

# Drawing for Graphic Communications number Art 3334 section 3273

**Location:** 304 Fine Arts Building **Time:** MW 2:00–5:00 AM **Affiliate Artist:** Kathy Kelley  
**W:** www.kkelley.net/d4g **E:** kathryn.s.kelley@gmail.com **Hours:** By appointment  
Messages may be left in my mailbox at the Art office

## Project 1: Marks and Music

### Marks

Since our ancient ancestors drew pictograms with dust and soot, humans have made marks. A mark tracks a motion—a line, stroke, squiggle, swoosh—and records a deposit of material on a surface. Mark making enacts a full range of expressive potential. The human body engages—shoulder, elbow, hand and finger—to transfer with either dynamic force or the lightest touch a trace of contact. Even the smallest of marks alters a blank page into a visual statement.

### Project

This first assignment is a warm-up exercise using music to inspire mark and gesture. Four types of music will be played. Work to develop a gestural/mark-making approach inspired by sounds and rhythm. Do not attempt to record a myriad of sounds and songs, but to refine and define a mark-making methodology that encapsulates the entirety of each musical style. Give each style of music its own gestural approach. Tip: Engage your entire body. As in dance, or sport, mark making should flow from your body's core and extend into space. Transfer this energy to your drawing tool and onto the paper.

### Methods

As you listen to the music, use a repetitive drawing movement to make strokes that define the overall impression of its sound, rhythm, attitude and structure. Do not attempt to tell a story or capture every aspect of the music. Create a methodology of mark making and maintain that methodology as the drawing progresses.

Methodologies may be in: 1) the motion of the arm or other form of action; 2) the tools used and paper surfaces; 3) using obstacles beneath the drawing surface which will cause visual breaks in the mark and/or forming various pressures as the line is drawn.

### Approach

Determine a direction in which your hand will move. This movement may be derived from the music—like a dance or tapping a beat. Rather than a complex series of actions, make a movement over and over, tracking the path with your eyes and body. Forcibly changing the pressure you apply to your drawing tool has a strong effect on the

shading of the line from light to dark. Lines may break loose from two-dimensional space and reach towards a definition of space and spatial effect.

### Objective

- To explore lines formally and conceptually
- To study the motion of your arm and the influence this has on the stroke.
- To experiment with surface, pressure, flow, tool, repetition and ways of defining 3-D space on a 2-dimensional surface .
- To reconsider the practice of drawing.

### Final Format 1: Sketchbook

Draw on drawing paper, premium white, warm white, gray, etc., with medium tooth surface for artwork in charcoal or graphite and smooth surface for pencil and inks. Present 16 drawings, 4 from each music set. Clean and organize the final drawings. Select a consistent format size for the entire process. Keep formats 14 x 16" or smaller.

### Media

Variety in paper use. Start out using pencil or graphite, then experiment with Conté crayon and ink.

### Final Format 2: CD

Create a series of 4 CD slip sleeves (5 x 5"), one for each music genre. Select through cropping, reducing, enlarging the original drawings. Black and white only. Transfer the text (colorless blender or Citra-Solv™) or handwrite the artists name and title. For grading purposes, mount on black LetraMax 14.5 x 14.5" (four 5" compositions with 2" border on all sides of LetraMax).

### Schedule

#### August

**M 20 | T 21 :** Introduction & Project 1

**W 22 | TH 23 :** Work in class

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**M 27 | T 28** Crit/Work in class

**W 29 | TH 30** Crit/Work in class

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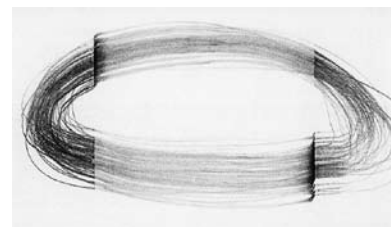
#### September

**M 3 | T 4 :** M=Labor Day/Crit & Work in class

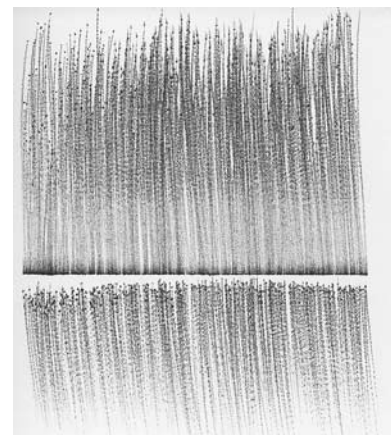
**W 5 | TH 6** Crit CD covers & Assign Project 2

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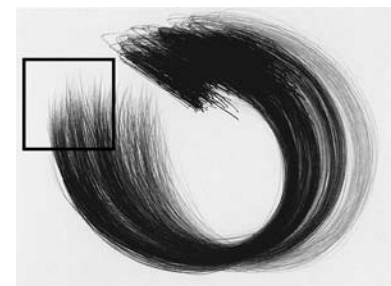
**M 10 | T 11 :** Due CD covers/Sketchbook



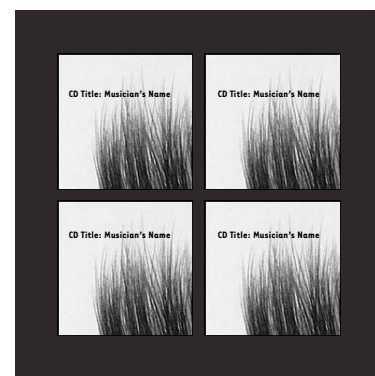
1



2



3



1–3 from Peter Olpe, *Zeichnen und Entwerfen, (Drawing as a Design Process)*

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Song Title	Artist	CD Title
Frame	Kaki King	Legs to Make Us Longer
Playing With Pink Noise		
12 Ingots		
Doing the Wrong Thing		
Solipsist		
Neanderthal		
Can the Gwot Save Us?		
All the Landslides Birds Have Seen		
Since the Beginning of the World		
Insect Life		
Nails		
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Music for 18 Musicians (Coldcut remix)	Coldcut	Reich Remixed
Eight Lines (Howie B remix)	Howie B	
The Four Sections (Andrea Parker remix)	Andrea Parker	
Megamix (Tranquility Bass remix)	Michael Kandel	
Drumming (Mantronik Maximum Drum Formula)	Mantronik	
Proverb (Nobukazu Takemura remix)	Nobukazu Takemura	
Piano Phase (D*Note's Phased & Konfused Mix)	Matt Winn	
City Life (DJ Spooky that Subliminal Kid)	DJ Spooky	
Come Out (Ken Ishii remix)	Ken Ishii	
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Part 1: Acknowledgement	John Coltrane	A Love Supreme
Part 2: Resolution		
Part 3: Pursuance		
Part 4: Psalm		
Introduction by André Francis		
A Love Supreme, Part 1: Acknowledgement (Live)		
A Love Supreme, Part 2: Resolution (Live)		
A Love Supreme, Part 3: Pursuance (Live)		
A Love Supreme, Part 4: Psalm (Live)		
A Love Supreme, Part 2: Resolution (Alternate Take Version)		
A Love Supreme, Part 2: Resolution (Breakdown)		
A Love Supreme, Part 1: Acknowledgement (Alternate Take 1)		
A Love Supreme, Part 1: Acknowledgement (Alternate Take 2)		
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Pearl's Girl (Tin There)	Underworld	Pearl's Girl
Pearl's Girl (14996 Version)		
Puppies		
Oich Oich		
Cherry Pie		
Pearl's Girl (Edit)		
Pearl's Girl (Album Version)		
Mosiac		
Deep Arch		