

Drawing and Composition  
La Romana Campus

The five day workshop on Drawing and Composition will focus on techniques and concepts aimed to help students achieve accurate observational drawings, as well as unusual methods to transcend observation to create works that celebrate each student's individual voice. The first three days will be spent on a brief overview of "the rules" of drawing, traditional art historical canon and examples, and formal principles of composition, while the last two will allow students to "break them" in methods which will introduce ideas of content, narrative, identity, and post-critical theory.

Text: Drawing on the Right Side of the Brain – Betty Edwards (not required)

**Day 1:** Introduction to Materials, Principles of Composition, Vocabulary, Ways of Seeing

**Day 2:** Contour, Line Quality, Positive/Negative Space

**Day 3:** Tone, Master Copies, Relationships in Light and Shadow

**Day 4:** Intention vs Execution, Unusual Materials, Sculpture as Drawing. Generating Imagery in intuitive ways.

**Day 5:** Ingres, Freedom, Invention, Honesty.

**Materials:**

Large pad of paper – ideally 18 x 24

Vine charcoal – soft, medium, hard

Compressed charcoal

Pink pearl eraser

Kneaded eraser

Charcoal pencils (ideally, wolf's carbon pencils in 2B, 6B, H)

Sketchbook (any size, for note taking and studies)

**About the teacher:**

Emily Ezell received her Master of Fine Arts from the New York Academy of Art in spring of 2018. She received her Bachelor of Fine Arts with a focus in drawing from Louisiana Tech University in 2008. Her work has been shown nationally and in private collections. Narrative, feminist identity, and mythology are all important themes in Ezell's work.

The swampy landscapes and colorful culture of her Louisiana home have influenced her work, which is a marriage of Outsider art with Rococo aesthetics. She builds worlds in which women and animals cavort - part Garden of Eden, part pastel apocalypse, always celebratory.