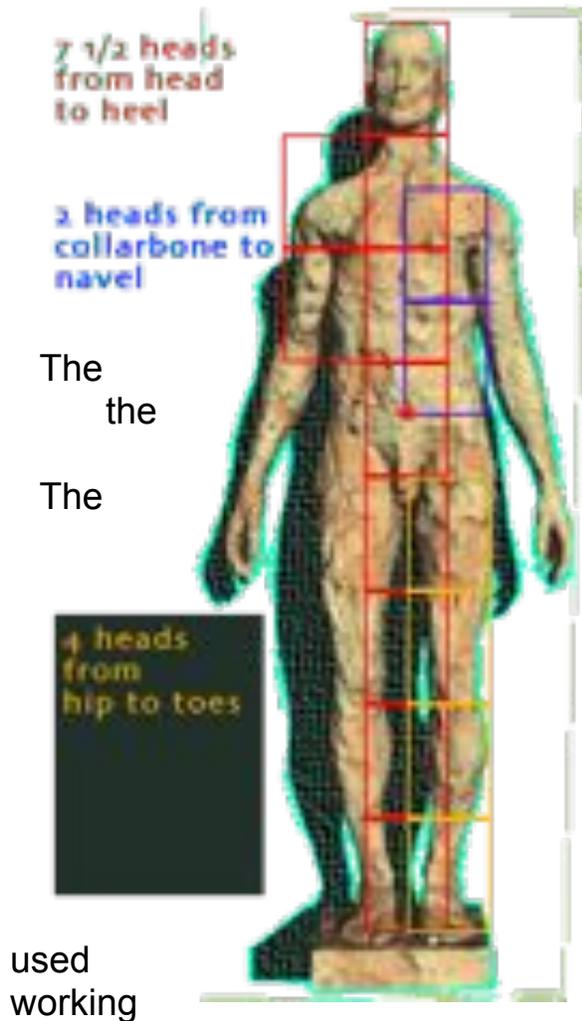
In class, most of your assignments will involve studying classical anatomy for artists. That said, this course is more about learning to express your creative impulse through figuration than it is about becoming a medical illustrator. You will work from a book, from plaster models, the skeleton, and from the life model.

Your homework assignments ask that you read articles, journal, discuss readings with ART 112 classmates, and do a lot of self-exploration. You will try some contemporary approaches to figuration as well as more traditional methods. You will also look at a lot of art online and go to a museum to seek inspiration this term.

# Standard Visual Human Body Proportions

Artists working with the figure have established some standards for measurement of the human body. Heads are used instead of inches.

**Standard Proportions:** Here is a list of standard bodily proportions that can give you a good idea of ideal proportions.



The human figure is an average of 7.5 heads high so we average to 8.

The width from shoulder to shoulder is 3 heads width.

The distance from the hip to the toes is 4 heads.

The distance from the top of the head to the bottom of the chest is 2 heads.

The distance from the wrist to the end of outstretched fingers of the hand is 1 head.

The length from top to bottom of the buttocks is 1 head.

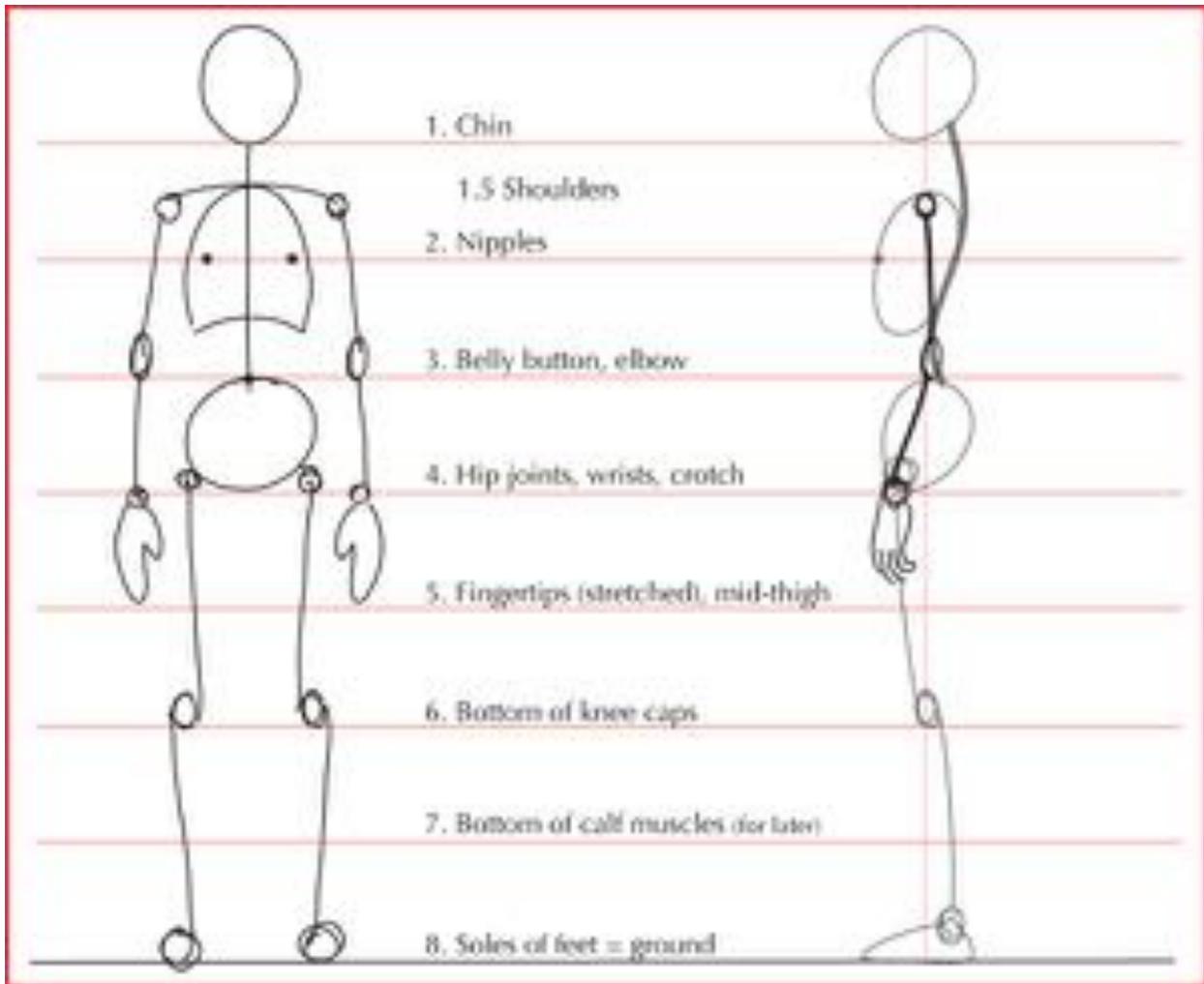
The distance from the elbow to the end of outstretched fingers is 2 heads.

All these "ideal" measurements vary from model to model. Check out other figure drawings that you have done and see if adjusting these increments helps.

Leonardo da Vinci also conceived ideal measurements when he was analyzing the human figure.

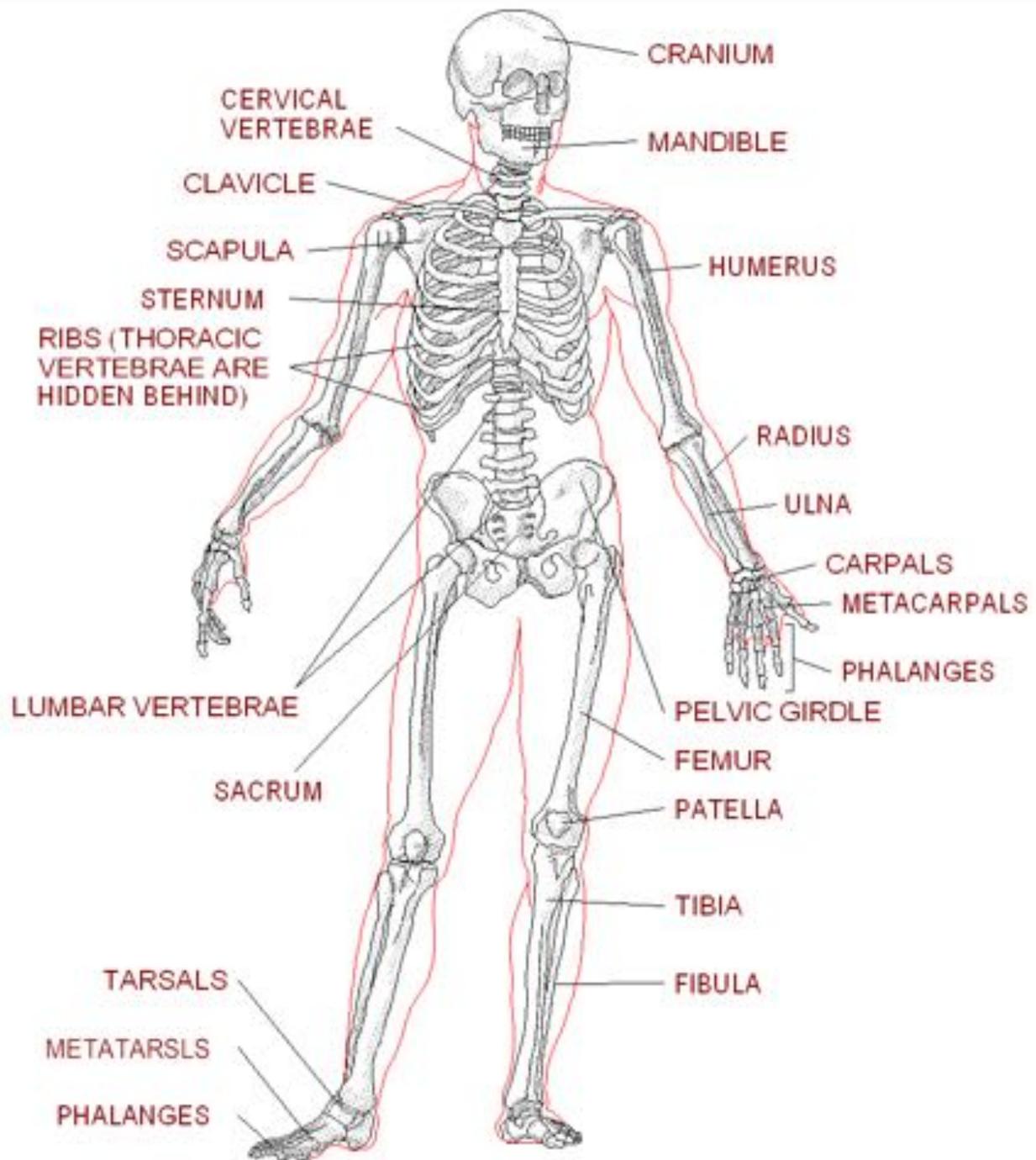
**Please watch this video: ANALYSIS OF HUMAN SKULL**

<http://www.draw23.com/drawing-skull>



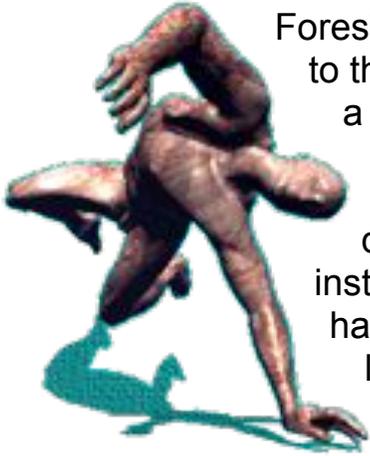
## An easy diagram to memorize

Try to draw this diagram figure walking, jumping, dancing, sitting, doing all kinds of stuff. See if you can animate them in your sketchbook. Have fun knowing that while you are just playing around with a silly “mannequin” you are also memorizing its proportions.



It's not important for the artist to memorize every single little bone of the body, but these larger skeletal structures should become a part of your vocabulary soon.

## Perspective Applied to the Figure



Foreshortening is the process of applying linear perspective to the figure. It is a way to create great depth and drama to a drawing. In the example at the upper right of this page, the figure is being viewed from an oblique angle. We are generally looking down from above. There is great differences in the size of elements in this figure, for instance, the right foot is dramatically smaller than the right hand. The arms are also portrayed much larger than the legs.

Normal ideal measurements may not seem correct in this type of drawing. One excellent tool is the pencil. One can find the placement of the shoulders, feet, hands, etc. by aligning them along a vertical or horizontal axis. For instance the right elbow (top of illustration) aligns with the left foot that is directly below.

One often-used example is [Andrea Mantegna's \*Dead Christ\*](#). This 15th Century work is one of the first good examples of foreshortening.



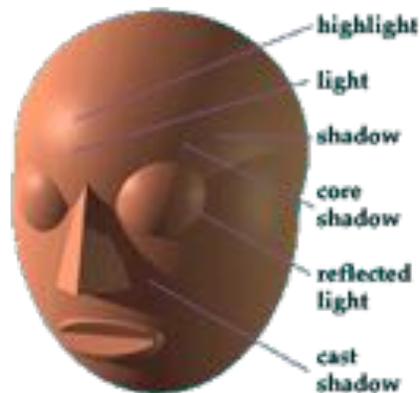
# Constructing the Figure from Geometric Objects

The figure seems like a fairly complex and daunting form to draw. The way that one can overcome this challenge is to break down the figure into simple units and rearrange them to emulate movement. In the illustration on the upper right of this page, there is a three-dimensional mannequin that is made up of rounded cylinders, ellipsoids, and spheres at the joints. Notice that all the parts use chiaroscuro, there is a smooth texture to the form, and the figure only bends at the joints. This emulates the movements of the human figure.

Try imagining all the limbs of the body as cylinders. Start with a simple line drawing of that collection of cylinders, spheres, and ellipsoids. As you are building the understructure pay attention to the proportions of the model you are working from.

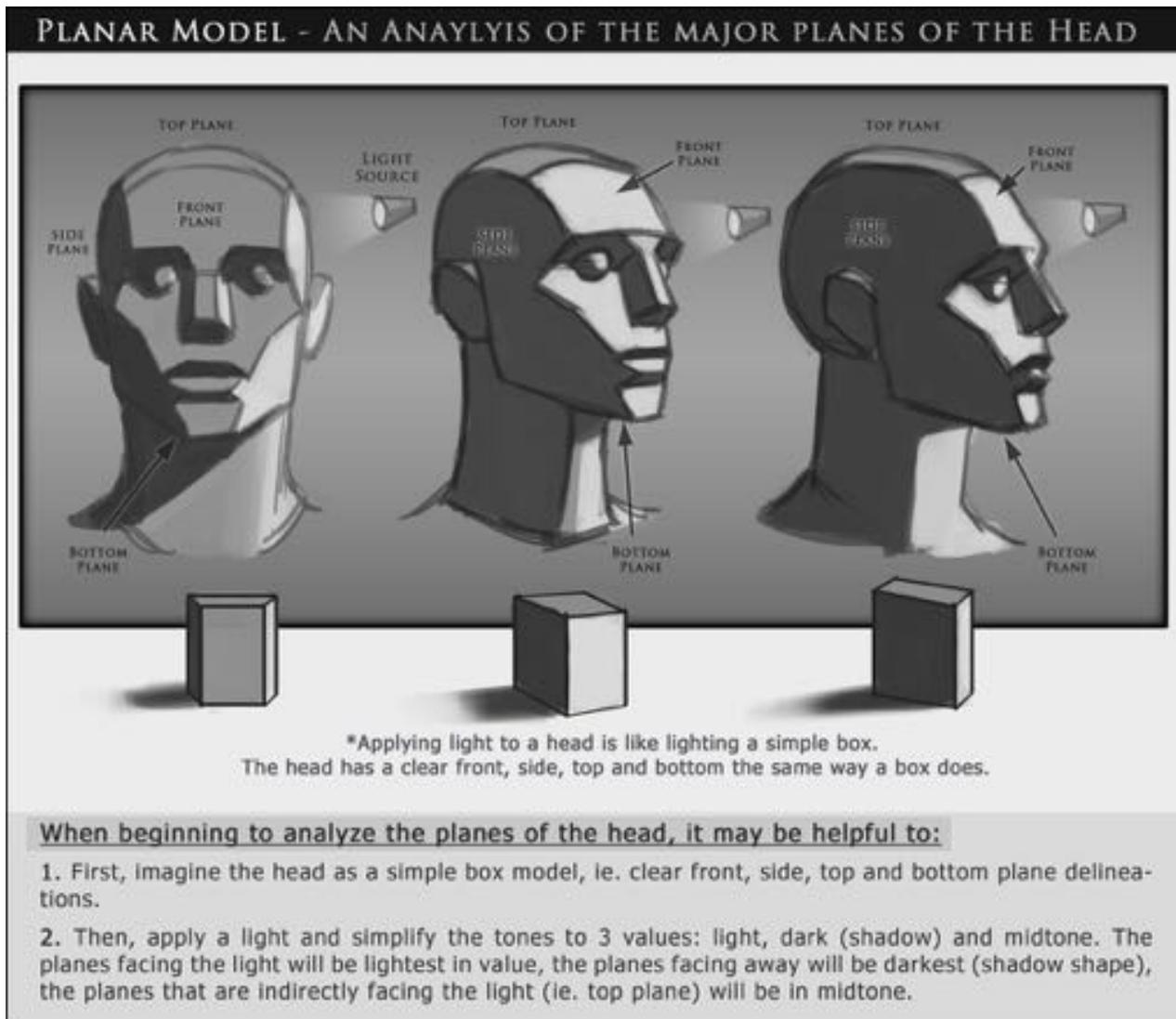


This kind of geometric study can help in the initial layout of a figure. It is best to use a light line drawing, then work in the final figure on top. Hold back on the chiaroscuro until the finishing stages. Soften edges with a kneaded eraser.



# Planar Analysis

Ideally you will have downloaded your figure drawing textbook by the first week of class, if you haven't, then you may work from the model's photos that follow as well as from our plaster models to begin your planar analysis of the human head, neck, shoulders and upper torso.



When you are conceiving planar analysis of the upper torso, analyze the planes much as you did the head, or as the illustration above.

If you are not yet proficient in sighting or gesture, you might want to begin by conceiving of the figure as simplified geometric shapes, as suggested above.

**Please watch these videos before sketching from these pictures**

**ANATOMY, from the skeleton up**

[http://www.youtube.com/watch?v=\\_leXcA-wNlg](http://www.youtube.com/watch?v=_leXcA-wNlg)

**PLANAR ANALYSIS OF HEAD:**

<http://www.youtube.com/watch?v=PrzvB3BuuJE&feature=channel>

**Drawing The Male Versus Female Torso**

[http://www.youtube.com/watch?v=USRnoqn6TmY&feature=mfu\\_in\\_order&list=UL](http://www.youtube.com/watch?v=USRnoqn6TmY&feature=mfu_in_order&list=UL)

**Structural Life Drawing with Gary Geraths (Otis College)**

<http://www.youtube.com/watch?v=CDJa9Mn-psQ&feature=related>















# HOMEWORK 1

## Scale: Larger than Life

“Consider the cosmic importance of scale in the human perceptual experience. Our internal systems of comparison establish the monumental object as transcendent, grotesque, or intimidating, while anything really small is deemed intimate, precious, incidental.”

From “A Matter of Scale” catalog by Cathy Byrd.

Draw a larger than life-scale self-portrait on butcher paper, wearing simple clothing or none at all. The pose may be seated or standing, but in either case, show the ground plane. The figure need not be detailed but should indicate solidity and volume. Model the form with light coming from the side. Begin with vine charcoal to block in the shapes and shadows, and work over these tones with soft compressed charcoal. Be careful not to make the shadows too hardened or black, as this will interfere with the “skin” of the form. Be careful to show the places where the figure hits the ground, such as the feet and pelvis if the figure is seated. You might experiment with poses that suggest the force of weight, like a hand planted on a knee or an arm resting on a table. Finally, darken the background slightly to set off the highlights in your self-portrait.



drawings by Lucian Freud

## Scale: the Figure in Space

The inclusion of background elements or strong effects of space and light can have a profound impact on a sense of narrative context of a single figure or group. Sketch figures in an architectural context at school, on a bus, or in town. In each sketch, carefully note each figure's relationship to the immediate physical environment and include at least one object (a window, a table, a carpet, etc.) in your drawing. Pay special attention to the scale of the figure to the environment.



Example of a student response to this assignment

### Questions for ART 112 group discussion:

1. Context for the figure can be provided by light, background elements, or a strong point of view. How did the minor inclusion of these elements alter the implied meaning of your figure drawings?
2. In the larger than life self-portrait, how did your perception of your body and gesture change with the monumental scale? How did your understanding of drawing materials and the act of drawing change from the experience?
3. What role did light play in your the drawings? Did you succeed in creating a sense of "skin"? Is the basic skeletal structure apparent under the skin or clothing?

### Here are some links for the larger than life self-portrait:

<http://sarahbasile.com/blog/2010/06/04/kiki-smith-julie-mehretu-bushwick/>

<http://www.nga.gov/gemini/022fs.htm>

No room to work that big? Do a mini-me...should fit on your pocket.

### Here's a link to watch examples of miniature art for ideas:

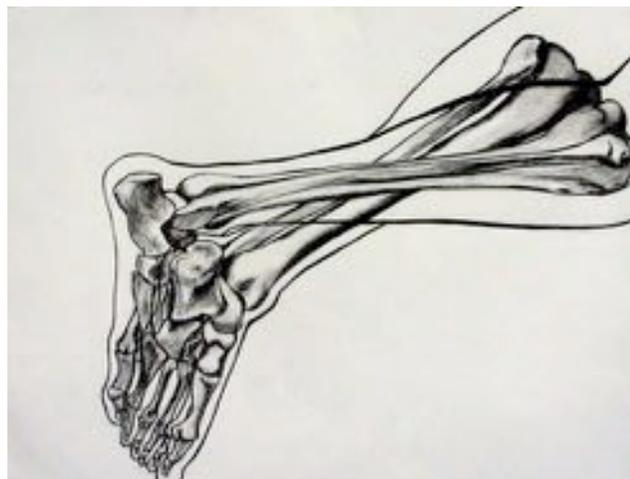
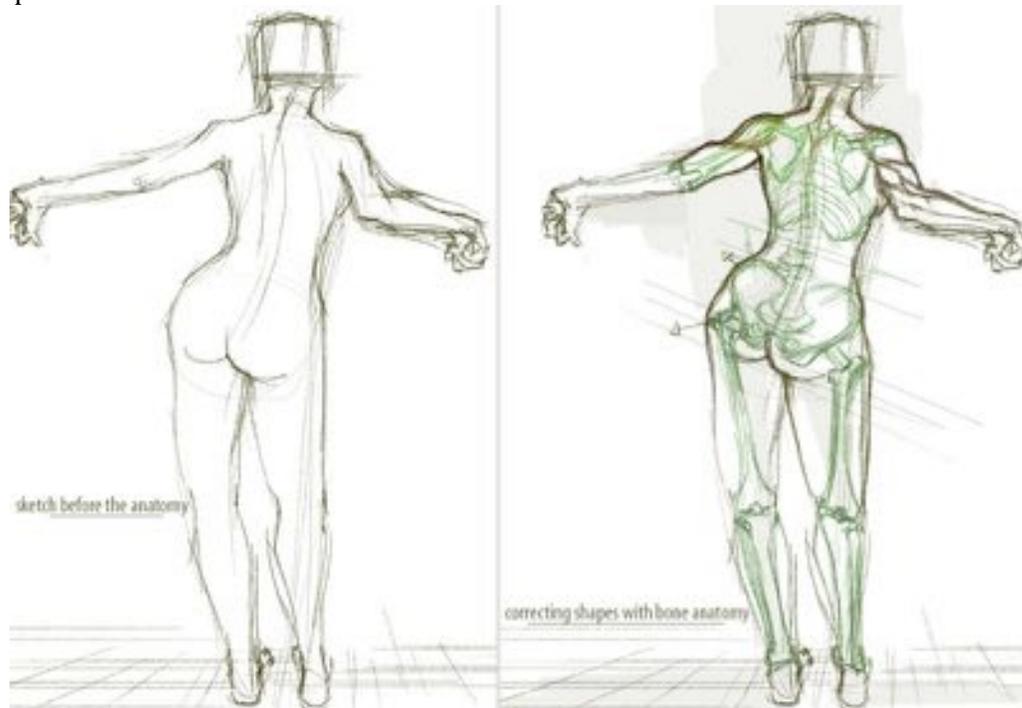
[http://www.metmuseum.org/connections/small\\_things](http://www.metmuseum.org/connections/small_things)

## Week 2

### Muscular/Skeletal Studies from The Old Masters

It is expected that by now you have begun placing the skeleton inside the copies of the assigned drawings. It is imperative that you begin to see how the movement of your model is supported by the infrastructure of the skeleton and musculature. At your next life model session, you will be expected to place the skeleton inside of poses.

See examples below



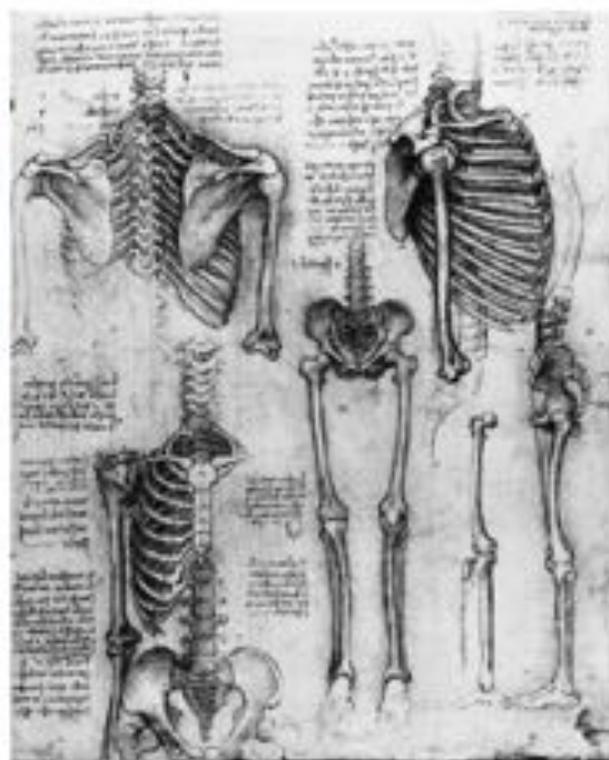
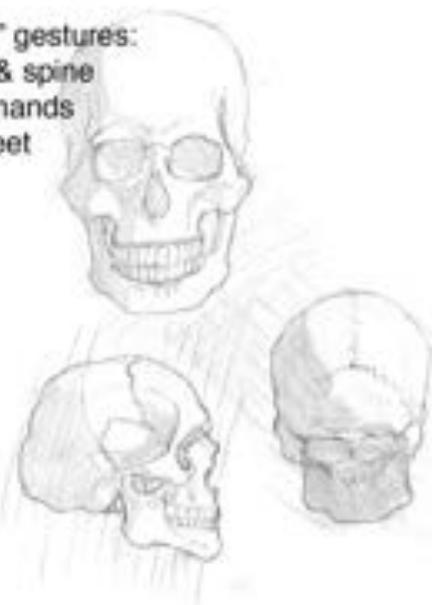
Your skeletal assignments this week are on the next page.



## SKELETAL STUDIES

Anterior, posterior, and 3/4 view:  
head, pelvic girdle, clavicle-scapula-  
sternum-ribcage

18" x 24" gestures:  
ribcage & spine  
arms w hands  
legs w feet



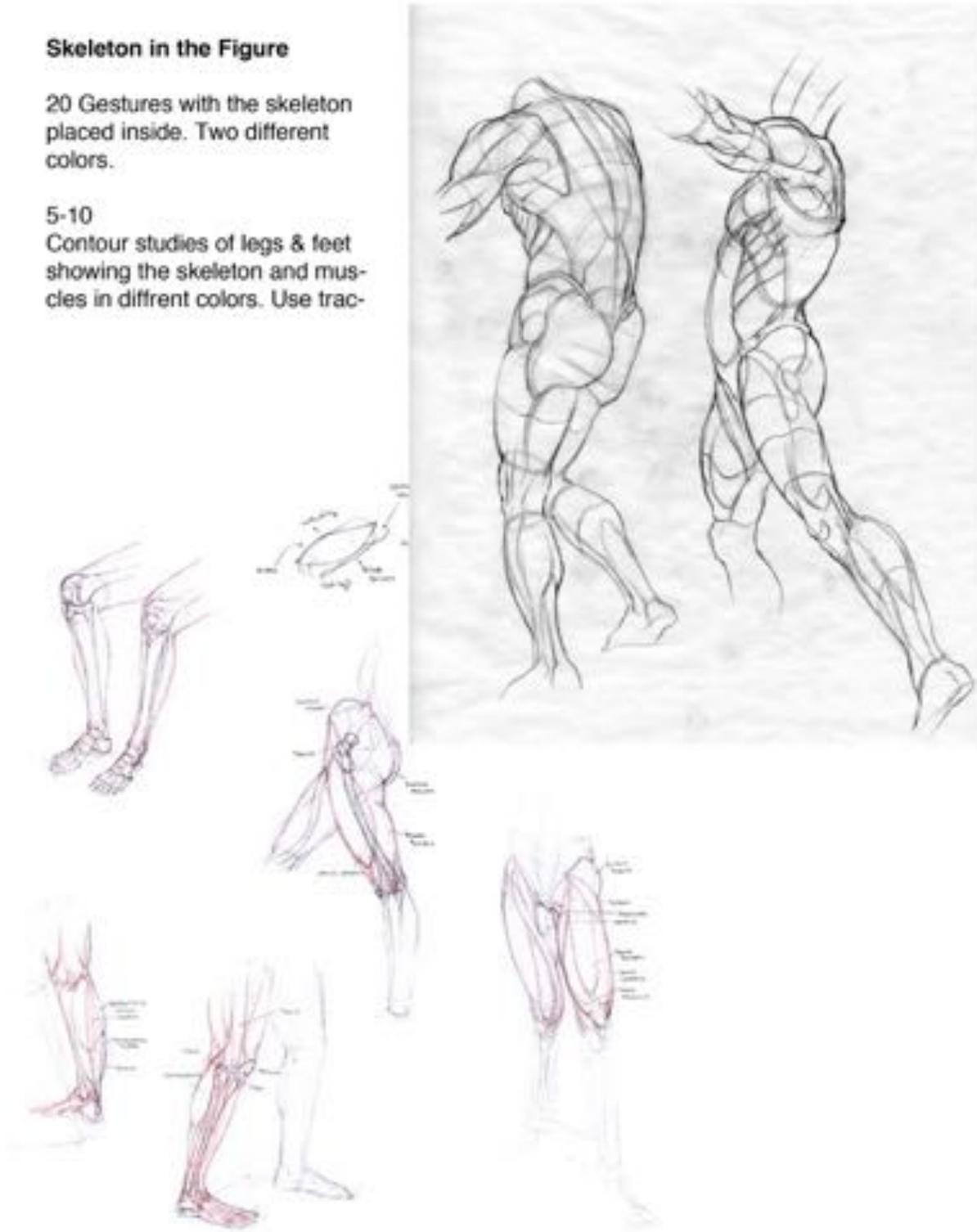
Week 3

In class, please complete the following:

**Skeleton in the Figure**

20 Gestures with the skeleton placed inside. Two different colors.

5-10  
Contour studies of legs & feet showing the skeleton and muscles in different colors. Use trac-



















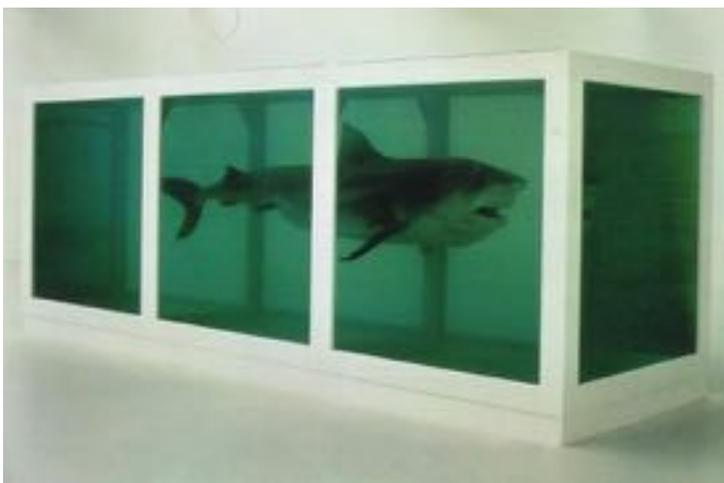
## PLEASE READ THESE ARTICLES ON DAMIEN HIRST BEFORE BEGINNING HOMEWORK #2

### Damien Hirst: Anatomical Representation

February 15th, 2007 by misvan

This is going to be the first installment of the new **Anatomy in Art Series** on Street Anatomy. I'll be showcasing artists who use anatomy as an art form rather than for educational purposes. Sometimes we need a fresh look at anatomy. Those in the medical professions come into contact with medical images everyday and they become common. The artists in this series use anatomy as a part of their art and by doing so draw our attention to it once again.

Let's start off with the internationally renowned British artist, **Damien Hirst**. At 41 years old, he's managed to stir up controversy and push art to the point where we begin to question, "what constitutes art?" But, he's become a millionaire many times over for it so why should he care. Hirst has always been rebellious. As a child he got in trouble and the only subject he did well in was art. Surprising then is the fact that he was initially rejected from two art colleges in England.



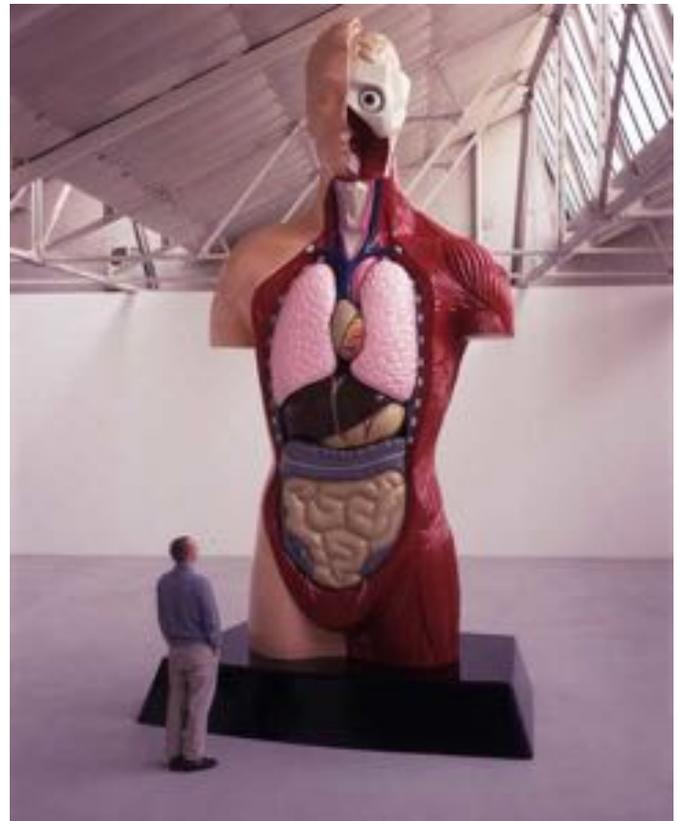
formaldehyde.

If you don't know his name then you might know some of his most famous pieces from his *Natural History series*, in which dead cows, sheep and even a 14ft tiger shark are preserved in huge glass containers filled with

Interesting note. The young artist had a placement at a mortuary as a student, which probably influenced his fascination with life and death, a theme throughout his work.

There are three major anatomically related pieces that Hirst conceived. I say conceived because Hirst often has a team of people working on his art projects. He still takes all credit as he believes that it's the conception of the idea that makes him the artist. Of course, it's easy being an artist when you can pay people to do the work for you.

The works are the *Virgin Mother*, *Hymn*, and *Resurrection*.



☐ *The Virgin Mother* is 35ft tall, took a year and a half to build, and is one of the biggest bronze statues in the world.

☐ *Hymn* is 20ft tall and also made out of bronze. Hirst sold *Hymn* to the art collector and gallery owner, Charles Saatchi, for £1 million. The toy manufacturer, Humbrol, later sued Hirst because *Hymn* is an exact replica of their 14" Young Scientist Anatomy Set designed by Roman Emms.



*Resurrection* is simply a skeleton suspended in a crucifixion pose by two panes of glass. It was the centerpiece of the first art exhibition being staged in Iran by the British Council since the Islamic revolution of 1979. Hirst says that everyday objects can be harmless and insignificant, but as soon as you take that object out of context and create new meaning, it can become powerful. He uses the example of a shoe. A shoe is an everyday object, but if a man uses a shoe to beat his wife, it

suddenly becomes something else, a weapon. Hirst says, "The change of function is what's frightening. That's what art is." ☐

Is this what he is accomplishing by blowing up anatomical figures to absurd proportions? Is it giving new meaning to anatomy? Is it making us face death on a massive scale? Mmm, probably not. Make anything huge and it looks impressive. Make it a huge anatomical model and I'll love it.

# God save the Damien Hirst rip-off industry!

**Artists launch orchestrated campaign to flout copyright of Britart 'bully'**

**By Arifa Akbar, Arts Correspondent**

Friday, 13 February 2009

It all began when the Turner Prize-winning multimillionaire artist Damien Hirst threatened to sue an entrepreneurial 16-year-old who used an image of his diamond-encrusted skull, For the Love of God, to create a collage to sell on the Internet.



Hirst reported the teenager, who styles himself Cartrain, to the Design and Artists Copyright Society, which ordered him to hand over his £200 profit to Hirst, as reported in *The Independent* last December. Now a collective of prominent artists is seeking revenge on the teenager's behalf.

Creators of the website redragtoabull.com, who include Jimmy Cauty, a former member of KLF, Jamie Reid, best known for designing the Sex Pistols' "God Save The Queen" single cover, and artist Billy Childish, have produced a series of skull images which flouts copyright regulations and deliberately provokes one of the most powerful – and richest – artists alive.

Writing to *The Independent*, Cauty said: "Unlike Cartrain and his gallery, we are not intimidated by lawyers and if an injunction is issued, we will simply ignore it on the grounds of freedom of speech." He suggested the concept of copyright, which was changing in the music industry, had some way to go before it was "abolished and replaced with

something more flexible".

Reid, meanwhile, called Hirst a "hypocritical and greedy art bully", adding: "Hasn't he got enough?"

The limited edition images, sold under the title *For the Love of Disruptive Strategies and Utopian Visions in Contemporary Art and Culture*, a pun on the title of Hirst's skull, are designed by Reid as a deliberate variation on The Sex Pistols' cover. There is also an image of a man whose face is superimposed with Hirst's skull reading a book entitled *Copyright and Intellectual Property Law*.

Another image pretends to have been created by Hirst's fellow YBAs, the Chapman Brothers. It bears a graffitied skull image and the words: "We Always Knew You were a C\*\*t!" An exact copy of Cartrain's collage is also on sale. A representative of Hirst's company, Science, did not comment yesterday, but Jake Chapman good-naturedly said: "To be honest, after our persistent 'collaborations' with Goya, we're the last people on earth to claim the sanctity of authorship."

**Questions for discussion:** Damien Hirst says, "The change of function is what's frightening." When Charles Saatchi paid 1 million English pounds for the bronze, Humboldt took the artist to court for breach of copyright. Hirst settled for an undisclosed sum that was donated to charity. How does changing the scale or function of a child's anatomy set change its meaning? Do you think Hirst violated Humboldt's intellectual property rights by copying their design? Did Cartrain violate Hirst's rights? Cauty suggests that the concept of copyright, which has changed in music, needs to change in the visual arts. Do you agree or disagree? Why or why not?

### **ASSIGNMENT: ANATOMICAL COLLAGES:**

1. Scour the Internet and art history stacks in the library for anatomical images to photocopy. Create a collage in which you put one or more anatomy images in new surprising contexts.
2. Design a park or playground that enlarges and uses parts of the anatomy as a natural part of this new setting.

**These two pieces take a LONG time, so start now!**

The collage can be cut and paste w rendering or it can all be computer generated if you prefer. Just make sure you make good quality prints so that we can all crit the works.

**This is a good source of anatomical imagery for the collages:**

<http://www.nlm.nih.gov/exhibition/historicalanatomies/browse.html>

**Some quality anatomy links:**

**LEONARDO'S ANATOMICAL DRAWINGS**

<http://www.youtube.com/watch?v=TWMPlowepGE>

**RENAISSANCE DRAWINGS**

<http://www.youtube.com/watch?v=7sB3L6ik4sl&feature=related>

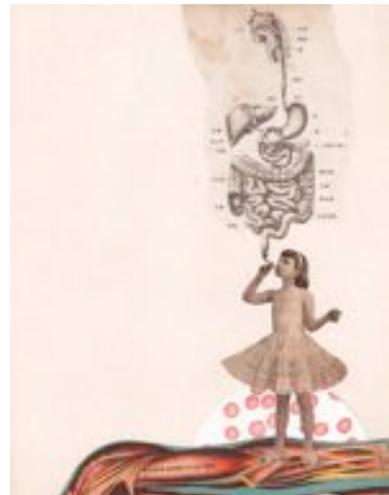
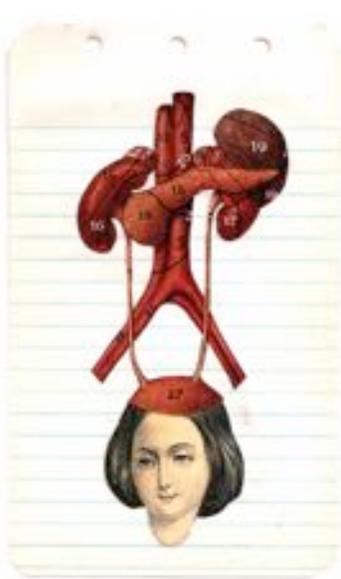
[http://www.youtube.com/watch?v=\\_iXxl7K5NE8](http://www.youtube.com/watch?v=_iXxl7K5NE8)

**Anatomy For Artists: The Human Head**

<http://www.youtube.com/watch?v=MBM-tYPsHdo&feature=related>

**Human Form**

[http://www.youtube.com/watch?v=yM8uHluMLp4&feature=mfu\\_in\\_order&list=UL](http://www.youtube.com/watch?v=yM8uHluMLp4&feature=mfu_in_order&list=UL)



## ONLINE RESEARCH

Beginning Week 3, Art 112 will maintain a contemporary figuration mood board in the exhibition gallery outside 403. Each session, each Art 112 student will bring a print of a contemporary figurative DRAWING.

A great place to see what kind of figurative drawing is happening all over the world is here:  
<http://www.saatchiart.com/drawings/figurative>

A great place to see figurative drawings from a museum collection is here:  
[http://www.moma.org/collection/works?locale=en&utf8=✓&q=figuration+&classifications=&date\\_begin=Pre-1850&date\\_end=2015&with\\_images=1](http://www.moma.org/collection/works?locale=en&utf8=✓&q=figuration+&classifications=&date_begin=Pre-1850&date_end=2015&with_images=1)



## **GESTURE DRAWING**

To prepare for Life gesture sessions, please watch the following videos.

### **Gesture Drawing Tutorial -**

#### **One Minute**

<http://www.youtube.com/watch?v=qrGnMar2pAI&feature=relmfu>

<http://www.youtube.com/watch?v=eRTqpJMs98E>

#### **Drawing The Male Versus Female Torso**

[http://www.youtube.com/watch?v=USRnoqn6TmY&feature=mfu\\_in\\_order&list=UL](http://www.youtube.com/watch?v=USRnoqn6TmY&feature=mfu_in_order&list=UL)

#### **Figure Quick Sketch: How To Construct The Limbs**

<http://www.youtube.com/watch?v=-AF4P881bQs&feature=related>

#### **Human Form**

[http://www.youtube.com/watch?v=yM8uHIuMLp4&feature=mfu\\_in\\_order&list=UL](http://www.youtube.com/watch?v=yM8uHIuMLp4&feature=mfu_in_order&list=UL)

#### **Gesture Drawing w Charcoal**

<http://www.youtube.com/watch?v=o-oGMEPoxuQ&feature=fvwrel>

<http://www.youtube.com/watch?v=D9FF2OniRS4&feature=relmfu>

<http://www.youtube.com/watch?v=QXSyagaarU4&feature=related>

<http://www.youtube.com/watch?v=rv7EEEEF0LOk&feature=related>

<http://www.youtube.com/watch?v=zjI0V4guSFo>

#### **Pen & Ink gestures**

<http://www.youtube.com/watch?v=3K1JNjkyiE>

<http://art.net/~rebecca/PenInk.html>

<http://skylineart.blogspot.com/2009/07/ink-gesture-drawings.html>

[http://www.youtube.com/watch?feature=player\\_embedded&v=030tP0Ewa84#at=32](http://www.youtube.com/watch?feature=player_embedded&v=030tP0Ewa84#at=32)



example of 30 second Mass Gestures



Example of 2 minute Line Gestures

**And here's a wonderful 4 minute report on Qi Baishi, a master of Chinese Sumi Ink painting.** His ink drawings of shrimp and crabs totally remind me of Italo Calvino's story about Chuang Tzu's decade by the seaside! <http://www.youtube.com/watch?v=EgKHRwOVLu>

**Please keep practicing movement studies. Check out these links. See any set of movements you Like? Use your pause button to make the athlete or dancer still while you sketch.**

Check out how one student used these exercises to create an accordion book. Remember, these assignments are as academic or as creative as you make them!



**Beauty: Man vs gravity:** <http://www.youtube.com/watch?v=JlhgWGLrcuw>

**Women's Gymnastic Finals:** <https://www.youtube.com/watch?v=ksDxMbyHAMc>

**Native Hula Hoop Dancer:** <https://www.youtube.com/watch?v=0xl9JIGxuAY>

**Red Bull Chicago B-Boys Finals:** <https://www.youtube.com/watch?v=cvb62u8yKs8>

## **ARMS AND HANDS - HIPS AND LEGS**

You will need to complete a series of anatomical studies based on the assigned Old Master drawings from your textbooks. Studies need to include the skeletal structure and muscular structures.

Additionally, you will also work with the model whenever they are scheduled by your teacher. You may work from these model poses.

### **Study of hands- skeletal and gestural, with expression**



**You should be spending at least an extra 20 min of gesture drawing practice outside of class each Mon & Wed. The following Youtube site has multiple timed model sessions for you to practice.**

<https://www.youtube.com/watch?v=daGFMQUXcj8>

<https://www.youtube.com/watch?v=WroqthjSyM0>

<https://www.youtube.com/watch?v=vJfCkJADypk>

<https://www.youtube.com/watch?v=ilUBEQU0RNE>

<https://www.youtube.com/watch?v=576tuvmBTeA>

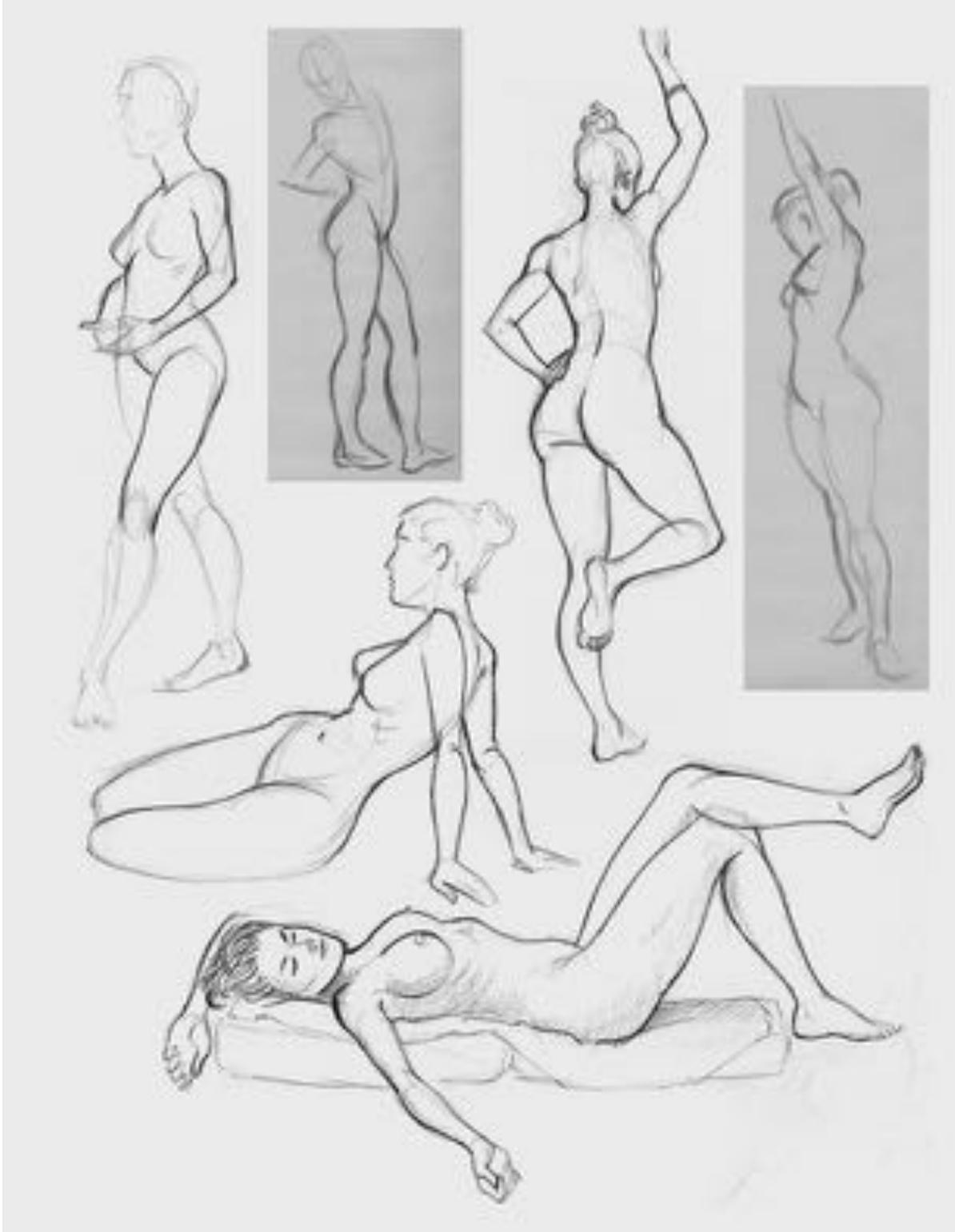
<https://www.youtube.com/watch?v=fzILNA5EjoE>

<https://www.youtube.com/watch?v=S7v0UM1Ti0Y>

<https://www.youtube.com/watch?v=f2pXy8zyZUU>

<https://www.youtube.com/watch?v=sBPYftj98j8>

<https://www.youtube.com/watch?v=lzEw6ynDkvQ>



**Examples of 3-5 min gestures showing internal muscle movements. Your work should be more developed when you are working from pictures and longer times.**

**Create extended gesture drawings of 20mins of each of the following models. Make sure to show internal muscle movements, not just contours. Gesture is about how the body is moving in space!**















































## MIDTERM

**Your Midterm is a self-portrait in terms of how you've changed!** Think tattoo, piercings, hairstyle, facial hair, glasses, braces, weight, height, etc.

**Alternately, you can create a transformation self-portrait.** You can consider a self-portrait as a different ethnicity, gender, even species. What aspect of your face or body needs to alter for you to transform??? IF you choose this option....use your imagination, but also your powers of observation. You can't just put on a wig or fake mustache and call it a day.

For example, look at how David Hammons, an African American artist, alters Jesse Jackson's race to make a political statement below. Or artist Kiki Smith transforms into a hybrid flower/animal being in the drawing.



Below is a student's response, whose major transformation included several surgeries and braces.

The other student was working on his tattoo designs.



### **MIDTERM DUE WEEK 6**

**Example: Self-Portrait emphasizing how you've changed.**

**Alternately: self-portrait as a different ethnicity or different gender.**



**How one artist questions identity:**



**The real Cindy Sherman**



## HOMEWORK 3: PAPER CUTOUTS



### PAPER, NEGATIVE SHAPES, REDUCTIVE MARKS & THE ART OF PETER CALLESEN

Contemporary Danish artist Peter Callesen uses plain A4 white drawing paper to create works of art that merge the arts of paper craft, drawing, and sculpture. Using the simplest of means and the most exquisite craftsmanship, he creates poetic images of far-off imaginary places and of the inextricable relationship between life and death. Art dealer Helene Nyborg writes, “Beauty, fragility, and failure comprise the work of Peter Callesen where what seems impossible becomes real. Grotesque or melancholic points are often revealed through surprising narrative discourses.”

In many of Callesen’s pieces intricate sculptural elements emerge out of cut out negative shapes, the origin of the 3-D paper material.

**In preparation for your paper cut assignment, please visit the following sites.**

[http://www.boveylee.com/Cut\\_Paper\\_2015.html#3](http://www.boveylee.com/Cut_Paper_2015.html#3)

<http://www.petercallesen.com/index/index2.html>

[http://percusiveart.blogspot.com/2008\\_04\\_06\\_archive.html](http://percusiveart.blogspot.com/2008_04_06_archive.html)

<http://www.debra-hampton.com/portfolio.html>

### **New Meticulous Cut Paper Illustrations by Maude White (8 Pictures)**

<http://www.thisiscolossal.com/2014/12/new-meticulous-cut-paper-illustrations-by-maude-white/>

### **Cut Paper Stories**

[http://www.ted.com/talks/beatrice\\_coron\\_stories\\_cut\\_from\\_paper.html](http://www.ted.com/talks/beatrice_coron_stories_cut_from_paper.html)

### **PAPER CUTS**

<http://www.youtube.com/watch?v=AZdKG5SrHUA&feature=related>

<http://www.nikkimclure.com/portfolio/>

[http://www.youtube.com/watch?v=gxVELoC5\\_tU](http://www.youtube.com/watch?v=gxVELoC5_tU)

<http://elsita.typepad.com/allaboutpapercutting/>

<http://www.petercallesen.com/index/index2.html>

[http://percusiveart.blogspot.com/2008\\_04\\_06\\_archive.html](http://percusiveart.blogspot.com/2008_04_06_archive.html)

<http://www.debra-hampton.com/portfolio.html>

Student examples using printed paper, black and white paper, and 3-D paper cuts.



**Don't procrastinate on this assignment... It takes time! Look at the packet... You have 3 paper cuts to do!**

**Assignment:**

Using scissors, exacto knife, glue, and paper, create at least three figure studies that incorporate paper craft, collage and sculptural elements. One of these should emphasize the relationship between positive and negative shapes. Another should contrast the inside of the body (skeleton or musculature) to the external contours. A third should play with notions of linear movement.

**For a real mind blowing experience with cut paper & collage, see:**

<http://www.debra-hampton.com/>

## **DRAWING THE FULL BODY**

**By now you will begin to emphasize the muscular structures in your figure drawings like in this example below.**



**When we don't have a life model, please work from my masters in anatomy book, Nude notebook with different body types and races, and/or from these figure models.**





















## **HOMEWORK #4 - NARRATIVE SEQUENCE**

### **POLITICS, DRAWING, CHILDHOOD MEMORIES, AND NARRATIVE SEQUENCE— THE WORK OF WILLIAM KENTRIDGE**

South African artist William Kentridge has attracted international attention for his innovative animated films in which simple charcoal drawings seem to magically come alive to tell deeply personal stories that function as broadly allegorical tales for our times. Between 1989 and 1999 he completed a series of eight films he called *Drawings for Projection*. The artist has said of his work, "I have never tried to make illustrations of apartheid, but the drawings and films are certainly spawned by and feed off the brutalized society left in its wake. I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures, and certain endings; an art (and a politics) in which optimism is kept in check and nihilism at bay."

Each film consisted of 30-40 drawings in which he draws, erases, and overdraws to seamlessly dissolve and engage one scene of the film to another. These films wrestle with the complex, painful and charged relationship between the oppressed and oppressor in reference to South Africa's apartheid era.

Read the following excerpt of an interview between art critic Lillian Tone and Kentridge, then log on to Youtube.com and watch the links listed below.

**LT:** In this exhibition, on view along with *Stereoscope* are drawings that went into its preparation. How do your films relate to the drawings made for them? Do you consider the drawings subsidiary to the films, or are they interdependent?

**WK:** The films started off initially as a way of examining the drawings, but then the narrative element came in, and the drawings were at the service of the film.... The drawings and the films interrelate in two ways: first, the drawings are the leftovers from the making of the films. There are not thousands of drawings, only 20 to 40 different ones, whatever is left at the end of a major sequence. Secondly, the actual demands of the film, its actual narrative, bring into being a whole new set of images that I would never arrived at otherwise. This is true not only in terms of subject matter but also in terms of surface, since they are worked on quite quickly; they have to be done at a certain speed. And, because of their use in the films, the drawings contain the traces of the whole progress of each sequence, for a lot of rubbing out and ghost images are built into them. The film, the complication of making the film, becomes a way of arriving at a set of drawings.

**LT:** Your background combined with the socially engaged overtones of your work invite a primarily political reading, which is reflected in the literature about your work.

**WK:** The political process is one element of the films, but for me there is often a big disjunction between what people see as the core of those films, and what I was thinking about when making them. But that is not to say that what I am thinking about when making the films is what is there when they are finished. I am thinking about what I can do with this extraordinary blue pastel that

I brought from London, but that is not a question that somebody asks when they are watching it after the event. It also has to do with various sets of meaning that I have to take responsibility for. Some people give a quite narrow political reading and say this corresponds to this moment in South Africa. But I think there are other people who do say that the films are about space between the political world and the personal, and the extent to which politics does or does not find its way into the private realm.

**LT:** After you told me that you were working from photos found in archives of Johannesburg in the 1950s, I realized that also, in your other films, objects and architecture often seem to date back to that period.

**WK:** I think there is a preference. I am trying to think why, when I draw a telephone, I draw a Bakelite telephone and not a cellular telephone. I think that a lot of my work is trying to mine a childhood set of responses to the world. The first time you see a picture of violence there is a kind of shock that you don't get once you've seen thousands of pictures like this on television. There is an element of trying to go back to an earlier stage, of trying to recapture the sensitization, and I think part of the images of drawing backwards in time has to do with trying to capture a different way of seeing.

**Log on to YouTube and watch the following three films by Kentridge:**

**History of the Main Complaint:** <http://www.youtube.com/watch?v=q1sPLXMg1BQ>

**Weighing . . . and Wanting** <http://www.youtube.com/watch?v=45rudITu8Zc>

**Felix in Exile:** <http://www.youtube.com/watch?v=vF5cngcXqSs>

#### **QUESTIONS FOR DISCUSSION:**

1. Mexican muralist and political activist, Diego Rivera, once proclaimed, “If it’s not propaganda it’s not art!” Kentridge’s position is quite different. He says he is interested in “an art of ambiguity, contradiction, uncompleted gestures, and certain endings...” Do you think Kentridge’s work qualifies as political? Why or why not?
2. The artist says that there is often a disjunction between what he was thinking about when he was working on a drawing/film and the meaning people get when they see the finished work. Have you ever experienced this disjunction between your intent and finished product? Did you discover different layers of meaning in your work once people talked about it? Share the specifics of your experience with your discussion group.
3. Explaining why he works from photographs from the 1950s the artist expresses a kind of nostalgia for the unmitigated experiences and sensations of his childhood. Do you ever find yourself attracted to images, styles, or subject matter from your youth? What are they and what sensations do you associate with them? How can these memories and associations influence your current work?

## ASSIGNMENT: NARRATIVE SEQUENCE

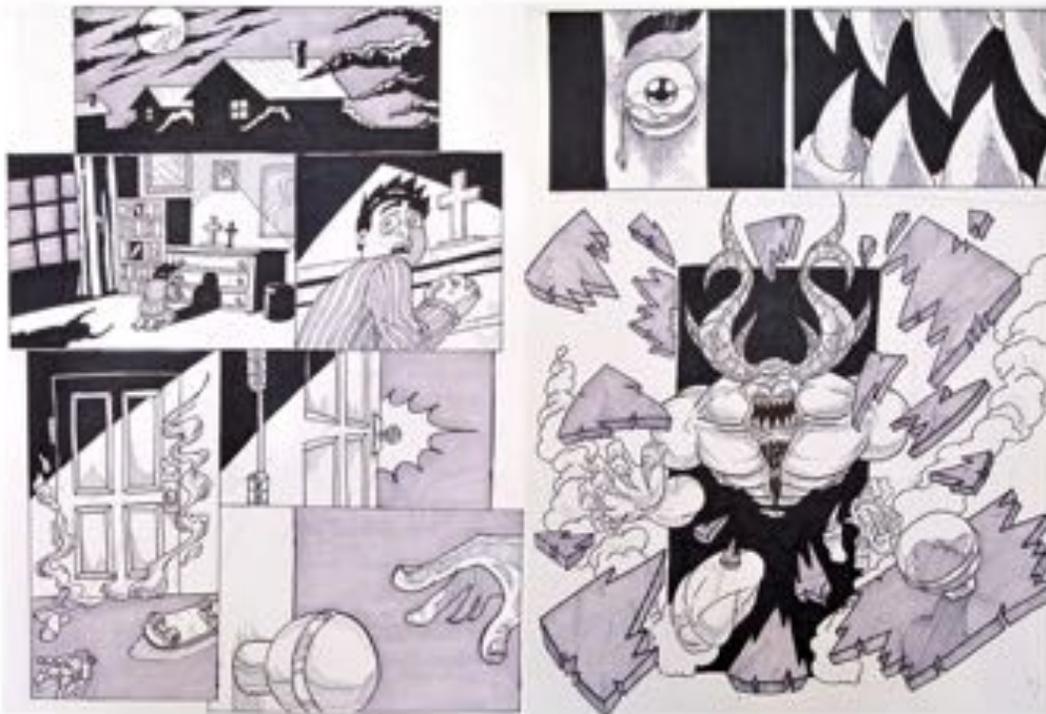
Kentridge's approach to narrative sequence is to draw, erase, redraw and dissolve one drawing into another, photographing each stage for the making of films.

Another approach to depicting a story in time is by sequencing separate scenes meant to be seen one after the other. These four panels are from Lotte Reiniger's animated film "Hansel and Gretel" but they are displayed as a kind of storyboard for the action of the film. Such sequential imaging is at the heart of such art forms as comics and graphic novels. Storyboarding involves multiple frame drawings that simulate the passage of time as in a film.

Create your own narrative sequence using storyboarding techniques across five separate panels. The narrative can focus on a personal memory from childhood, or can focus on your feelings or thoughts about some political issue. The narrative action can move from the subjective (zoomed personal view) to the objective (panoramic view) or it's opposite. Begin with a larger impersonal view of the action and zoom in for a unique and intimate view.



**Some student examples below:**



Of course, comics and graphic novels present the best source for narrative sequencing. If you're up for it, you might even try animation.

This is an animation that Noah Neighbor created for our 112 class last year...him and his

buddies. He showed it to the class during critique. We all crammed into my office and where duly impressed. Maybe you want to try something like this with your buddies?

<http://www.youtube.com/watch?v=85An-DZPLQ0>

**Here are some flip book animations in case you want to give it a go:**

<http://www.youtube.com/watch?v=8D0kG4URfxs&feature=kp>

<http://www.youtube.com/watch?v=1uugzASseSs>

<http://www.youtube.com/watch?v=UocF4ycBnYE>

Here are some awesome links for contemporary artists who DRAW their animations. Literally. William Kentridge, btw, is a recipient of the prestigious MacArthur Foundation genius grant!

**William Kentridge**

<http://blog.art21.org/2010/04/02/william-kentridge-pain-sympathy/>

<http://www.youtube.com/watch?v=q1sPLXMg1BQ>

<http://www.youtube.com/watch?v=vF5cngcXqSs>

**BLU(My favorite graffiti artist!)**

[http://www.youtube.com/watch?v=uuGaqLT-gO4&feature=PlayList&p=F783311C4418FC98&playnext\\_from=PL&playnext=1&index=30](http://www.youtube.com/watch?v=uuGaqLT-gO4&feature=PlayList&p=F783311C4418FC98&playnext_from=PL&playnext=1&index=30)

<http://www.youtube.com/watch?v=f111U-w9VGU>

<http://www.youtube.com/watch?v=uad17d5hR5s>

**Lotte Reiniger**

<http://www.youtube.com/watch?v=KxkIGXVwZTM>

<http://www.youtube.com/watch?v=HLoilEvFt9U>

**Jeff Scher**

<http://www.youtube.com/watch?v=mfND-klxswg>

<http://www.youtube.com/user/scherfilms#p/a/u/0/2aiCmGuXN4M>

<http://www.youtube.com/user/scherfilms#p/a/u/1/RcZQ7W8icno>

**Kseniya Simonova - Sand Animation:** <http://www.youtube.com/watch?v=Cri7aQHRT7k>

**Illustration & Drawing Tips : How to Make a Graphic Novel**

<http://www.youtube.com/watch?v=yMVzYltH2kU>

**How To Do A Storyboard.**

[http://www.youtube.com/watch?v=vcXfgBLRv\\_E](http://www.youtube.com/watch?v=vcXfgBLRv_E)

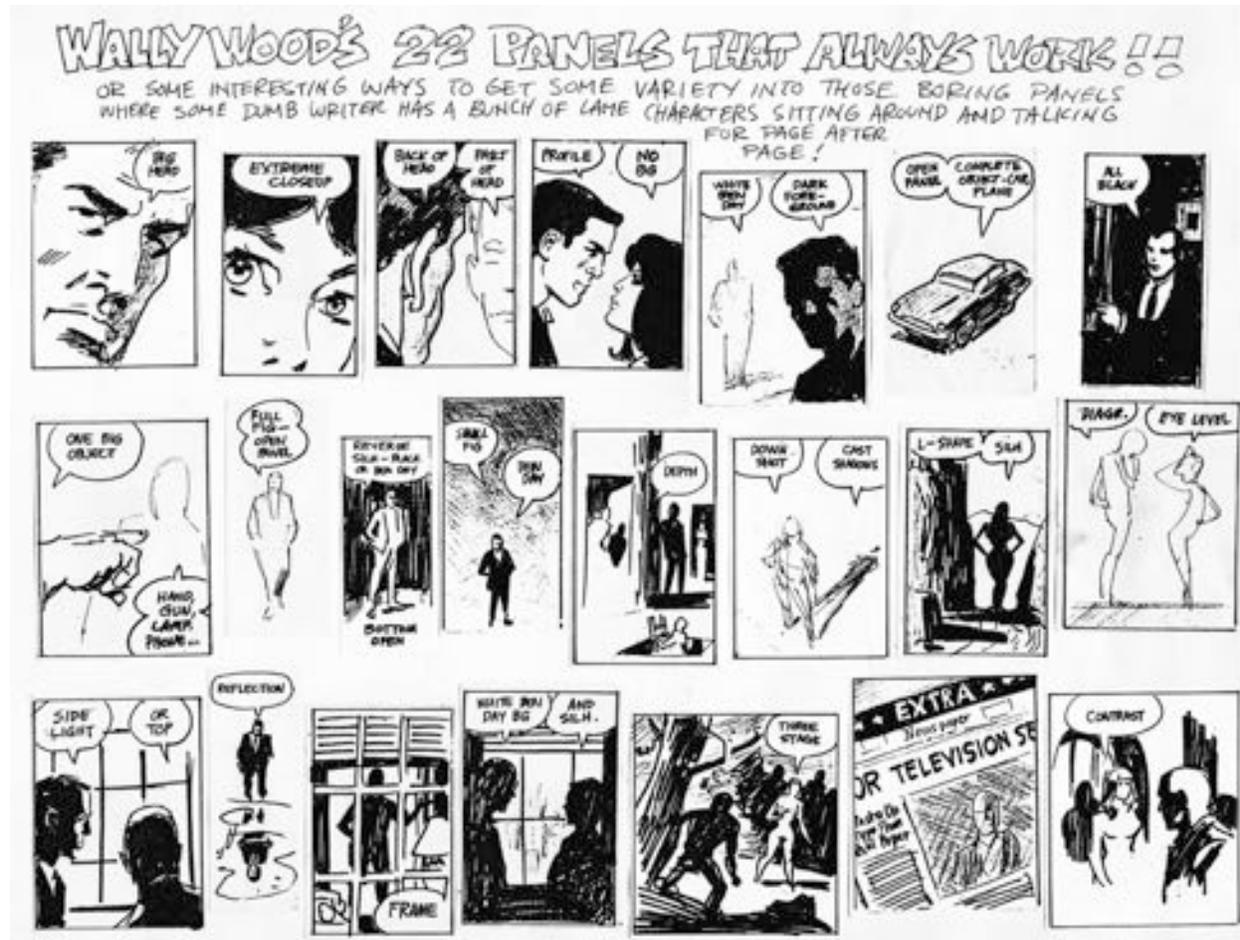
<http://www.youtube.com/watch?v=0hxoaikaHMA>

<http://www.youtube.com/watch?v=k9q1b6AiUxk>

<http://www.youtube.com/watch?v=bVFskHRiHAQ>

[http://www.youtube.com/watch?v=fB\\_I-Aji2nk](http://www.youtube.com/watch?v=fB_I-Aji2nk)

Here is Wally Wood's funny 22 panels that always work, from the hands of one of the comic book industry's giants.





## Week 7 & 8

10 twig and ink gestures of life model

10 brush and ink gestures of life model or costume model

**Working Wet!**





## **week 8**

**1-2 ink wash paintings of the figure,  
integrated into an environment**

























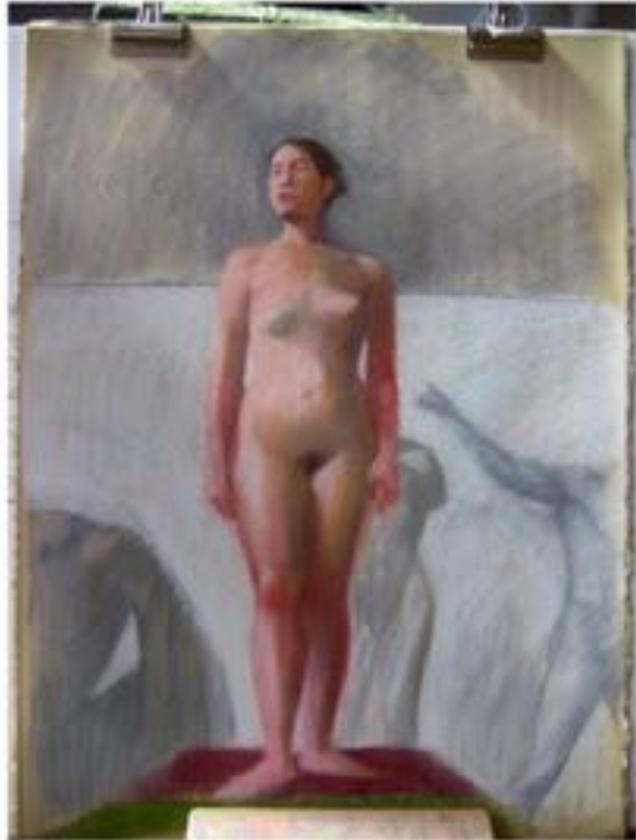


## Working in color

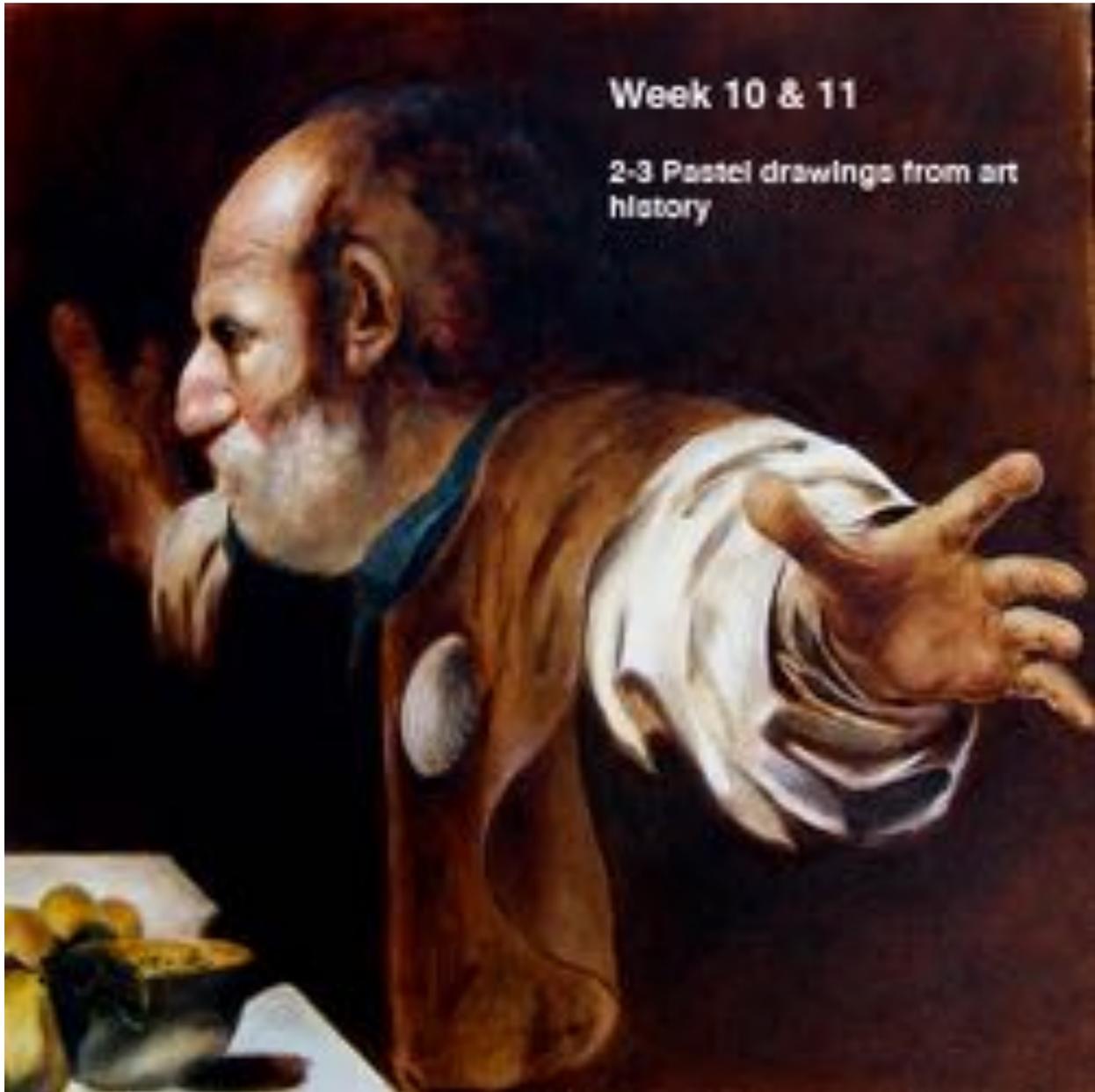
### WEEK 9 & 10

5-10 gestures of the model, with or without costume

1-2 finished pastel drawings of the model using either warm/cool, analogous, or local colors



## Working in art history



**Your Final Assignment: Create a self-portrait inspired by an artwork at SAM.**