This sophomore-to-senior, 16-credit program focused on building technical skills in drawing, animation, and printmaking while grounding artistic skills in contemporary art theory. Students devoted about 35% of their time to learning drawing techniques that include basic life drawing, composition, line, value, and basic perspective. Contemporary concepts in art comprised another 35% of the program, and were addressed through readings, seminars and guest artist lectures. The primary text was *Trickster Makes This World* by Lewis Hyde. Lectures surveying contemporary drawing and printmaking, semiotics, plagiarism and appropriation, the carnivalesque in art, philosophical toys and case studies that focused on Duchamp, Cage and Rauschenberg supplemented and elaborated on Hyde’s examination of modern artists and writers through the lens of the trickster archetype. Screenings of animation that included works by Oskar Fischinger, Jan Lenica, Joanna Quinn, Suzan Pitt, Jesse Drew, Piotr Dumala, Caroline Leaf, Gail Noonan and others expanded on some of these themes. Other texts included *Why We Draw* by Peter Steinhart, John Cage’s “Lecture on Something” and “Lecture on Nothing,” an excerpt on John Cage by Calvin Tomkins (from *The Bride and the Bachelor*), and Lawrence Lessig’s lecture on copyright, *Free Culture*. To demonstrate their ability to form and articulate ideas by synthesizing the materials presented in the program, students wrote two, 4 – 6 page thesis-driven essays, taking them through a peer review and revision process before submitting them to faculty.

Printmaking instruction included demonstrations of black-and-white monotype technique, and basic non-toxic etching. To demonstrate their proficiency in these media, students were assigned the development of 20 monotypes, and a series of three distinct state prints in intaglio copper plates.

Animation workshops introduced students to basic principles of drawn 2D animation. They demonstrated their learning of these skills in two exercises using media and approaches they were working with in the drawing and printmaking studios. For the first they developed zoetrope strips of charcoal drawings into longer animated sequences. For the second they planned and executed paint-on-glass animation using the multi-plane.

The quarter culminated in an independent creative project. Similar to the synthesis essays, these projects offered students the opportunity to synthesize their understanding of the concepts covered in the program by bringing ‘trickster energy’ and art theory to bear on an original project in animation, printmaking, drawing, or a combination of techniques. A written proposal of the work, including a clear link between theory and practice was required prior to commencing the studio work. Students submitted their proposals to peer reviews and faculty feedback.

In Drawing Outside the Lines winter quarter, students continued to sharpen drawing, printmaking and animation skills in the context of lectures and readings about contemporary art and animation practices, and they began to identify and pursue independent strategies for developing their voices as artists. Guided by the understanding of drawing as a means of investigating ideas, expression and materials articulated in the TRACEY text, *Drawing Now*, each student proposed and carried out a major individual project in drawing.

The animation and printmaking workshops focused on adapting technical skills to non-traditional forms that involved interactivity and play. In printmaking, students learned aquatint, soft ground and color printing techniques. They were assigned to create the traditional folded paper toy known as ‘fortune tellers’ or ‘cootie catchers.’ Students were encouraged to research the history of the toy, make mock-up designs, and consider their final work in terms of the shifting of the 2D image into a folded and interactive toy. In animation, they learned cut-out animation techniques, and constructed or adapted turntables into praxinoscopes and gained skills in design for that limited format as they animated 12 frame praxinoscope disks composed of cycles of six and twelve images. Two final projects required students to stretch beyond the conventions of both printmaking and animation by adapting their drawn praxinoscope disks to copperplate etchings. The first, involving random processes as discussed by Lewis Hyde in *Trickster Makes This World*, required that students design imagery to accompany the images of others. Students created “half-moon” disks of just 6 images, exchanging them with each other and over-printing them to create full disks in a class collaborative project that exercised color sense, printing skills and understanding of animated motion. For the second project, each student created a “full-moon” disk of 12 animated images, further exploring the intersection of animation and printmaking, artwork and plaything, object and image, and still and motion pictures.

Throughout the quarter, students attended weekly lectures by faculty and visiting artists, and viewed animation and read and discussed texts that expanded on ideas presented in *Drawing Now*. These included excerpts from Steinharts’ *The Undressed Art*, essays by John Berger on drawing, Art Spiegelman and Rafael Barajas on
cartooning, Matthew Solomon on metamorphosis and performance, and David Platzker on the fine art print in the age of mechanical reproduction. Two essays by Walter Benjamin, *The Mimetic Faculty* and *The Work of Art in the Age of Mechanical Reproduction*, further engaged them in issues of representation, working with multiples and the dynamics between viewers and contemporary art and visual culture. Students read Kitson’s *Yuri Norstein and The Tale of Tales* in conjunction with a lecture, screening and master class with that animator. They were asked to put their critical viewing skills to the test by analyzing and writing about a work of art of their choice from a concurrent show in the Evergreen Gallery. This essay involved additional research into the work’s context in the artist’s on-going practice, in contemporary art and in the culture at large.

Credit Equivalencies:

**Fall:**
- 5 – Drawing
- 2 – Printmaking
- 2 – Animation
- 5 – Concepts in Contemporary Art
- 2 – Independent Studio Project

**Winter:**
- 4 – credits Drawing (2 life sessions + independent drawing portfolio)
- 4 – credits Animation (cut-out animation, drawings for praxinoscopes I & II)
- 4 – credits Printmaking (etching value sample, cootie catcher, etched praxinoscopes I & II)
- 4 – credits Theories and Practices of Visual Culture (artist lecture series, seminar and readings, essay)