ART 3120-001 : Figure Structure

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Credit Hours: 4
Class Day(s): Monday / Wednesday
Class Time(s): 8:35 AM - 11:35 AM
Class Location: ART 342
Prerequisite(s): C- or better in ART 220 and ART 2250.

Course Fee: $70.00
(included in tuition) The fees are used to:
- Purchase some student materials
- Offset costs incurred for consumable supplies used for demonstration and instruction
- Maintain department image database
- Model fees

“Note: This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification”

COURSE DESCRIPTION
This course is a deep exploration into the architecture of the human anatomy. The live model, skeleton, anatomy book, and flayed cadaver sculpture are all used to explore the form and space of the human figure. Perspective, cubic space, and topography are emphasized as the plastic means of expression. The human figure, rather than an absolute reality, is a continuum or synthesis of various ways of knowing.

COURSE OVERVIEW
Figure Structure is primarily conceptual projection of anatomical archetypes onto the live model. This system allows the student to go beyond the purely mimetic which plagues most beginners. Figure Structure is the gateway to junior and senior explorations in painting and drawing of the figure.

COURSE OBJECTIVES
By the end of this course, the student will
- have available all major skeletal components and their related muscular origins and insertions.
- have the information needed to bring a mental image of a perfect figure that can then be projected into the drawing.
- be able to receive as well as project a true synthesis of authentic discovery and visual surprise.
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**Text / Reading List (Includes Course Materials)**
A variety of suggested texts will be recommended as no one text can address all anatomical issues.

**List of Supplies**
- 18 x 24 drawing pad
- Drawing board large enough to accommodate the drawing pad
- 4B leads and lead holder
- Kneaded eraser

A variety of other materials will be suggested as the situation dictates.

Utrecht and the campus Bookstore are good places to purchase these supplies.

**Policies**

**Teaching and Learning Methods**
The process of two-day drawings combined with demonstrations and slides lectures give the student a context to create the body of our work for this class. The emphasis is on process, regular class attendance is important.

**Evaluation Methods and Criteria / Grading Policy**
Students are graded weekly on their two-day drawings created in class. Each drawing is graded on the 4.0 scale, which cumulates into a final grade. Most all of our work is of equal importance. The student is aware of their current standing in the class by adding assignment scores totaled and dividing by the number of assignments up to that point.

**Critiques:**
Short and frequent critiques inform students and create discussion, which may lead to redirection of approach.

**Exhibitions:**
Hallway exhibitions are a significant part of the learning curve. They help students recognize quality as they learn the fundamentals of figure structure.

**Mid-Term Drawing**
We do not have a final drawing for this class, however we do have a mid-term, which counts as a double assignment grade. This assignment is based on the string system, which we learn at the beginning of the semester. Anatomy from head to shoulder girdle are explored in this work.
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**SCHEDULE**
Class begins and ends on “regular class dates”. Work is not scheduled into finals week.

**Phase 1**  
**String System**  
The String System is used to explore the cubic space of anatomy (head and shoulder girdle). Mechanical adherence to eye level and convergence are guaranteed giving the student a sensibility of visual correctness. Transposition from sculptural three dimensions to flat elevation to artistic illusion of three-dimensions is discussed.

**Phase 2**  
**Topographical Cross-Section**  
Transparency and cross-section give rise to three-dimensional sense using topography driven by perspective. Line weight and depth of field enhance the space and volume.

**Phase 3**  
**Rib Cage**  
Perspective exploration of the largest component of the body. Axis and attitude becomes an expressive device. 16th Century Italian artist, Luca Cambiaso is used as a role model.

**Phase 4**  
**Pelvis**  
Perspective exploration of the second largest component of the body.

**Phase 5**  
**Foot and Knee**  
This complex area is broken down into easy to understand components.

**Phase 6**  
**Arm and Hand**  
Simple metaphors are used to convey the mechanical action and potential movement of these most expressive forms. Ex. (rubber 2x4).

**Phase 7**  
**String System Final**  
Muscle to bone and surface to depth relationships are emphasized in this final project.

**Phase 8**  
**Integration**  
Working from life with a conceptual/observational synthesis. Drawing from life becomes a subjective/objective fusion.