

The Sculpture Drawing Program finds students at all levels of the curriculum working together, beginning, intermediate and advanced, which makes teaching very dynamic. Students receive an individual critique aimed at his abilities, indicating what goals he should achieve, and paying attention to his specific needs. Beginning students need to work on the fundamentals of a drawing; proportion, body type and gesture are crucial elements to a solid drawing, as are construction and anatomy. An advanced student might have achieved these goals, and is able to represent nature in a truthful way, but might need to learn to work independently.

My intentions for the course are to prepare students who, upon completion, have learned the craft of drawing and developed the skills to express themselves in the naturalistic realistic tradition. From early on I place strong emphasis on attendance, and a solid work ethic, that will help them later in their professional careers. At the same time I guide them to a point where they are prepared not only to translate nature, but to give their work personal meaning and artistic vision. From my experience, students with the most potential are those who not only possess some natural talent, but know how to face and overcome struggles, and are always curious to see how far they can push their level of their drawing.

When I took over the program in October 2011, I sought to make a greater connection between the Drawing in Sculpture Program with the actual Sculpture Program, so that the drawing exercises would directly benefit the student's work in three dimensions. Using the same vocabulary and a similar approach, for example constructing the figure through the centerline from the inside out, or referring to the pelvis and ribcage as "box and egg," has been essential. One of the changes I made to the program was to have students work with values, not in order to achieve a pictorial effect as in painting, but to learn to identify specific forms or plane changes through the contrast in values. In the same way, students will be asked to draw the model on a white background to focus only on the contour line since this is essential to sculpture, too.

I established a small series of exercises throughout the year, where we spend one entire day studying only one specific area on the human body, for example the feet or the construction of the head, not necessarily to produce highly rendered drawings nor anatomical studies, but to gain further understanding of a feature through a constructive approach. Our main focus always remains the long pose and the human form, supported by pencil drawings, cast drawings and portrait drawings, for short periods each. Students are advised to practice different techniques such as sanguine drawing in their free time and to carry a sketchbook. First year students are required to complete several homework assignments to enter our method as quickly as possible. Putting the program into an historical context by using books and examples, and recommending current art shows, are stimulation for the students and is framing the program.

I believe in straightforward and serious teaching in order to make students grow and become professional draftsmen and sculptors. At the same time I always search for dialogue with students, giving them motivation and inspiration, and maintaining the joy of being an artist.

- Simone Moritz, Program Director, Sculpture Drawing Program, 2012