

11th Drawing Studio 2019/2020

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Drawing – Thought – Existence

Unconventional and lacking technological rigour, the language of drawing in which traditional qualities - the line and value of a pencil - take place, but also, where surprising technological transgressions - photography, sound, colour, space - are easy to find; all of this combined enables this non-formalized, interdisciplinary language to fully express an intimate sensation of the world.

PROGRAM

Instruction in the studio is based on study work and relevant corrections in the form of a conversation concerning the solution to problems. The aim is to unleash the student's initiative and accept the student's own valuable proposals. Moreover, the subject is not limited and the correction is not restricted to technique questions, but takes into account a broader view of culture. The aim is to encourage individual, personal statements of the student and to develop his or her artistic imagination. The initial period of work is aimed at getting to know the interests and sensitivity of students, their degree of interest and orientation in the subject. Hence the need for flexible, customised usage of the program. Therefore, it should be understood as a whole, but the order of problems does not mean the rigour of their absolute consequence. The programme undertakes the analysis of formal and practical means as carriers of artistic expression directly related to the student's attitude. In this way, the programme introduces the student through studio practices to the issues of art and enables him or her to determine his or her own position. The studio has an open character and is not connected with any specific artistic convention or formal method. The programme covers the following groups of topics:

1. Study of space (optional - interior, outdoor). Transferring spatial relations onto the plane. Choosing a theme, finding a form of an image. Conventions of depicting space. Space - Plane. The space of the image.
2. Study of a model in the interior. Nude - Space.
3. Movement - Time - Form. Synthesis of the impression of movement. Dynamic properties of line and colour.
4. Object. Impression relation. Record of known object properties. Identifying an image with an object.
5. Own topic or an answer to a theme or question "SELF-PORTRAIT" (to be implemented throughout the year).

Credits for the semester are based on the implementation of the proposed exercise programme in the studio or an attempt to complete the student's own program. The conversation is a platform for discussion and exchange of views on their subject, on the reasons for the creation, goals to be achieved and the form of expression.

What is a drawing and what to draw means for me.

SUBJECT:

“SELF-PORTRAIT”

Questions auxiliary for work on the self-portrait and subjects related to in-class exercises in the studio:

- Labyrinth - in search of one's own portrait
- My footprint, my gesture, my line
- Presence / Absence
- Things I haven't thrown away
- Disclosure - Concealment
- Disappearing - Shielding
- Drawing as a mask: (camouflage, disguise, costume, tattoo)
- Positive / Negative
- Shadow, Impression, Trace
- Drawing as process in time - a record subject to change with the passage of time; journal, letter
- Drawing as a narrative form; (a drawn story: comic book, book, sketches for animation)
- Reflection (false reflection, mirror reflection)
- Object, Props, Symbol
- Silhouette - imagination space
- SIMULTANEITY (composition with a mirror). To capture the mystery and essence of what at first glance seems to be an ordinary realistic composition. The principle of conflict between two mutually exclusive spatial systems.
 - the problem of relativity of phenomena and sensations,
 - the principle of opposites, mutual contradictions,
 - demonstrations of collisions.

The choice of technique is to build the expression of the image, to construct the image, to be its expression. The form of record is arbitrary.

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1. Drawing

- colloquially: contour, outline, a picture made in pencil, ink, crayon; sketch, finished work of art;

In academic painting - the linear matrix of the work and the science being the basis of craftsmanship, as well as the ability to present a body's dimensions on a plane;

- the most primordial form of human creative expression: it appeared at the dawn of the history of art in the form of rock etchings; it accompanies children from the first years of life, in its "conference" embodiment it is the most common manifestation of "pure mental automaticity";

- a spontaneous record of a free flow of thought;

- the most democratic art discipline available to everyone. It does not require reaching a specific technological threshold, some "initiation". A piece of compacted soil and a stick; a wall and chalk; a dusty glass and a finger, etc. are enough.

2. Drawing as a record vis-à-vis reality

- as a record

- as a concept of an image, sculpture, architecture

- as a study of the proportions and shape of the human body, object, situation;

- as concealing its character and individual features;

3. Drawing as contingent on the conditions of reality

- as an activity analysing: movement, moment, situation, revealing one's attitude towards reality;

- drawing as a finite and self-contained form of expression.

4. Drawing as an indispensable element of the existence of nature

Elements of drawing can be seen everywhere. A drawing of fingerprints on our hands, a drawing of tree branches, a drawing of roads, a drawing of the sea shore and one that has long been created by living beings, e.g. on sand, stone or paper.

Drawing as an idea and form of a work of art conceived in the mind.

A drawing which is a record of a gesture; a gesture as a drawing and an act as a drawing.

This huge conceptual capacity of the notion of "drawing" is provocative. It encourages us to take action that makes its definition impossible, eliminates technological features, reduces the form to a minimum or unifies the plane by means of uniform mechanical marking, reduces the experience of the above figures of drawing to actions that consciously resign from the possibility of using drawing technique and searching for their other figures.

Bogdan Wojtasiak