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Drawing Exhibition: From Local to Global

Jan Arabas, Drawing Two

The Assignment as given to students

Goals: We will create a professional quality, thematic exhibition, which will be hung in the campus library for the last week of classes and during exam week. This exhibition will explore a historical site on our campus and our individual reactions to the site and the contemporary and historical meaning of the site.

Objectives:

- Create a portfolio of quality drawings that explore a historical landscape on our campus.
- Develop strong drawing technique by working on a series of related drawings. Incorporate suggestions made in critiques to improve overall drawing skill and execution.
- Experiment with different media and approaches to find a personal style.
- Invest the necessary time in drawing to create professional quality work, ready for a public exhibition.
- Become familiar with professional contemporary artist who are inspired by historical landscapes.
- Research the significance of our local historical landscape.
- Work with classmates to write explanatory text to accompany the exhibition.
- Learn to write a professional artist's statement.

Materials: You will create a number of drawings of our historical site using a variety of media and approaches. You will then choose the most appropriate materials to accomplish the drawing you will create for the exhibition. You will need:

- 12 sheets of quality paper, including 8 sheets of Stonehenge, and 4 of Canson Mi-Tien.
- Soft vine charcoal, charcoal pencil—black and white, a blending stump and a kneaded eraser
- 12 color set of Prismacolor NuPastels
- Bottle of Winsor and Newton Drawing ink-black or brown, and a sumi-e bamboo brush, size 6
- Any other media you would like to try.

Please talk with me before purchasing material so I can advise as to quality and prices.

Method: We will spend most of our time on site sketching or in the studio working from sketches and photos. You can expect to watch a demonstration and then draw for most of class time. I will work with you one-on-one at least twice during each

class. Please get me for additional one-on-one work when you have questions or are unsure. We will have critique session to evaluate and discuss improvements to drawings. I expect you to rework drawings incorporating suggestions made during critique.

We will also watch videos and look at slides of the work of several professional artists. You will read essays about and interviews with the professional artists we study. We will discuss our research and readings as a class. We will use these professional artists as exemplars as we explore the historical significance of our local landscape. To better understand our local site, you will work with our research librarians to find articles to read about the history and significance of our site.

Finally, we will prepare text for the exhibition. You will write an artist's statement about your own work. Together we will write other explanatory text to accompany the exhibit and introduce it to our campus community.

Schedule and due dates

Week One

Introduction to the work of three contemporary artists who explore landscape issues: William Kentridge, Yee I-Lann, and Wangechi Mutu. Watch videos in class. Introduction to our course goal and objectives. Visit our historical site on campus.

Assignment: Spend four hours read the essays in our course packet#1. Highlight or underline ideas that stand out for you or that you feel are important to understand. Spend an hour practicing summarizing these in your own words. Bring this to our week two meeting.

Week Two: Bring Stonehenge paper, charcoal and eraser and a camera. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class to discuss the reading.

Assignment: Spend four hours reading the interviews in our course packet #2. Highlight or underline ideas that stand out for you or that you feel are important to understand. Spend an hour practicing summarizing these in your own words. Bring this to our week three meeting.

Week Three: Bring Stonehenge paper, charcoal and eraser and a camera. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class to discuss the reading.

Assignment: Spend two hours writing a reflection paper using the prompts in our course packet #3. You will compare your own thinking about our local historical landscape with that of our three professional artists, William Kentridge, Yee I-Lann and Wangechi Mutu. Bring this paper to class and hand in to me.

Make an appointment with the research librarian at our Bedford or Lowell campus library. Spend two hours locating historical reading about our site. Spend two hours reading through this material and taking notes on interesting and significant information. Be prepared to discuss your discoveries in class.

Week Four: Bring Stonehenge paper, charcoal and eraser and a camera. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class to discuss research findings. Bring your notes. Also bring your reflection paper to turn in to me.

Assignment: Spend six hours experimenting with altering one of your drawings so that it in some way incorporates some of your research findings. Think about the ways that William Kentridge dealt with the history of repressive mining in his landscape drawing. Think about Yee I-Lann's Sulu Sea series about the disruptive influences of Western European and Chinese culture on the Sulu Sea Islanders. Think about Wangechi Mutu's repurposing of magazine advertising from the USA into statements about the strength of Kenyan women. How will you show your own thinking about our historical site and its meaning? Will you redraw? Will you use collage? Will you combine the old drawing and a new one? Bring this drawing to class. Be prepared to discuss your ideas and execution.

Week Five: Bring Prismacolor NuPastel and Mi-Tien paper. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class for critique.

Assignment: Spend six hours reworking your altered drawing to incorporate suggestions from critique. Bring this drawing to class for critique.

Week Six: Bring Prismacolor NuPastel and Mi-Tien paper. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class for critique.

Assignment: Spend two hours writing a reflection paper using the prompts in our course packet #3. You will compare your own thinking about our local historical landscape with that of our three professional artists, William Kentridge, Yee I-Lann and Wangechi Mutu. Bring this paper to class and hand in to me. Spend four hours experimenting with altering one of your NuPastel drawings so that it in some way incorporates some of your reflections. Bring this drawing to class for critique.

Week Seven: Bring Prismacolor NuPastel and Mi-Tien paper. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class for critique. Hand in your reflection paper.

Assignment: Spend six hours reworking your second altered drawing to incorporate suggestions from critique. Bring this drawing to class for critique.

Week Eight: Bring Prismacolor NuPastel and Mi-Tien paper. You may want to bring a drawing board, or you can use one from the studio. Visit our site to draw and document. Return to class for critique.

Assignment: Spend a half hour reading through the College Art Association website guide for writing an artist's statement. The URL is on our Blackboard site. Spend two hours reading the artist's statements by William Kentridge, Yee I-Lann, and Wangechi Mutu in our course packet #4. Spend two hours practicing your own statement using the prompts in our course packet #5. Plan to produce about two pages of writing using 10-point font, black, double-spaced, on 8.5 x 11 in. paper. Type your full name in the top right corner. Type *Artist's Statement*, two lines below your name, then center this title. Bring this draft to class to hand in to me.

Week Nine: Bring Stonehenge paper, Winsor and Newton drawing ink, sumi-e brush, a container for water and several printed photos from our site. Draw in class, using photographic documentation. Hand in your artist's statement, draft one.

Assignment: Spend two hours reading the curator's essays in our course packet #6. Highlight or underline parts of the essays that you find particularly interesting. Think about why these parts of the essay are good. Bring your notes to class for discussion. Spend two hours writing an explanation of our exhibition for our campus community. Follow the prompt in our course packet #7. Bring this essay to class for peer editing.

Week Ten: Bring Stonehenge paper, Winsor and Newton drawing ink, sumi-e brush, a container for water and several printed photos from our site. Draw in class, using photographic documentation. Class discussion of the curator's essays. Partnering with classmate for peer editing. Arrange to meet your partners between classes to edit each other's writing.

Assignment: Spend two hours writing a curator's essay using the prompts in our course packet #5. Spend two hours meeting with your peer-editing group. Read each other's essays and offer feedback and suggestions. Spend an hour editing your own writing to incorporate suggestions from your peers. Bring this essay to class and hand in to me.

Week Eleven: Bring Stonehenge paper, Winsor and Newton drawing ink, sumi-e brush, a container for water and several printed photos from our site. Draw in class, using photographic documentation. Hand in your edited curator's essay.

Assignment: Spend six hours experimenting with altering one of your ink drawings so that it in some way incorporates some of your reflections from your peer editing experience. Bring this drawing to class for critique.

Week Twelve: Bring Stonehenge paper, Winsor and Newton drawing ink, sumi-e brush, a container for water and several printed photos from our site. Draw in class, using photographic documentation. Class critique of your third altered drawing.

Assignment: Spend six hours reworking your third altered drawing to incorporate suggestions from critique. Bring this drawing to class for critique.

Week Thirteen: Bring the paper and materials of your choice to class. Also bring all of your drawings to date and all of your photographic documentation. You will plan and work on your final drawing. Class critique.

Assignment: I will hand back your artist's statement, draft one, in class. Read the feedback and suggestions. Spend two hours re-writing this statement. Plan to produce about two pages of writing, using the same formatting instructions as we used before. Spend four hours working on your final drawing and bring to class. Please note you may work on the same drawing you started in class or begin a new one.

Week Fourteen: Bring the paper and materials of your choice to class. Also bring all of your drawings to date and all of your photographic documentation. You will continue work on your final drawing. Class critique. I will hand back the current draft of your artist's statement with comments.

Assignment: I will hand back your peer edited essays with comments and suggestions. Plan to meet with your peer-editing group for two hours to work on a final version of the curatorial essay. Bring this draft to class. Spend four hours working on your final drawing. Bring to class. Also bring a final, printed copy of your artist's statement.

Week Fifteen: We will mount our final drawings on professional mat board. You will prepare a label for your drawing. I will take care of printing and mounting the final version of the label. You will mount your artist's statement on mat board. We will review and approve the final version of our curator's essay. I will take care of printing and mounting the final version of the curator's essay. Time to celebrate!

Assignment: Invite your family and friends to view our exhibition. Plan to attend our reception to be held during our final exam period.

Final Exam: Our final will be a reception for the artists in the campus library to be held during our final exam period. Attendance is mandatory and will be celebratory! Dress the part—wear professional attire. Consult with me if you are not sure what to wear. Our college president, trustees, and administration will be invited. You may have your photograph taken with them.

Follow up: Your work will be on exhibit for two weeks. I will hang and take down the exhibition. You are certainly welcome to help! Please contact me at the end of

the week following our final exam to arrange to pick up your work. Uncollected work will be stored for one semester. After that I cannot promise that your work will continue to be stored. Be professional and collect your portfolio in a timely manner. You might have the drawing that gets you an art school scholarship in our exhibition, so don't neglect it.

Remember at all times that we are on the same side, want the same good things and have each other's backs. Professional experiences like this can be challenging and can have down periods. The end result will be good and you will get there, step by step.