

# SATURDAY

## Descriptions of Presentations & Suggested Materials

### **Keynote:** *Michael Sickler* TRAINING THE MEMORY IN ART

Some years ago, a relatively obscure French art theorist by the name of Horace de Boisbaudran wrote a treatise on the subject of training the memory in art. One of its principal tenants was to study the figure intently before drawing. The idea being that the harder we looked the longer an image would remain in our mind after it left our eyes.

Everything in nature has a gesture, a body language. A tree sweeps down or up, an animal has a specific way of placing it's feet on the ground and the human form, male, female, young, old or impaired has a unique way of moving through space. The figure and others move fluidly. Our bodies are carefully balanced to keep us upright. The more the artist 'looks' the more he/she retains. Unfortunately, our hand movements are not often in tune with the gesture we see. The hand tightens, limiting the fluid movement of wrist and shoulder that are necessary to convey the action and body language of the subject. In essence we over think the pose!

**10:00 - 4:30**

### *Sharon BuMann* HANDS-ON 3D SCULPTURE

Sharon will introduce sculpture as a way of working with the figure. Emphasis will be on gesture and developing the essence of the figure. Most important will be capturing the feeling of the figure. **Materials:** are provided. Participants will take their sculpture home with them at the end of the workshop. Oil-based clay (about 5 lbs per sculpture) and an 18" (1/3rd life size) flexible, portable armature made from bendable aluminum wire (mounted on a stand) will be used.

**10:00 - 11:00**

### *Carmel Nicoletti* LARGE SCALE GESTURE

Through large scale, whole body mark making we will focus on the capturing of the figure's essence in space; revealing the weight and attitude of the figure. **Materials:** Charcoal

### *Michael Sickler* CAPTURE GESTURE WITH INK

Often a pencil is a poor instrument for gesture because it sits rigidly in the hand. We erase more and over-correct. This course will re-acquaint the student with the language of the brush, (an inherently fluid and organic tool). Ink, ( non-eraseable) and a rough stylus will re-introduce a far more exciting and unexpected variety of line qualities that will energize the art and be more true to the organics of the human form. Students will be amazed at what they can do in a few seconds! **Materials:** 18x24 white paper (not newsprint), round brush about no.12 and bigger, black or brown Winsor Newton ink, dixie cups, Bamboo pen or stick sharpened at both ends - or a home made mark-maker.

**11:15- 12:30**

### *Carmel Nicoletti* TRANSITION FROM GESTURE TO VOLUME

Once you have the lines where do you go? ..... Here we will explore the transition of the gesture into volume, expanding initial marks into solid form. **Materials:** Charcoal and large paper (19"x24"), Optional: large drawing board.

### *David Hicock* THE ANIMATED FIGURE IN MOTION

Participants will work on mostly short poses, 30 seconds to 5 minutes in order to make some quick sequential drawing. Knowledge of the form will be harnessed to push the drawings into more dynamic pieces. **Materials:** Pen, pencil, conte crayon, charcoal or anything else (dry media suggested). Large or small drawing pad, most drawings will be small, 3 to 5 inches.

**1:30 - 2:45**

### *Scott Herrmann* DESIGN & COMPOSITION PRINCIPALS

Design is essential to any image making. One of the first responses a piece of artwork usually elicits involves its design. Design is the conscious arrangement of elements, through which artists reveal their intentions and meanings. This slide presentation will explore the bedrock principles of good design and how they apply to specific artworks, eventually narrowing the focus to how they apply to figure drawing. **Materials:** none.

### *Gary Trento* HOW ANATOMY INFLUENCED THE DRAWING CONVENTIONS OF THE MASTERS

This presentation will show how anatomy has influenced the development of certain pictorial conventions used in painting. **Materials:** newsprint pads and charcoal.

**3:00 - 4:30**

### *Brad LaMere* EXPRESSIVE USE OF DRAWING

Brad's presentation will address expressive possibilities associated with drawing. Students will release themselves from some of the formal confines associated with working with the figure, and be introduced to the interdisciplinary possibilities associated with art making, particularly drawing. Both representational and abstract modes of working may be explored. **Materials:** Heavyweight drawing paper (pad and/or individual sheets), Compressed charcoal and pencils, Conte crayons (white, black, and sanguine), Graphite pencils (2B-6B), Kneaded eraser, Plastic eraser, India Ink, A variety of brushes, Cup to hold water. Some people may also want to bring pastels, and in some cases, wet media (watercolor or acrylic). Artists to look at before class: William Kentridge.

### *Iver Johnson & Len Nichols* WORKING FROM THE MIDDLE: LIGHT AND DARK ON TONED BACKGROUND USING ANALOG AND DIGITAL APPROACHES

Working from the Middle - Using Toned Backgrounds. Adding light and dark values to figure work is easier when you start with a tone background. Iver Johnson will present how to create your own personalized toned paper for charcoal and conte drawing. Len Nicolas will present a computer approach using PhotoShop to import drawings and backgrounds and paint digitally. **Materials:** Basic materials (Bristol/tape/watercolor washes) will be provided.