

**Art Academies: The Cerebral and the Visceral in Drawing Instruction**

by

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In this paper I would like to take a brief look at certain drawing courses that were offered between 1830 and 1930 at three different European art academies. This study will focus on the social dynamics between the instructors of these courses and their students. In particular, these social dynamics will be viewed in terms of a balancing of cerebral and visceral approaches to communication and, more specifically, education. Observations and conclusions will be made based on the degree of formal, graphic correspondence between the drawings of the instructor and those of his students; written material (where available) produced by the instructor; historians' accounts of the instructor's sayings; students' accounts of the drawing courses and their instructor; and accounts relating to general curricular structures, time-tables, physical classroom set ups, and the like.

In addition to the academies selected I will include information regarding my own drawing course, and examine, alongside of the teacher/student relationships of the three former courses, the social dynamics between myself and my drawing students. Based on the comparisons and contrasts made, and borrowing from what I believe to be the best features of the European academies, I will attempt to realize a workable approach in my own teaching of drawing.

With this in mind, I will attempt to reconstruct all four educational structures using a main underlying assumption: as regards the degree of correspondence between the works of the instructor and those of his students, a high degree will be identified with the view that stresses the imitative, collectivistic aspect of teaching and learning, which in turn will be seen as coming from a more cerebral view of education; a low degree will be identified with the view that stresses the original, individualistic aspect of education, which in turn will be traced back to a more visceral view of education.

In addition to this, I will assume to be true three more things. First, that a system of graphology, when applied to drawings, can help to shed light on the personality and/or

intentions of a visual artist.<sup>1</sup> Second, that the students retain enough of their manner of working after their student days as was used during their student days (to be assumed in cases where student drawings are not found). And third, that the course aim was one with its implementation.

For this essay I have chosen Wilhelm von Schadow's course at the Dusseldorf Academy (ca. 1831 to 1859), Couture's private atelier at the French Academy (ca. 1847 to 1863), and Wassily Kandinsky's course at the Bauhaus (ca. 1922 to 1933) because I believe that the ideals and teaching styles of these instructors, especially, uphold (in different ways and under various names) the dualism between the visceral and the cerebral.<sup>2</sup> Schadow, in the form of *naturalism*, and his preference over *idealism* - as, for example, represented in the essays and images of Anton Raphael Mengs. Couture, in his distinction between *spontaneous* production and *methodical* production. And Kandinsky, in his aim to simultaneously strengthen the *intuitive* and *calculative* faculties of the student of art.

At Dusseldorf, the students whose drawings I will look at are Eduard J.F. Bendemann, Adolf Schroedter, and Carl Friedrich Lessing. All described as loyal followers of Schadow. Bendemann's 1860 Portrait of a Man (fig. 1). Perhaps done after his days as a student at Dusseldorf it is, formally speaking, quite similar to Schadow's 1814 portrait of his brother, Rudolf Schadow (fig. 2), in that both approach their subject using a naturalistic, visually-based type of realism. The angles and curves come from direct and careful observation. Graphologically, they are not so similar in that Bendemann's stroke is quicker and more energetic, whereas Schadow's stroke is more delicate, precise, and angular.

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<sup>1</sup> According to Roger Fry (in his Vision and Design, under the section titled "Giotto"), "we may regard line as a gesture which impresses us as a direct revelation of the artist's personality in the same way that handwriting does." This statement is 'a symptom of a larger concern that is expressed by Richard Shiff in his Introduction to Fry's Cezanne, A Study of his Development, which reads, "By the time Fry wrote on Cezanne, it was customary to explain the expressiveness of a painting by reference to an artist's personal history, or simply to the artist's inner being, as it might be manifested in any characteristic habit or act. Painting was such an action, and in that sense it had style."

<sup>2</sup> By writing about "the dualism between the visceral and the cerebral" I do not mean so much to hold these terms up as absolute polar opposites than to view them as two particular forms, among many others, of perceiving the world.

Also, Schadow's drawing seems more finished and less sketchy, although it makes less use of tonal hatching.

The composition in Bendemann's sketch for a wall painting, Grape Harvest (fig. 3) - as well as the two smiths working at the anvil in the top strip, and the relief-sculptural figures bisecting the compositions in both the top and bottom strips, of his Trade, Industry, and Scholarship (fig. 4) - is like that of Schadow's Pietas und Vanitas mit dem sequenden Christus (fig. 5) or his Salome (fig. 6) insofar as the arrangements of shapes by both draftsmen are very symmetrical about vertical axes at the center of the picture plane. They are unlike in that the line relationships in Bendemann's figures are somewhat more fluid and relaxed. This can be seen in the contrast between the grouping of the three figures at the table, in the bottom strip of Trade, Industry, and Scholarship, where the line that describes the perimeter of the triad is more circular, and the grouping of the three figures in Salome, where the outline of the triad is more angular and rectilinear, and directly related to a vertical and horizontal undergrid.

Formally, Adolf Schroedter's Portrait (fig. 7) is like Schadow's 1818 Portrait (fig. 8).<sup>3</sup> The subtle tonal gradations in the faces ; on the coats the way that the images are left as pure line (with a similarity in line quality) and not shaded; the way that the major outlines of the heads are placed within the boundaries of the papers; and the way that the drawings of both come from a direct observation of nature. Formally and graphologically they are, to me, alike in almost every respect.

Comparing Schroedter's 1850 Wine Tasting (fig. 9) with Schadow's Salome I don't find symmetry to be a dominant feature of the former's work. Traces of Schroedter's general interest in satire and caricature - formally a marked departure from the approach used in Schadow's Dusseldorf, and not unlike the twentieth century illustrations of Norman Rockwell - are evident in this drawing. What is used by Schadow in the way of subtle half-

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<sup>3</sup> One date, and both titles, for these portraits are not available. Schroedter's work will be assumed to have been done under Schadow's influence.

tone modelling becomes, in Wine Tasting, a composition made up of discrete patches of either light or dark. There is, however, a closeness in the way that both artists articulate the lines making up the figures. The lines of the arms and legs are decidedly angular.

Carl Friedrich Lessing's Knieder (fig. 10) of 1863 shares many of the features that I find in Schadow's Gewandstudie (fig. 11). In both, the use of shading is limited, and line predominates. They are unlike insofar as the lines in Gewandstudie are a bit more abstracted from nature than those that are used in Lessing's figure. This can be seen upon comparing both the folds of the drapery and strands of the hair of the two drawings.

Compositionally, I think that Lessing's Studie aus der Eifel (fig. 12) of 1832 is much more dramatic and inventive than Schadow's Venustempel (fig. 13) drawing of 1811. Lessing's arrangement of abstract, two-dimensional shapes within the format of the paper is more dynamic, his distribution of shading more coherent. Even if the subject matter used by teacher and student was the same, as in Venustempel and Lessing's 1827 Studie zur Burgruine Are (fig. 14) the interpretations could differ.

Based on this brief examination of the works of Schadow and his students I believe, even at this stage in my studies, that the range of deviation in graphic form in Schadow's Dusseldorf was relatively narrow, and that there was little tolerance - either on the part of the instructor or on the part of his students, or both - for diverse approaches. This, in turn, leads me to think that in Dusseldorf teaching and learning was based more on the notion of imitation than on individual experimentation. I will suggest then that the social relationship between Schadow and his students was of a more cerebral nature than of a visceral nature. Looking at some of the historical accounts will serve to reinforce this idea.

William Vaughan writes about Schadow's "formula for the 'tendency and method' of the Dusseldorf school: "the strictest possible conception of the subject and the most naturalistic representation of the same." " Similarly, Boime writes that "he inculcated in his students a strict observation of the natural object as the basis for all pictorial activity."

And if Pevsner's assertion - i.e., that "Schadow's ideas can certainly be traced back to impressions during the years [1809 to 1812] when he had belonged to the Roman circle of the Nazarenes ...." - can be extended to Schadow's ideas concerning classroom education (even if the degree of influence over Schadow's ideas be small) then it may be useful to look at some of the Roman Nazarene ideas. We will then be in a better position to see if and how the Nazarene ideology of art might be applied to academic training.

My question as to whether this particular ideology of art is even applicable to some educational program follows after reading Eitner's account of the ideas of Franz Pfors and Friedrich Overbeck, the two founders of the Nazarene movement. It is from this reading that I learn that these two men "confided to one another their disgust with the shallow routine of academic instruction." This disillusionment with the academies of their time is corroborated in Pevsner's account of Pfors's and Overbeck's ideas, where the "first principle was 'Truth' as opposed to 'academic manner' ...." How, then, could Schadow have organized the Academy at Dusseldorf without corrupting the first principle of that group of which he was a member and follower? Yet, perhaps we do not have so much an instance of disloyalty when we take into account that, in reality, Schadow did not overhaul the fundamental structure of the academy of art (instead, he altered only certain features of the program). In this context, his actions may represent a desire to strike a compromise between the Nazarene ideals and the ideals of the academic institutions that they frowned upon.<sup>4</sup> Having said this I return to the description of the Nazarene ideals, so that I might make clearer one facet of Schadow's expectations from his students.

But, according to Eitner, Overbeck was guided by the ideas found in Wackenroder's Outpourings from the Heart of an Art Loving Friar.<sup>5</sup> And, in this work, a clear opposition is set up between the art of Antiquity and the art of the Middle Ages. The former is said to derive from a more systematic, idealistic source, whereas the latter comes from "human

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<sup>4</sup> E.g., the Vienna Academy, at a time when commercial pressures turned it into all but a trade school.

<sup>5</sup> An excerpt of which is found in Eitner's Romanticism and Classicism (see Bibliography)

feeling," a more natural source. In the end, both Wackenroder and the Nazarenes choose the manner of the medieval artist over and against the manner of the classical artist.

This brings us back to Dusseldorf. The two noteworthy changes that Schadow made in the Academy were the introduction of a Master Class, and the reintroduction of the Elementary Class. The Nazarene view of the relationship that existed in the workshop of the Middle Ages between the master and his apprentices was one that was both "intimate and personal." Young, aspiring artists went through their entire training under the fatherly supervision of a single master. Schadow was in a position to realize this view, and to arrange things according to "the principle of keeping a student under the steady supervision and influence of one master instead of entrusting his progress in life-drawing to twelve different professors." This would be his Master Class.

Alongside of this, Pevsner gives us a description of Schadow's Elementary Class at Dusseldorf, where part of the aim was "to teach children from the age of twelve and up to draw from drawings." Schadow's reintroduction of this practice (a practice abolished by his academic predecessor) represents a second facet of his Dusseldorf program, where the ideas of the Nazarenes were subordinated to the prevailing ideas of the early nineteenth century European academy.

While Wackenroder wrote that "every creature ... must seek beauty in its own self," that "every mortal eye has its particular experience of the rainbow," and that "to each the surrounding world reflects a different image of beauty," the art academy of nineteenth century Europe was interested either in imitating the ancient Greeks by drawing from drawings or in promoting the nation's commerce.<sup>6</sup> The problem that Schadow is up against

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<sup>6</sup> Imitation of the Greeks was a goal of Johann Winckelmann's, who writes about the "apes of nature", in connection with those artists who relied too much on an untutored, direct observation of nature, and who would rather move away from primitive man, and his uncritical (i.e., un-cerebral) view of the world. But it is just this cerebral aspect, and its academic embodiment that that Wackenroder disliked. Anton Raphael Meng's Seated Male Nude (fig. 15) drawing of about 1761 serves to illustrate Wackenroder's antipathy for the works of those artists who "outdo themselves in the clever distribution of light and shade." Contrasting this drawing with Schadow's portrait of his brother, Rudolf, there is in both the form and content of the latter a greater naturalism and a lesser idealism. In Mengs, there is a greater use of

is that of somehow reconciling Wackenroder's self expressive artist with the collectively - minded, systematic Neoclassical artist (e.g., Mengs). Two very different views, I think, to have to unify into the curriculum of a single academy. Nor does the attempt at unifying two divergent ideas stop at Schadow's undertaking.

Within the very writings of Wackenroder there seem to be conflicting ideas: on the one hand, he wants complete self expression; on the other hand, he wants - or, perhaps it is Overbeck who interprets him as wanting (?) - a partial form of self expression that both limits activities to Medievalism and forbids that practice which falls under the category of Neoclassicism. The question that I have here (if the views of Wackenroder and Overbeck leave room for at least considering the viability of art education) is whether these two individuals are talking about liberating from the grip of Antiquity those art students who have already undergone some formal, elementary training (the *partial form*), or whether they are, instead, envisioning an art school where somehow everyone is self taught (the *complete form*).

Pevsner describes the Nazarene-based criticism of the art academies: "artists, instead of trusting the 'spirit of their own activity', have 'voluntarily accepted a guardianship over their art, as if they were not of age yet.'" If, as we have already said, the Nazarenes are questioning the form of the existing academies rather than their right to continue on in European society, then this quote can be interpreted to mean, albeit indirectly, that before some unspecified "age" artistic guardianship at the art academy would be acceptable. We would have at this school another kind of *partial form*, one that works not only within certain aesthetic/historical domains, but that is also based on age. But, if this is the case then

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half-tones (as seen , for example, on the model's left thigh and knee), a more meticulous use of cross hatching in relation to pure outline, and a more steady, uniform line quality that may be said to be the mark of a more cerebral approach (in this connection, it is interesting to note that, according to Boime "the nineteenth century Academy stood alone in dogmatically asserting not only the moral ["commitment to the medieval virtues of labor and industry"] and didactic ["Renaissance and Baroque views that conscientious effort could replace what nature failed to provide"] basis for hard work, but also the pictorial display of laborious and diligent application.") In terms of content, there is a more pronounced musculature, a more deliberately staged pose (more than in even the stage-based Schadow), and a more idealized countenance(cf. Rudolf's sideburns, hooked nose, and weak chin).

another difficulty arises. In particular, if we go along with the *partial from* that is not only historically selective but age-based, then how could Schadow have formed a consistent philosophy for the Dusseldorf Academy that would, within the same curriculum, allow the advanced (say, post Elementary Class) student to have his own "particular experience", and at the same time call for "steady supervision and influence" over the length of the entire learning program? Or does 'after a certain age' mean after completing the course at the academy? And, if so, are we back to wondering whether an academy is of any use whatever to the aspiring artist?

But, as it is not my primary aim within the framework of this paper to look for inconsistencies in the course structures of the academies in question, I will return to what I've compiled in the way of historical accounts.

At Dusseldorf the educational program under Schadow's directorship was very organized. It consisted of four parts and, throughout, a "strict attention" was paid to drawing.<sup>7</sup>

In the Elementary class students would draw from drawings (as mentioned earlier), and then from plaster casts of parts of the human head and body.<sup>8</sup> As far as drawing from drawings is concerned, Boime writes that "light and dark renderings from engravings and prints" were made. And I would not be surprised if a good many of these engravings were done after the works of such artists as Raphael, Michelangelo, and Durer.<sup>9</sup> At this level mention is also made of "geometric drawing."

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<sup>7</sup> Boime: "Another attestation to the medieval legacy was the hierarchical division of students, generally arranged into four groups: those copying drawings and engravings; those drawing the cast; those drawing the live model; and those painting the live model." We are also told that "the most original innovation of the nineteenth-century Academic curriculum was the compositional [i.e. painted sketch] programme," as well as "intensive life drawing session, ... emphasis on demi-teintes, ... [and] emphasis on the effect."

<sup>8</sup> In all probability the casts came from classical statuary. The homogenous surface quality of the bare, white plaster would make it easier for the beginning student to spot the intermediate transitions from light to shade. It is also interesting to note that reading, writing, and arithmetic were also be taught at this level.

<sup>9</sup> In *The Three Ways of Art* the Nazarene, Overbeck, uses each of these three artists as archetypes for what he sees as three modes of artistic expression: Fantasy, Beauty, and Nature (see Eitner, Bibliography)

In the Preparatory class instruction was given in proportion, anatomy, and perspective. The instructor was to go to the ateliers of the students and correct their work by drawing their attention to needed revisions of flaws with the goal of obtaining an "accuracy of outline and modelling" in the round. These corrections were to be done 'without restraining of the student's development, or lowering their spirits.' The students in this class "worked from plaster casts and life, connecting the two as closely as possible", without an "excess of Antique drawing."<sup>10</sup> According to Boime, "drawings in this section were rendered on tinted paper...[using] black and white crayons. The stump was employed, but hatchings dominated the drawing style."

In the 'Class of the Practicing Scholar', "students carried out their own compositions and participated in the work of their master. [This] third class was to employ a liberal teaching method...[with] no choking and intimidating of the spirit, [but where] every student would be able to keep his natural, unaffected, freely developed peculiarity and independence. Students [would] carry out their own compositions in their own studios close to that of the master, whom they [would] assist in his works. Commissions [would] be procured for them.... The three classes of the academy were... [after 1828 abolishment of Elementary class] engaged on 1 drawing from plaster casts and life, 2 painting, and 3 composition."

With all of this said, it is still difficult for me to determine the degree to which students were left free to express their own graphic ideas. Next to a school such as the one in Vienna or Berlin it may indeed be that Schadow's program allowed the students greater self-expression. Next to the Bauhaus, however, the curriculum at Dusseldorf may take on the characteristics of an assembly line, where the students obediently followed the

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<sup>10</sup> As a means of avoiding an excess of the Antique Pevsner writes that "to avoid mannerism'... [the class was] not to have one permanently appointed model but many models." Diderot, believing in "the rights of the individual against any restrictions interfering with his subjective sphere", also favored the use of many models. He felt that in using "various models, the professor will make [the student]... observe the irregularities" of each individual. Eventually, "strict imitation of nature would do away with mannerisms of drawing...." But, as we have seen this doesn't guarantee mannerist-free drawing.

curriculum that was prescribed for them. I think that, although there was much talk about individuality, the relationship between Schadow and his students was based more on collectivistic and, ultimately, cerebral views of teaching and learning.

Moving on to the private atelier of the French Academy, in particular under the instruction of Thomas Couture, I will begin by comparing and contrasting drawings of the instructor with drawings done by his students. The works of Puvis de Chavannes, Eduard Manet, and William Morris Hunt will be examined. In looking at these drawings it may be useful to keep in mind that, compared to Dusseldorf, "while the Academic partisans continued copying engravings well into the [nineteenth] century, the impact of Romanticism and the development of lithography led to a heightened appreciation of the spontaneous qualities of creation," and that "even young Germans looked to Couture as an antidote to the toilsome system of the Dusseldorf Academy." What Boime calls the "all over, inch by inch rendering."

Looking at Puvis de Chavannes' Portrait of Madame Montrosier (fig. 16), circa 1890, I find it to be like Couture's Self Portrait (fig. 17) of around 1847. Formally, both strike a similar balance between the more methodical use of line and the more spontaneous use of abstract light to dark relationships. De Chavannes' drawing has more half tones. In both, (but more in Couture than in Chavannes), the unification between line and tonal shapes is such that each treatment remains distinct. Graphologically, a similar speed and pressure of drawing is used, without overly re-worked areas (the restatement in the lines of Couture's collar is, to me, far from being over-worked), although Chavannes' approach in the hair is perhaps a bit more delicate (less heavy handed) than his instructors.<sup>11</sup>

Contrasting de Chavannes' Summer (fig. 18), done in 1873, with Couture's charcoal and black and white chalk drawing for the Romans (fig. 19) of about 1845 we might notice that in the former painting the way that the figures - appearing themselves to be almost like two-dimensional stage props - move back in space is through the use of planes located at

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<sup>11</sup> Couture, in many other portrait drawings, does vary the delicacy in his handling.

discrete intervals from, and parallel to, the picture plane. In the Romans the recession of the figures away from the picture plane is less incremental and more continuous. Also, de Chavannes seems to set up less symmetrical compositions than does Couture.

Manet's Figure de Dos (fig. 20), done between 1852-8, is very much like Couture's Study of an Angel (fig. 21) of about 1851-4. Simplified regions of hatching superimposed over spontaneous, but at times reworked lines. The character of the implied edges - made up of those ends of the grouped parallel lines where light meets shade - are kept clear. These edges are treated as important compositional elements. The speed of execution in both is quick.

Manet's Groupe de Figures (fig. 22) lead drawing, circa 1852-8, is not unlike one of Coutures's pen and ink studies from a series compositional studies done between 1857-1867 for Timon of Athens (fig. 23). Graphologically, both appear to follow a process whereby a lighter, more expressive and spontaneous underdrawing is followed by a darker and more specific, linear reconsideration. In addition, both sketches exhibit a broad, but selective use of parallel hatching. Coinciding lines within the drawings form abstract superordinate lines which interact emphatically with the boundaries of the paper (in the present example Couture seems to bring more of his lines to the edge of the paper than does Manet).

Hunt's Portrait of William Babcock (fig, 24) crayon sketch is not unlike Couture's aforementioned Self Portrait. Again, we have areas of hatching plus contour lines. The sketches are unlike in that the marks in Hunt's drawing seem more energetic, the dark hatchings a bit more spotty, and the lines making up the outline of the profile more fragmented.

Hunt's The Forge (fig. 25) of around 1855 is compositionally different than say, Couture's Two Politicians (fig. 26) of about 1857, or The Marriage of Harlequin (fig. 27). In both of the latter's paintings we still have a sense of symmetry about some central, vertical axis, as seen his Romans (fig. 19) drawing - and although the leftmost figure of the

Harlequin paint sketch is placed in such a way that it goes beyond the boundary of the canvas, and thereby offsets the symmetry made by the other four figures, it is not as extreme as the leftmost figure in Hunt's painting. Couture's and Hunt's use of Titianesque *valuers* are rather similar, three distinct tones arranged for the sake of the broad pictorial effect.

Judging from the works of these three of Couture's French Academy students, then, I would suggest that the range of formal deviation between their drawings on the one hand, and the work of the instructor on the other hand, is rather wide. Based on this I would say that Couture and his students' views of the teacher/student relationship was one that was of a more individualistic, visceral nature, than the view which was held at, say, Dusseldorf. Yet these stylistic deviations may also be said to be narrow insofar as the interpretations of the eclecticism of the time seem rather similar; for perhaps it can be viewed as a rigidly enforced eclecticism (not unlike the free expression of Wackenroder), intolerant of the finished brand of graphology that is seen in the drawings of someone like Ingres.<sup>12</sup> But, all in all, we have a less rigid system than that which was used by Schadow.

Boime gives us a good description of the social dynamics between Couture and his students. I will quote here some of the more relevant passages.

Because the competitive character of Couture's studio was less intense than in many of the other private ateliers of the time a "warmer relationship of fraternal solidarity existed among his pupils. Couture's own casual character fostered the relaxed atmosphere." And, this atmosphere can be seen to reach outside of the classroom when we learn that he "often took his students on field trips" for the purpose of doing landscape studies, and that "during these trips Couture drank, sang, and whored in true bohemian style." With regard to his pupils the master "inspired a filial devotion and commitment, and in his books he addresses

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<sup>12</sup> Boime calls Couture, his students, and many of his followers eclectics, working to reconcile the political divisions of mid-eighteenth century France. He notes that "most of his students reflected this [eclectic] position in their individual careers; they rarely became adherents of a particular school."

... [them] in the tone of an affectionate parent tenderly preparing his children for the cruel world." In the classroom, Boime relays "... what we know of the master's personality, genial and kindly, reflecting the outlook of a man who enjoyed telling humorous anecdotes while correcting his students' works."

Boime calls Couture an "eclectic", specifically one who reconciled in the classroom a "step by step method" of drawing and a more spontaneous form of production. This latter form is consistent with Couture's advice to his pupils to "... think of nothing and produce with a fresh mind and hearty spirit whatever you feel like doing."

Looking more specifically at his teaching of drawing, and in particular elementary drawing, Couture suggests an approach whereby the students "establish, either in imagination or reality, a horizontal and a vertical line in front of the objects one is reproducing - this is an excellent maxim to which one should always adhere. He follows this with further advice: "When with the aid of light indications, you have decided upon the layout, you then squint your eyes and look at the natural object. By so doing, you simplify it and eliminate detail, so that you see only the basic contrasts of light and shadow. Having thus established and made sure of the basic outline, you open ... your eyes and fill in the details within the design you have set yourself.

Boime includes less flattering observations of Couture's course: "As a result of his systematic formulations [of pictorial techniques], Couture can be said to have professed a particular 'doctrine'. Again, "[he] taught an entirely original method of painting which assumed the role of dogma." And finally, the "effect of Couture's individual instruction was to elevate his method into a 'cult' practice."

It seems from these last observations that even though the spontaneity of a "fresh mind and hearty spirit" was held up as the primary aim, this spontaneity was such that it did not allow for individual classroom interpretations of eclecticism, or for individual technical procedures. In this context, it would also appear to be that the relationship between the teacher and his students was less spontaneous (visceral) than it was methodical (cerebral).

We also read that Couture "once declared: 'I do not claim that I can turn out geniuses to order, but I do train painters who know their job,' " and that "his instruction was primarily technical rather than dogmatic". Yet this does not help advance my argument that things in Couture's atelier were, more than at Dusseldorf, spontaneously communicated. Over this, I would emphasize the view that Couture "felt that the artist must subordinate merely executive qualities to feeling." It is worth keeping in mind that "... the ateliers supplemented [the Ecole's drawing] instruction with a more basic and elementary approach to drawing," and in these ateliers "drawing instruction was the primary consideration." Couture attempted to infuse a basically methodical program with some measure of spontaneity.

Having concluded thus, for the remainder of this section, I have itemized further miscellaneous quotes relating to Couture and his atelier:

course aims:

- > "he had a rare pedagogical capacity to spot weaknesses and correct them and to bring out the strengths of his least gifted student."
- > Couture "advised his students to carry an album and always to 'sketch the beautiful things which you see, . . ."
- > "the sketching in a pocket notebook of daily events, " ... "As notes for future reference, these sketches could be reworked in the studio."
- > "... the depiction of contemporary events . . . means of liberation from conventional themes"
- > "thus he compensated in his instruction for the inhibitions he often experienced in the execution of definitive works."
- > "demonstration pieces."
- > "As a genuine eclectic, Couture espoused the harmony of opposites ..."
- > " 'Give three minutes to looking at a thing and one to painting it.' "

Students' accounts:

> "correspondence is filled with letters of gratitude and esteem from former pupils."

> "As far as the old masters are concerned, I find your teaching in harmony with theirs.

When the quality of my work permits me to speak with more authority, I shall call myself Defender, not of the Faith, but of Couture's teaching, and I shall sing its praises everywhere."

> "I have done four heads from nature, in M. Julian's class, but as the teachers want me to go on after their fashion, which is completely foreign to yours I shall do nothing in drawing until I hear from you."

Accounts of the physical/temporal curriculum/ classroom set up:

There is an anonymous painting, entitled the Interior of Couture's Art School. This painting reflects accounts that were given of the Instructor's atelier:

> "the model stand was on a table top about two feet high; around it students sat in a semicircle. The draughtsmen took positions nearest to the models...[and] rested their portfolios on drawing boards supported by stools. ...their seats were low,.... .... The model posed for three-quarters of an hour and then took a break for the remainder of the hour [and was assigned a pose] every Monday ... that lasted the entire week."

> Couture "ran his studio on a collective principle: all the furnishings and materials, easels, chairs, drawing boards, stools, were common stock belonging to the pupils."

> "Six months were devoted to drawing from plaster casts, and [Couture] preferred the more flexible charcoal medium to that of chalk or pencil."

The last European course that I wish to write about is the one called Analytical Drawing, taught by Wassily Kandinsky at the Bauhaus. I will begin, as before, by looking at several of his students' drawings.

M. Rasch's 1922 Study from Nature. Constructional Analysis (fig. 28) is of a form that I could not find in the work of Kandinsky. The form in Rasch is such that planes appear to interlock in directions that are not on the two-dimensional picture plane. This can be seen most clearly in the elliptical shapes which represent the cross-sectional components of cylinders. The shapes in Kandinsky's Overall Theme (fig. 29) drawing, in contrast, do not seem to deviate from the two-dimensional plane of the paper, and this is more like those straight lines and full circles which, in Rasch, connect up, in a two-dimensional way, the corners of the more volumetrically drawn objects. Graphologically, Rasch's lines are freehand where Kandinsky's come from a ruler and compass.

Formally, Haupt's 1925 Composition (fig. 30) painting is like Kandinsky's simultaneously calculative and intuitive drawing, Stressed Weights in Black and White (fig. 31). In both we have a large, narrow, triangular shape, one of more smaller triangles that are of the same proportion as the larger one, outlines of one or more circles, shapes that are very dark in tone, shapes that are very light in tone, an absence of either horizontal or vertical lines or edges, marked intersections of two or more diagonals, and repeating elements of slightly different scales.

Ida Kerkovius' 1922 Study from Nature (fig. 32) is not unlike Kandinsky's Untitled watercolor (fig. 33) of 1925. Here, short segments of thin straight lines are interspersed among more irregularly made lines. Tiny *visual punctuation marks* are used in the drawings of both, as are series of short parallel lines that cross perpendicularly over longer straight lines. The line weight, too, is varied in each of the works.

Werner Drewe's 1932 Aggression (fig. 34) painting, like Haupt's, is much like both Kandinsky's Stressed Weights drawing and his Plate 23 (fig. 35) drawing of 1925. Again we have strong diagonals in the works of both artists. Also, both use regions of parallel lines or bands. Unlike in Kandinsky, Drewe's painting contains horizontal and vertical elements, as well as more organic, wavy edges such as occur in the top dark shape of Aggression.

Like Rasch's Constructional Analysis, the degree of adherence to nature - at least as it is seen optically - in L. Lang's 1926-7 Analytical Drawing. First Stage (fig. 36) is unlike anything that I could find in the drawings of Kandinsky. It is in contrast with the instructor's Overall Theme/Constructional Variants (fig. 37) in that the latter seems to begin from what already is a highly abstract drawing, whereas the former begins with a drawing from nature that is much more specific.

Fritzsche's Stage 2 (fig. 38) comes directly from Kandinsky's Overall Theme and Constructional Variants. In both visually observed objects are reduced to rather abstract lines that lie flat on the plane of the paper. Both have the look of a schematic diagram, using only circular and rectilinear elements.

As far as Kandinsky's courses in Analytical Drawing and Painting go there appears to be a relatively narrow range in the formal/procedural deviation. In and of themselves the works don't exhibit much in the way of intuition. Based on the similarity of approach it seems like Kandinsky and/or his students' views of the social relationship that should exist between teacher and student is one that is more psychological (cerebral) than it is visceral.

Kandinsky written works are many. In 1923 he quotes Waetzoldt idea that "the aim of the school is to show the path and provide the means, but finding the goal and the ultimate decision is the task of the artist's individuality." A statement that seems to me to be a contradiction. As far as the teaching of 'production art' is concerned, Kandinsky writes that during the novice student's "trial semester ... the teacher must [not push the student or pressure him ... [but] must] limit his activity to giving advice and general instruction and to familiarize the student with the nature of artistic resources." In terms of the role of the student he notes that "Waetzoldt attaches great importance to the active participation of students both in reforming the school structure and in the everyday life of the school, ...[and] as regards the appointment of professors in particular (where the final decision rests with the minister) ... [he] asks that students be given the chance to speak their opinions concerning the candidates, because they possess a fine instinct for determining both the artistic and the

human qualities of a teacher." He also writes that "specialist training without a general, human basis ought to be no longer possible .... [that] the capacity for synthetic observation and thought is so little taken into account that it largely atrophies."; that "first and foremost, it is not what is taught that is important, but how."; that art "cannot in fact be learned - in just the same way that creative work and ingenuity in science and technology cannot be taught or learned."; that "the artist works like every other man, on the basis of his knowledge, and with the aid of his capacity for thought and his intuitive impulse."; that "as far as one can see today the final goal [with respect to the classic-romantic aesthetic conflict and fluctuations over the nineteenth century] remains the synthesis of Classicism and Romanticism."; that "the young artist, especially when starting out, must from the outset accustom himself to objective, i.e., to scientific thought" and that "in his own work the artist can (or rather "must") be one sided ... [and] not merely one-sided, but fanatical!"; that "it is not a greater or lesser accumulation of specialized knowledge ... [that] plays the principle role ... but rather, the properly developed capacity ... to "understand ... individual phenomena in terms of organic links (cf. Carstens and the Nazarenes)"; that recognizing "the logical character of pictorial construction ... is, for the student, not sufficient - it must be implanted in his interior so thoroughly that it penetrates to his fingertips of its own accord."

According to Anna Rowland "although Kandinsky's approach to art was deeply spiritual, his concern was to convey its objective laws [and, perhaps to leave the subjective to the student (?)]. He had a lawyer's logical discipline, and his pronouncements to the students were dogmatic." He was greatly respected, although some [unspecified number] of his students found his ideas both over-complex and dogmatic."

From this I get the sense that the teacher-student relationship between Kandinsky and his students took the form [the important "how" quoted above] of objective doctrine, whereas the content was one of a spiritualized psychology. Whether his written aims - of establishing through education a balance between analytical, calculative thought and synthetical, intuitive impulse - were actualized in the classroom is hard to know. Ideally, it

would be nice to believe that there is a closeness between that which is preached and that which is practiced [honesty toward minimizing the discrepancy between the two].

According to Dearstyne's hindsight "Kandinsky's course in analytic drawing was not so easy to understand." He continues, "I have never encountered an individual of deeper insight than Kandinsky."; "I still possess four plates, executed in black ink and watercolor, which I made in ... [his] class in analytic drawing .... they should be classified as exercises rather than incipient art works,."; "Kandinsky tried to teach us to look beneath the surface of the visual world, in order to uncover those essences which constitute the immaterial but absolute reality which is the province of art."; "[he] thought of himself as contributing [Q: via teaching as well as drawing?] to the "third revelation" as Christ had conveyed the second.

The editor of Kandinsky, Complete Writings on Art relates that " in the first term, [Kandinsky] ... taught analytical drawing, mainly from still-lives composed of objects chosen by the students themselves (Kandinsky's way of giving the student a sense of self determination?). The students for the most part showed a strong preference for regular or geometrical objects, or at least objects that could easily be reduced to regular or geometric form."; Kandinsky himself described his course as follows: "analytical drawing. Precise drawing from still lifes constructed by the students. Objects as energy-bearing constructs (entities). Connections between tensions and structure based on them (constructive grid). Two kinds of work: 1. utmost economy, 2. precise, exhaustive execution. [the class named abstract elements of form, and the class named analytical drawing have as] their main aim: to enable the student to feel, think, and draw both analytically and synthetically at the same time by educating the eye (sharp focus and inner freedom)."

I will now take my own course - Introduction to Drawing taught at Colorado State University in 1994 - and evaluate the overall degree of correspondence between a selection of my own drawings and of drawings done by the students in my class.

Formally, Leigh's 1994 Male Nude (fig. 39) drawing is like my 1992 Rosemary with Typewriter (fig. 40) drawing, in that both take into consideration the abstract character of

shape relationships as they derive from direct observation. The particular combination of the light and heavy line weights is another common feature. They are unlike in that there is, in the Male Nude drawing, an indication (albeit slight) of surface textures (e.g. of the skin, of the stool, . . .), and in that, graphologically it evidences a more clear and curvilinear application of line.

Zachary's 1994 Still Life with Hard Hat (fig. 41) shares some of the same features as my 1992 Still Life with Typewriter (fig. 42). The use of cast shadow shapes as compositional elements (e.g. the shadow above the typewriter and the shadow below, and to the left of, the hardhat) the distinct way in which the transitions from surfaces which face the light more directly, to those which face the light less directly occur - e.g. as in the pale container to the right of the typewriter, and the coffee-like container to the right of the hardhat. They are less alike in the degree to which the linear elements are made evident. In Zachary's drawing they are more emphatic (especially in the area representing the edge of the platform). Also, the Still Life with Typewriter represents a shallower space with less overlap between subjects. The frontality of the figures in Leigh's Male Nude and my drawing of Rosemary are a common feature. In both drawings the figures are anchored within the boundaries of the page and the lines which represent elements of the room in the distance and that act as a kind of abstract grid or scaffolding.

Formally, the composition of Amy's 1994 Still Life (fig. 43) is similar to my 1992 Egg Carton (fig. 44). Both make use of three distinct tones, shapes relationships are simple and abstract. The character of the source of light illumination the subjects is similar, a nearby single-point artificial source. While the two items in the Egg Carton image are stacked, one on top of the other, the two pairs of items in Amy's Still Life are viewed from an angle such that the overlap of the foreground subjects on the background subjects creates what may be called a "visual stacking". Also, both images include the edge that represents the end of the table top.

Jane's 1994 Portrait of a Student (fig. 45) is like my study of the Large Woman (fig. 46). In both, the sole reliance upon line to describe volume is seen. This is most evident in Jane's handling of the shirt collar which describes the cylinder of the student's neck, and in my drawing of the waistband which describes the box-like corner where the side of the torso meets, meets the front of the torso.

Comparing Zachary's 1994 Still Life with Hard Hat, mentioned above, with my 1992 Young Woman in the Studio (fig. 47), it can be seen that the kind of abstraction that comes from the way that the subjects progress into the distance by overlapping, and being overlapped by, adjacent subjects (e.g. in Zachary's drawing, the way that coffee-like container hides part of the hard hat, which hides part of a funnel, which hides the wheel of a chair leg, and the way that subjects such as chair backs, clamp lamps, posts, and figures mask one another in the Woman in the Studio drawing) is similar.

From the above, it would seem as if the relative range in the formal deviation between my drawings and those of my students is narrow. True, there seems to be a variety of pictorial approaches, but within each single approach the similarities are high. This would suggest that the classroom communication as it was brought about by me and/or my students was relatively cerebral in nature.

Below is an itemized and dated list of some of the main course projects, approaches, and policies for the Introduction to Drawing course:

1/20/94: "optical/muscular-gesture exercises"

1/25/94: "eye/arm gesture coordination (cont'd)," "Q: why "coordination" of eye to arm? To be better able to draw what is seen by the eye." The two hours and forty minutes is divided up into several five minute exercises, several seven and ten minute exercises, and a couple of fifteen minute exercises.

1/27/94 outline drawings from a still life that I set up in the center of the room: "(10) 5 min from one student's pad to another. . . (5) 10 minute all on student's own pad . . . moving the

s.l. stand . . . [drawing] everything but the objects . . . working from the four corners toward the center . . . blind outline drawings . . . no specifies boundaries . . .(10) 5 minute on student's pad , , ,standing up, arms straight, easel angled downward . . . no details, [looking at] relative directions of lines."

2/1/94: "students looked tired last Thursday, I'm wondering if they can handle the intensity at which I've been conducting the class", "Reiterating lateness policy, 3/4 of the class seemed exhausted [last Thursday] . . . (1) 10 minute break at 10:30 AM, 9:00- 9:30 circular line-drawing, 9:30-10:30 Sighting angles, 10:30-10:40 Break, 10:40-10:55 artists repros, 10:55-11:50 a careful grid drawing.

2/24/94: "gave demo. CRITERIA: parallel lines, 3 sides of a box, measuring relative distances between different points, measuring angles w.r.t. horizontals and verticals."

3/3/94: "9 S.B. drawings due"

3/22/94: "NOTICE: Anyone wishing to work on class inspired projects outside of class is welcome to do so. This outside work can also be included in the portfolio."; 3/24 "outside weather permitting [we'll draw outdoors], CRITERIA: careful observation of relationships of lights, darks, and middle tones. NOTICE: for . . . next week bring to class your choice of any of the . . . [materials] that are on the . . . list of the course outline."

3/31/94: "choosing for Thursday's class a single specific approach (or a single combination of approaches) [covered in class] as well as the materials . . . ."

4/7/94 "Reminder: each late arrival to class affects final grade"

4/12/94: "clear puzzle pieces . . . value shapes, no blending, a clear image border.";

4/21/94: "whimsical, ominous, rational, sensual . . . 17"x17" cardboard, (4) 7"x7" squares.";

4/26/94: "NOTE: . . . will be the last day that make up work will be accepted."

Course Outline: "Classwork: should reflect the students understanding of the following approach: . . . . , "Homework: 3 sketchbook drawings per week [from direct observation], Attendance: . . . . , Critical Evaluations: . . . . , Note: The student will be responsible for

getting clarification . . . ." Evaluation sheets: Topic: . . . , Date: . . . , Project: . . . , Criteria: . . . , Comments: . . . , Grade: . . . ."

From this initial list it may be said that the teacher-student relationship was distant (unintimate) and cerebral. Quite unvisceral. This is borne out in the course surveys that I recovered from some of the students in my class:

survey 1: "I didn't realize how much I needed this course until I got in it. The technical stuff that went along with this course was good - I think everyone benefitted from [this course] even though a lot of people didn't enjoy it very much - don't change it!" survey 2: "I feel as though I learned very little new material this semester. I was very unmotivated to come to class which is ironic seeing how I am an art major and love art." survey 3: "the beginning of course dragged on through first half of semester - better towards end of year - with more variation of projects - but I did learn a lot and liked experimenting with new materials." survey 4: "I am extremely dissatisfied in this class. Because [it] is a required - not optional course, C.S.U. should try much harder to find instructors who are stimulating, creative and at least interesting. Had I known what kind of semester this was going to be, I definitely would have dropped Canelos' class. I am so far disenchanted with C.S.U.'s art department, but I have heard good things about other instructors." survey 5: "For an intro to drawing class - I thought the grading scale was quite difficult." survey 6: "Most of the time you are off in your own space, your relationship w/ your students is lacking, leaving many of us myself included, uninspired. I think if you were to use your students as a tool (asset) to help define the attitude, as well as more enthusiasm and interaction from your part - your classes would be a thrill instead of a drag." survey 7: "teacher lacks enthusiasm and therefore this course and its projects are boring."

Based on these accounts, six out of seven of the students who included comments on their surveys (the total class enrollment was eighteen) were disappointed with the way in

which the class was structured. The class left them either uninspired or uninterested, with no teacher-student relationship to speak of. In relation to the drawing instruction at the academies that I've researched it looks like the classroom communication at C.S.U. was of a more cerebral nature than of a visceral nature.

Finally, based on my own assessment of my approach to drawing instruction, I have come to the conclusion that there are certain things that I will change (probably by adopting certain aspects of one or more of the three European academies in this essay), and other things that I will continue to use.

The following aspects I wish to reconsider: given my own character, allowing the collective character of the class to set the balance between the cerebral and the visceral in terms of the social dynamics between my students and myself. In particular, the projects (content), the physical/temporal course set-up (form), and my view of educational enterprise can be altered toward this end.

In terms of projects, if the atmosphere in the class tends to be more visceral, I may include special classroom assignments that have to do with a self-conceived arrangements made up of objects of the world drawn from memory, or classroom compositions based on compositional sketches based, in turn, on sketchbook studies done outside of class. If the atmosphere of the class is of a more cerebral nature, then I think that many of the previous class projects, listed above, can be reused without much in the way of alterations.

In terms of the course set up, a more viscerally-based approach would be one where there is no rigidly pre-conceived agenda, while for a more structured approach I can again simply refer to my notes from the previous introductory drawing course.

The following aspects I would like to retain: drawing based on a direct (i.e., optical) observation of nature, including the accurate representation of quantitative relationships such as degrees of angles, and lengths. In terms of the classroom set-up, to retain all that which stimulated inquiry and hard work.

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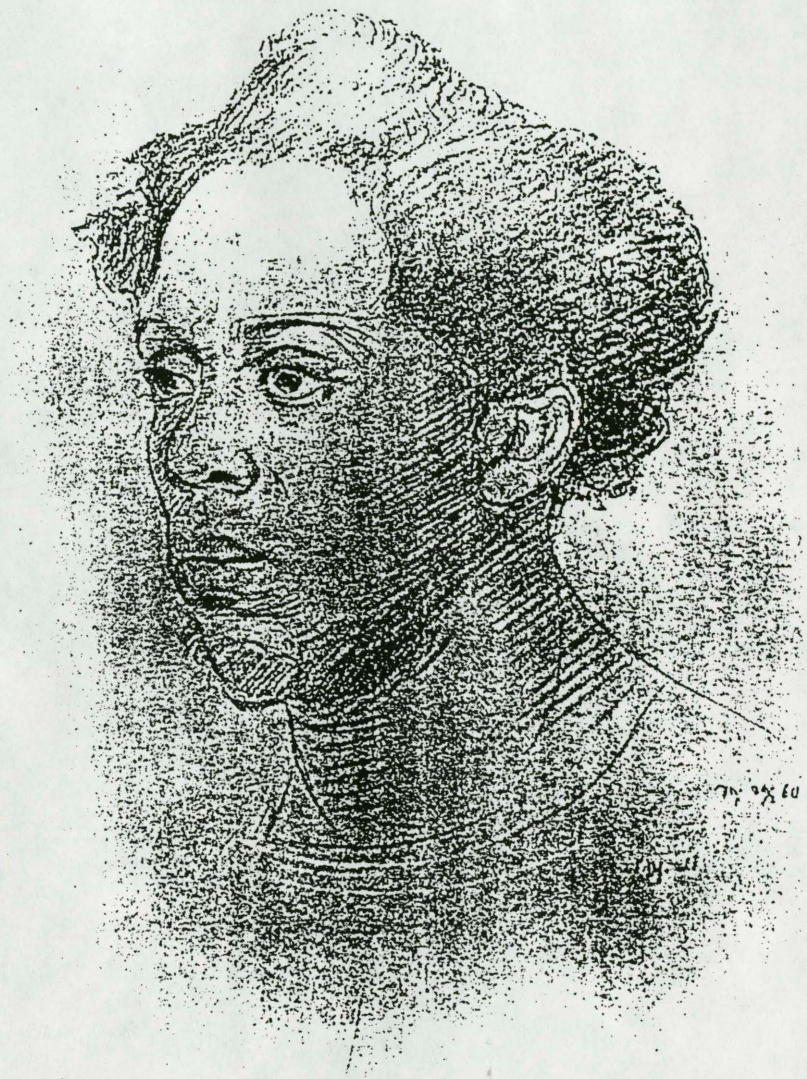


Fig-1



Fig. 2

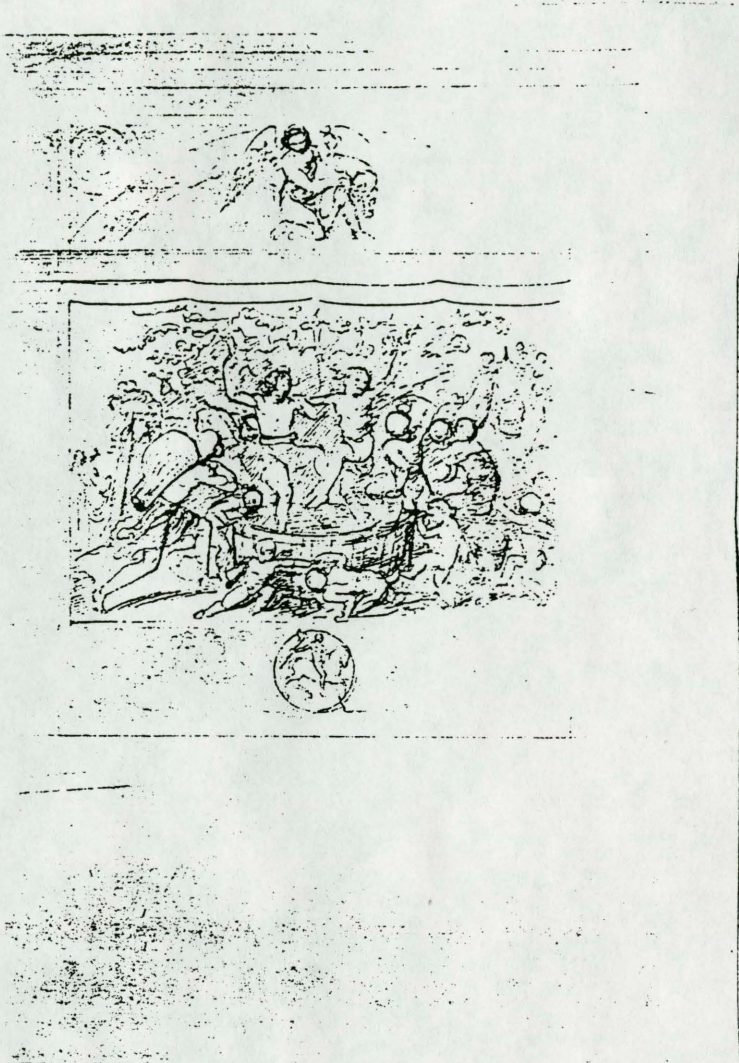


Fig. 3



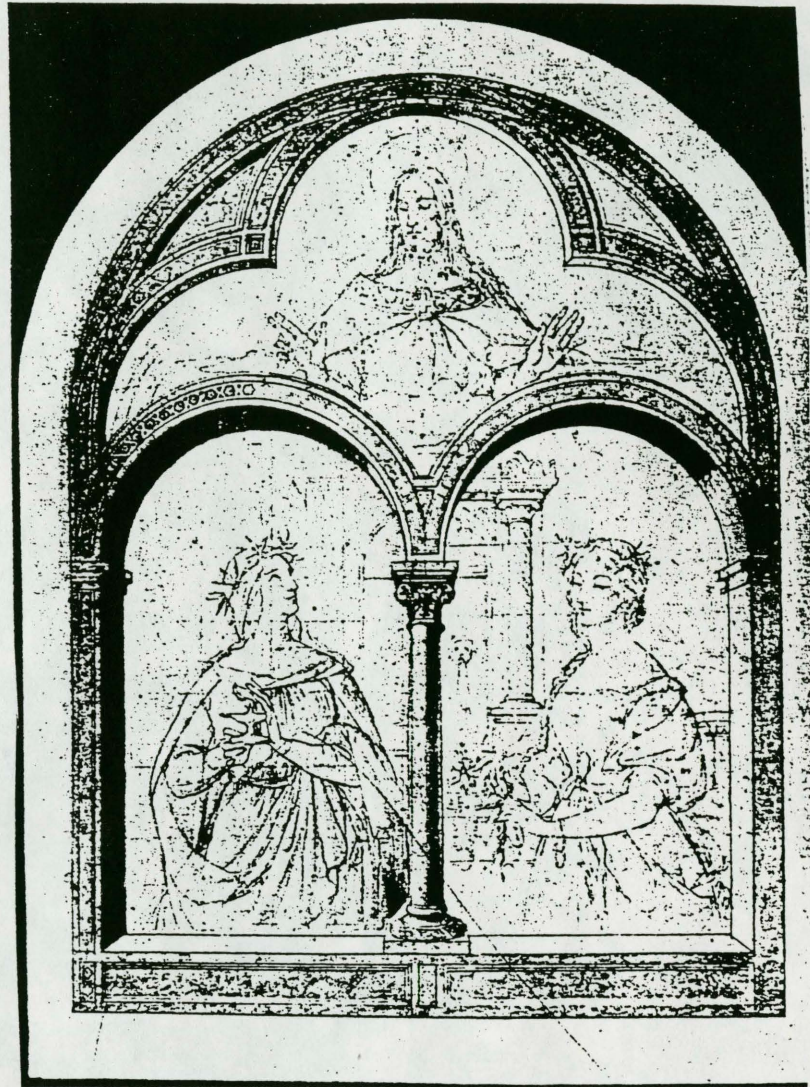


fig. 65



fig. 76

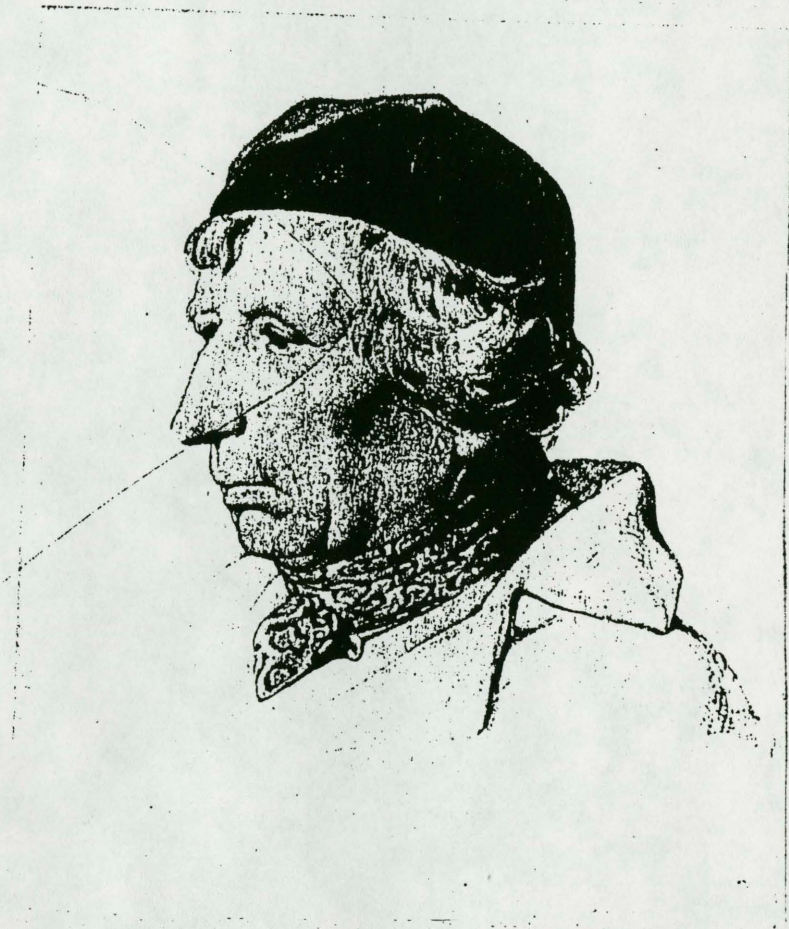


fig 87



fig. 98



70 Adolf Schroedter *The Winetasting* 1850

Fig. 109

Adolf Schroedter 1850

Lessing



fig. H 10

Schudon

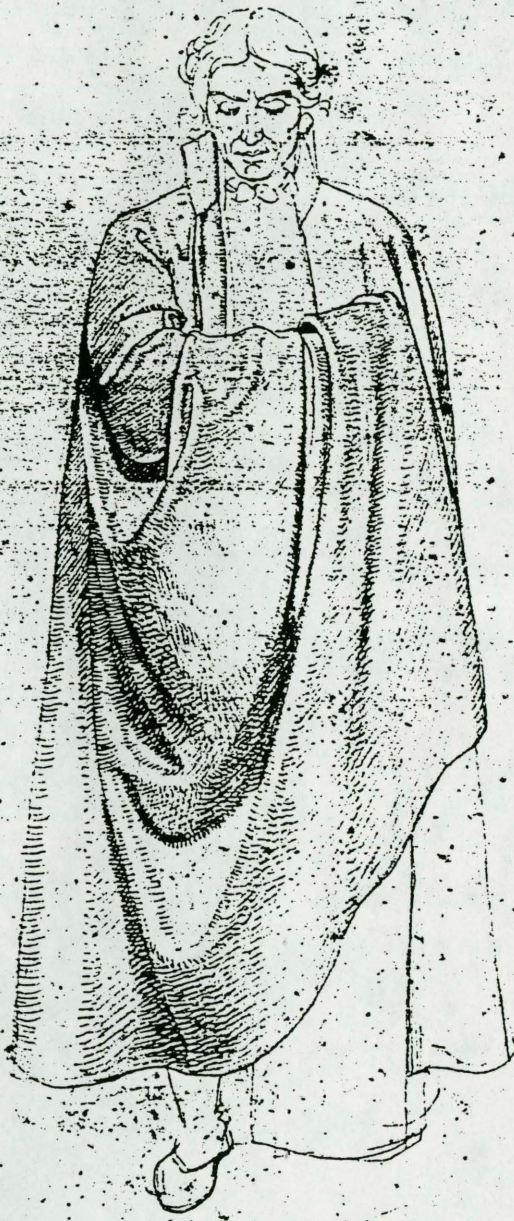
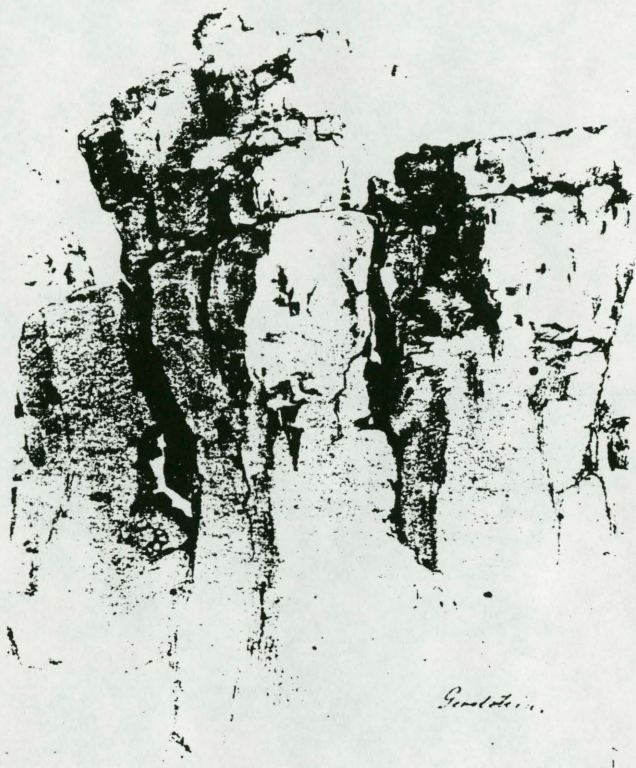


fig. 12 11



*Geol. Soc.*

fig. 13 12

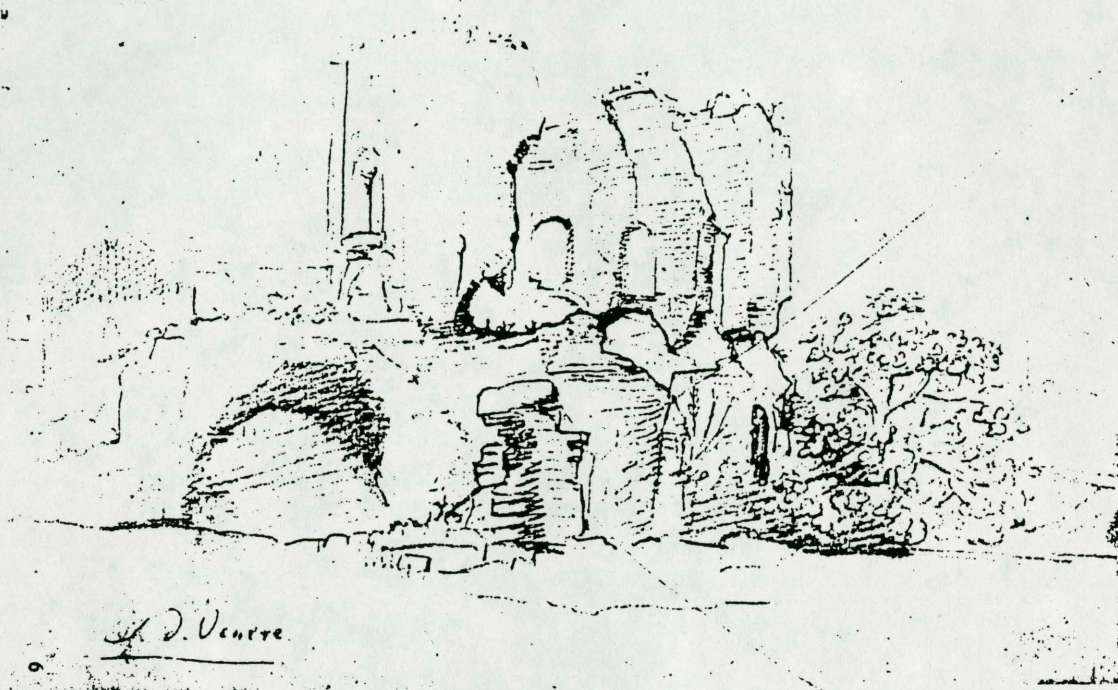


fig. 1413

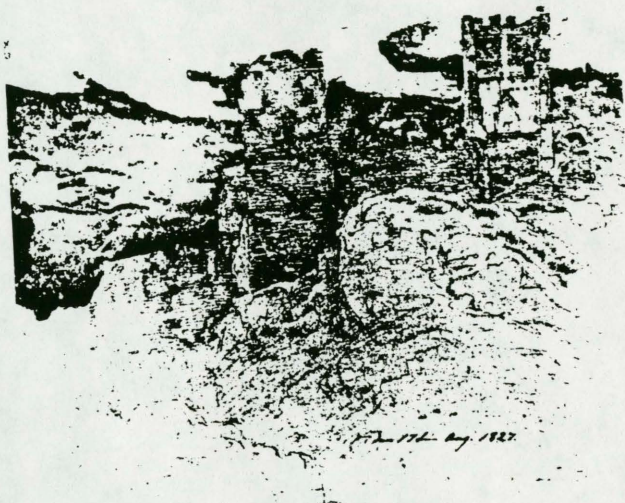


fig. 1514

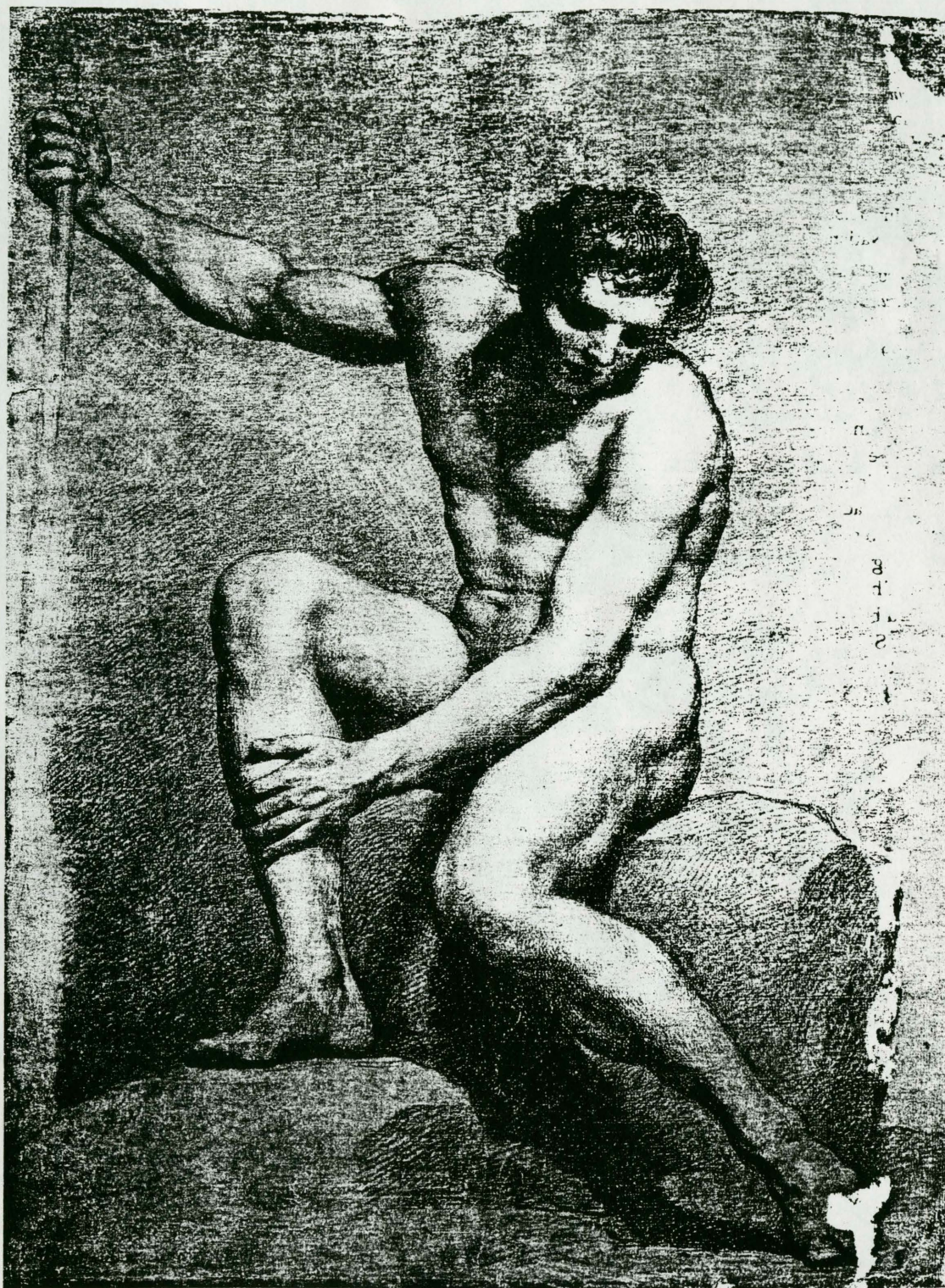


fig. 15



à Madame Montrosier  
bien à l'attention  
M. P. Louis de la Cour

Fig 16

French 14th c. drawings + watercolors

→ cf. Couture's reference  
for chalk  
@ Boim  
portrait de Madame Montrosier, ca. 1891  
Pencil on buff-colored paper 17 1/2 x 11

s de Chavaumes



Fig 17

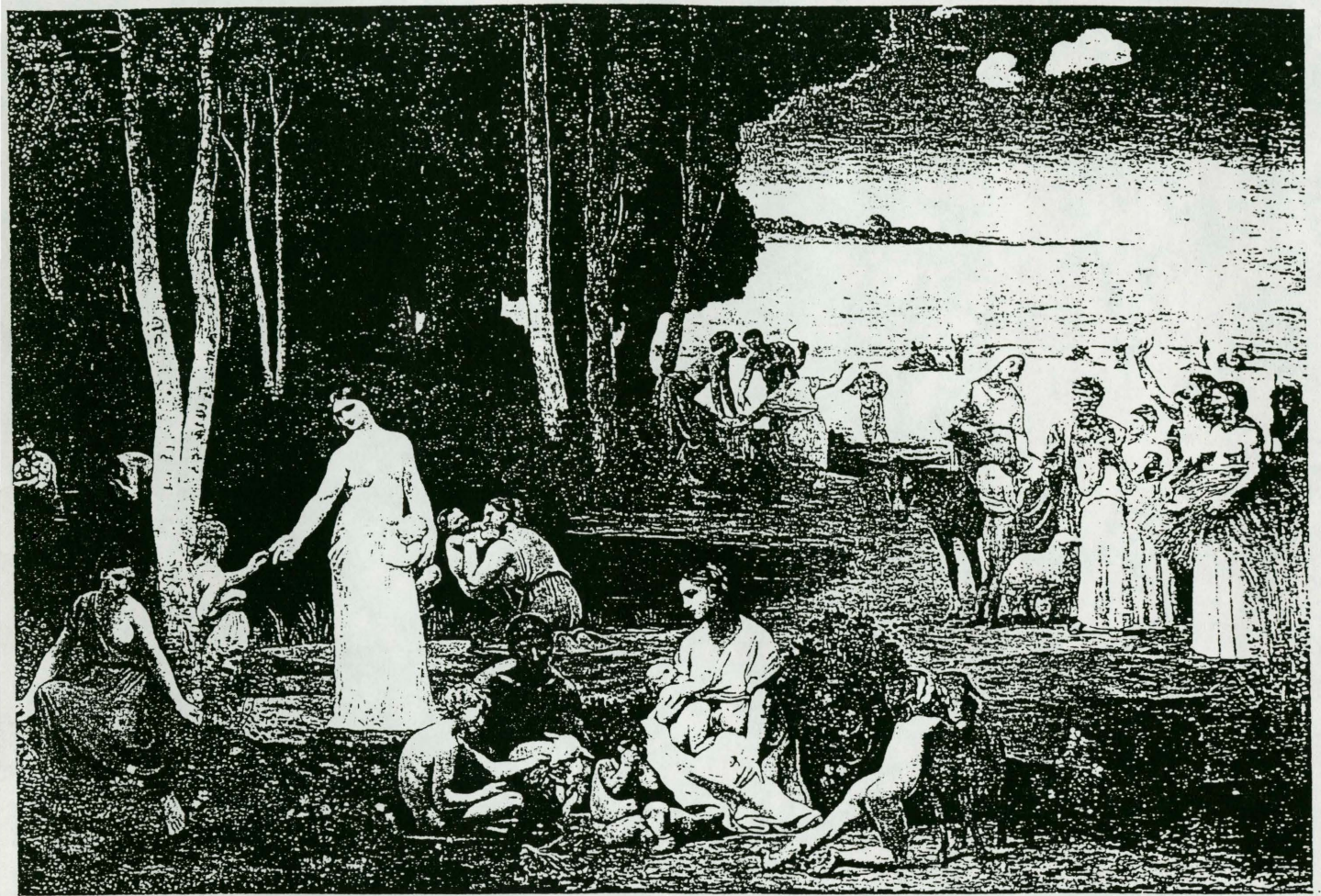


Fig 18



Fig 19

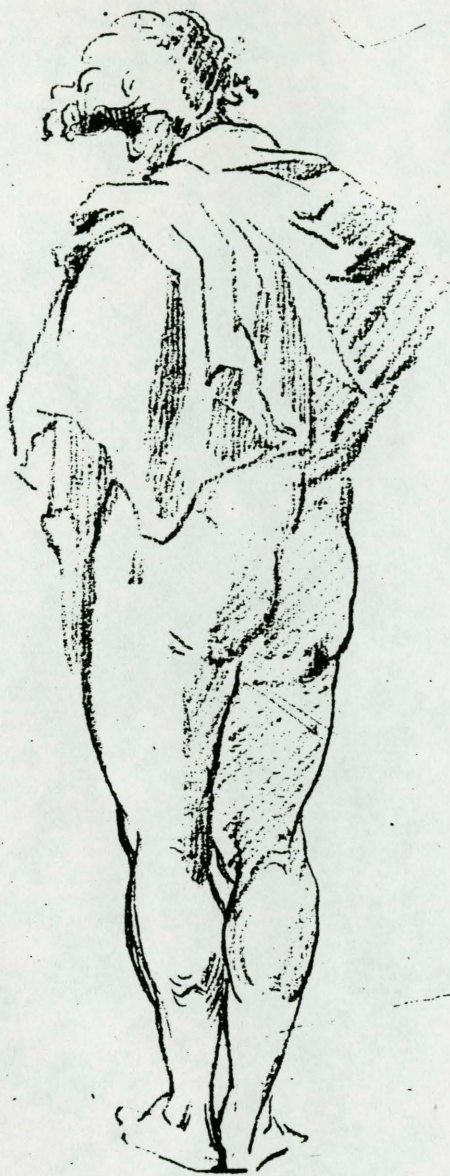


Fig. 20



Fig. 21



Fig. 22



Fig 23



Fig 24



Fig 25



Fig 26

IX.3. Thomas Couture, *The Marriage of Harlequin* (c. 1866-7), 97 × 130 cm. Musée Chéret, Nice.

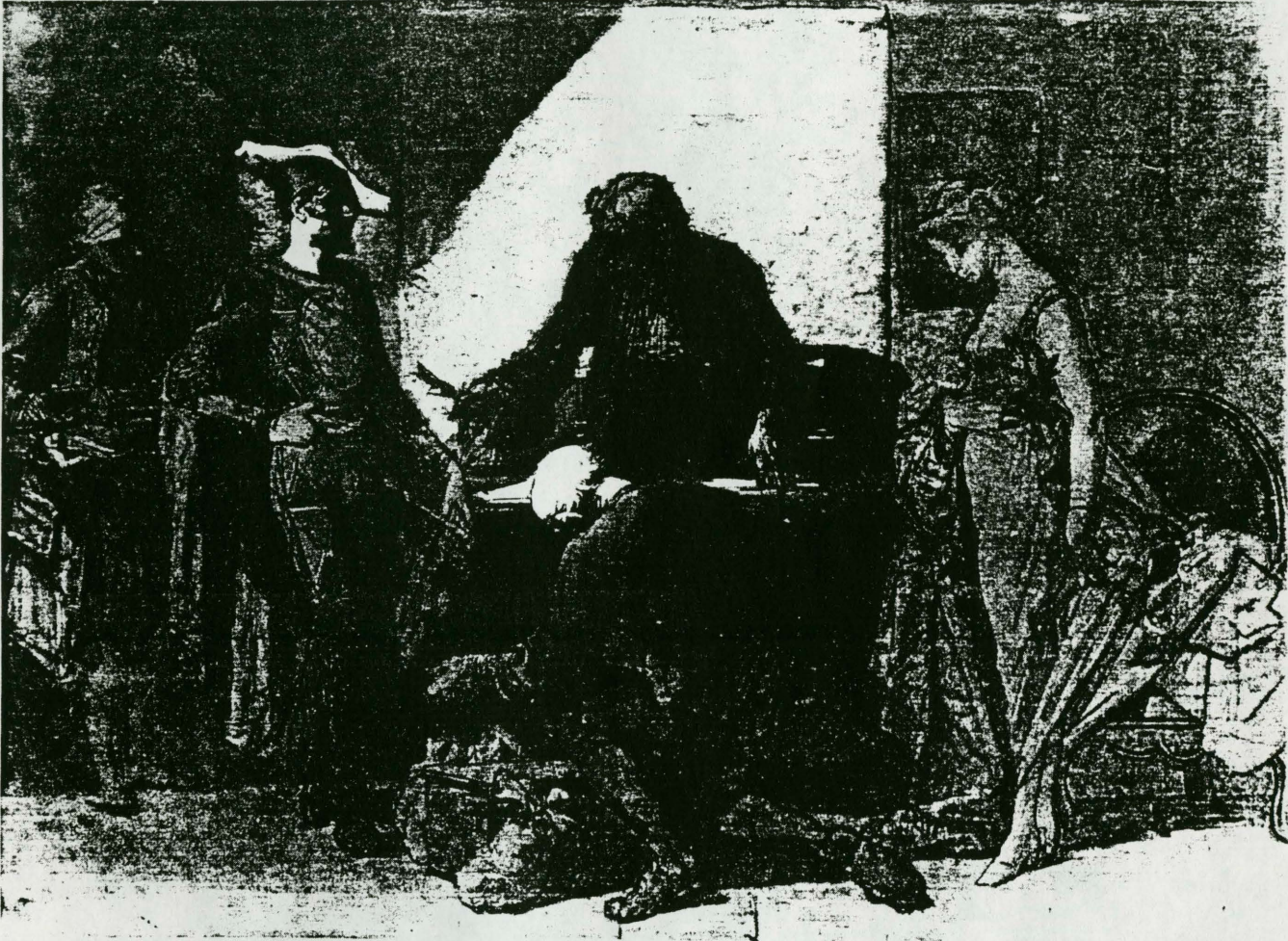
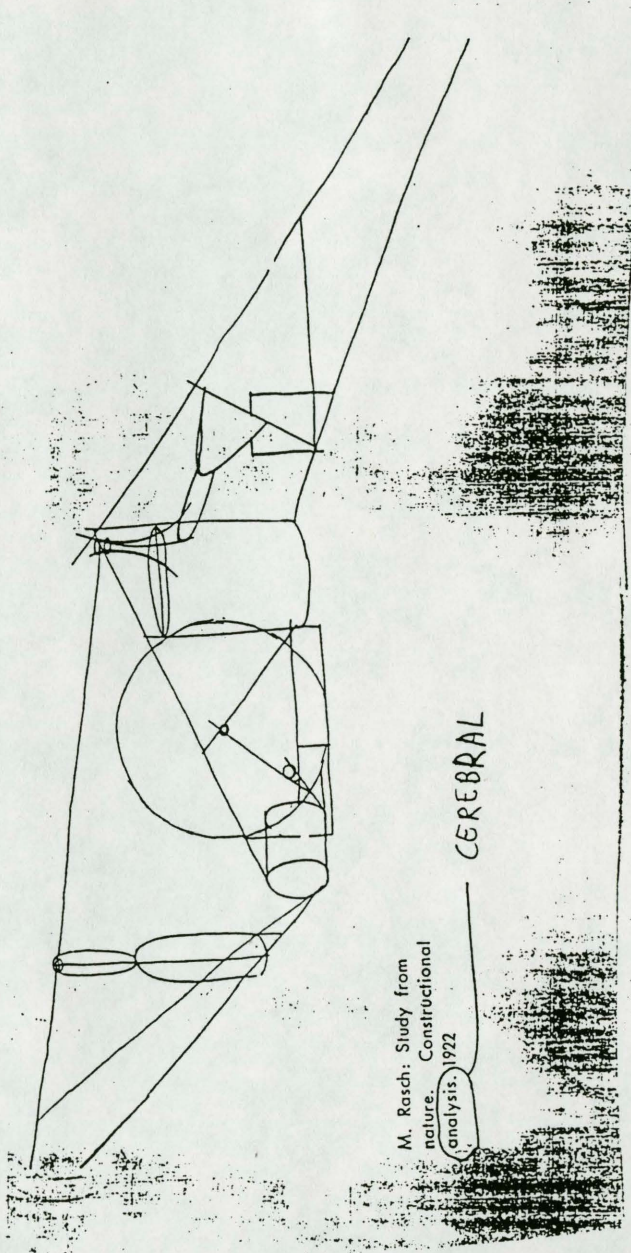


Fig 27



M. Rasch: Study from  
nature. Constructional  
analysis. 1922

CEREBRAL

Fig 28

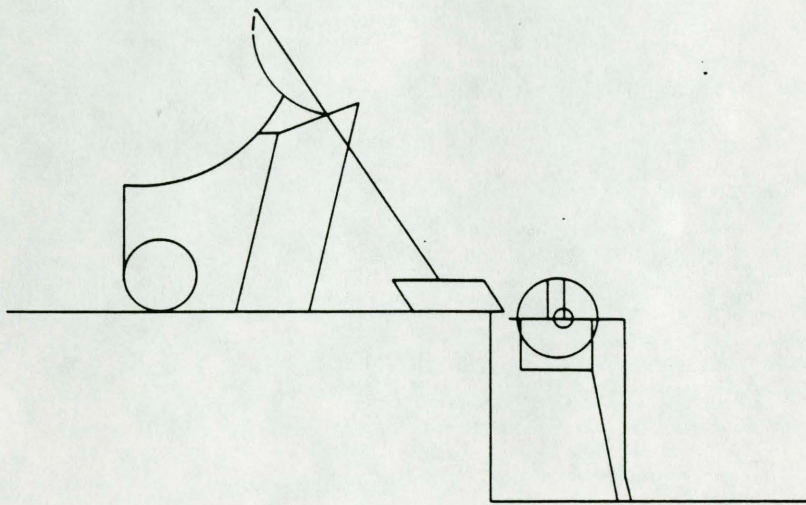


Fig 29

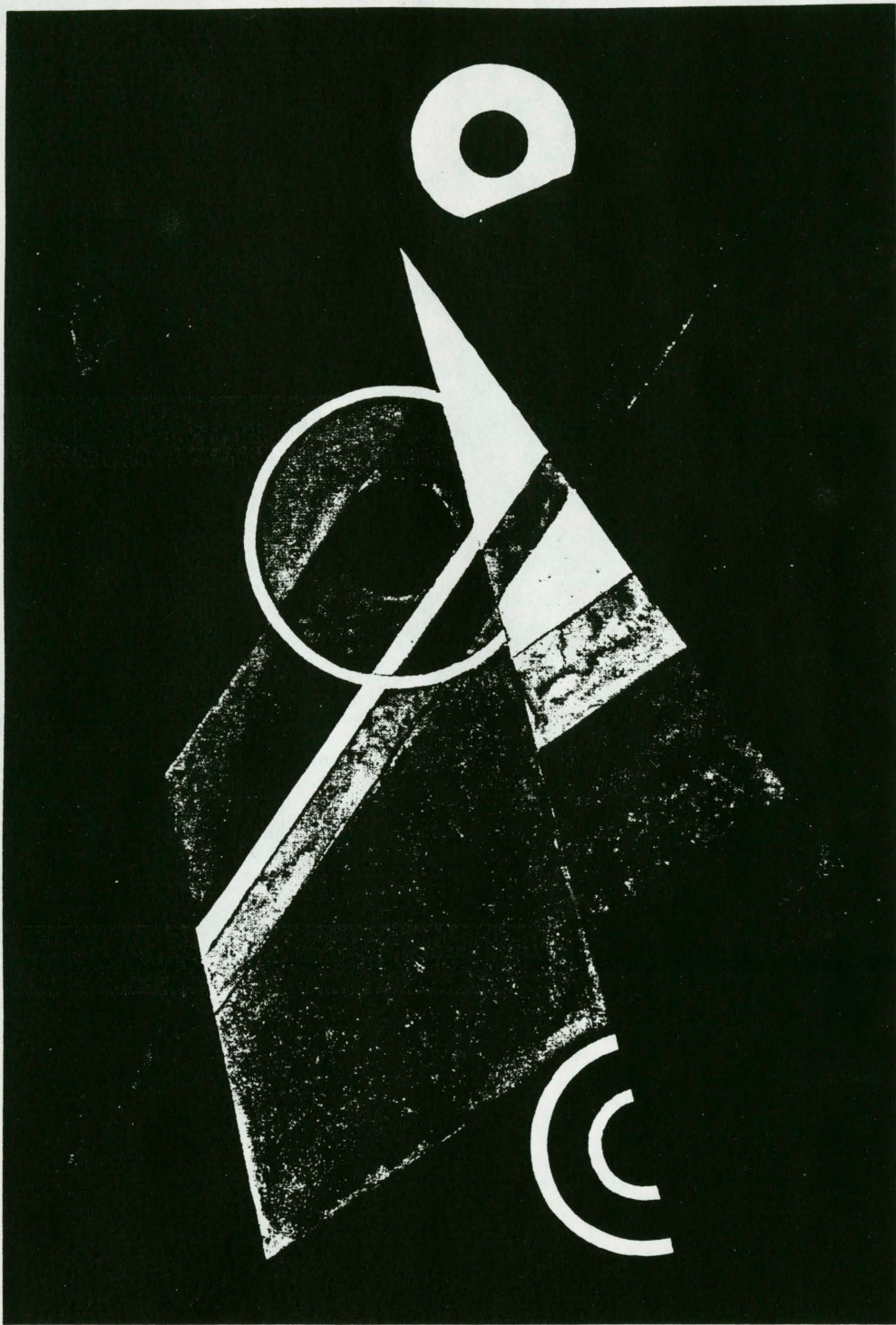


Fig. 30

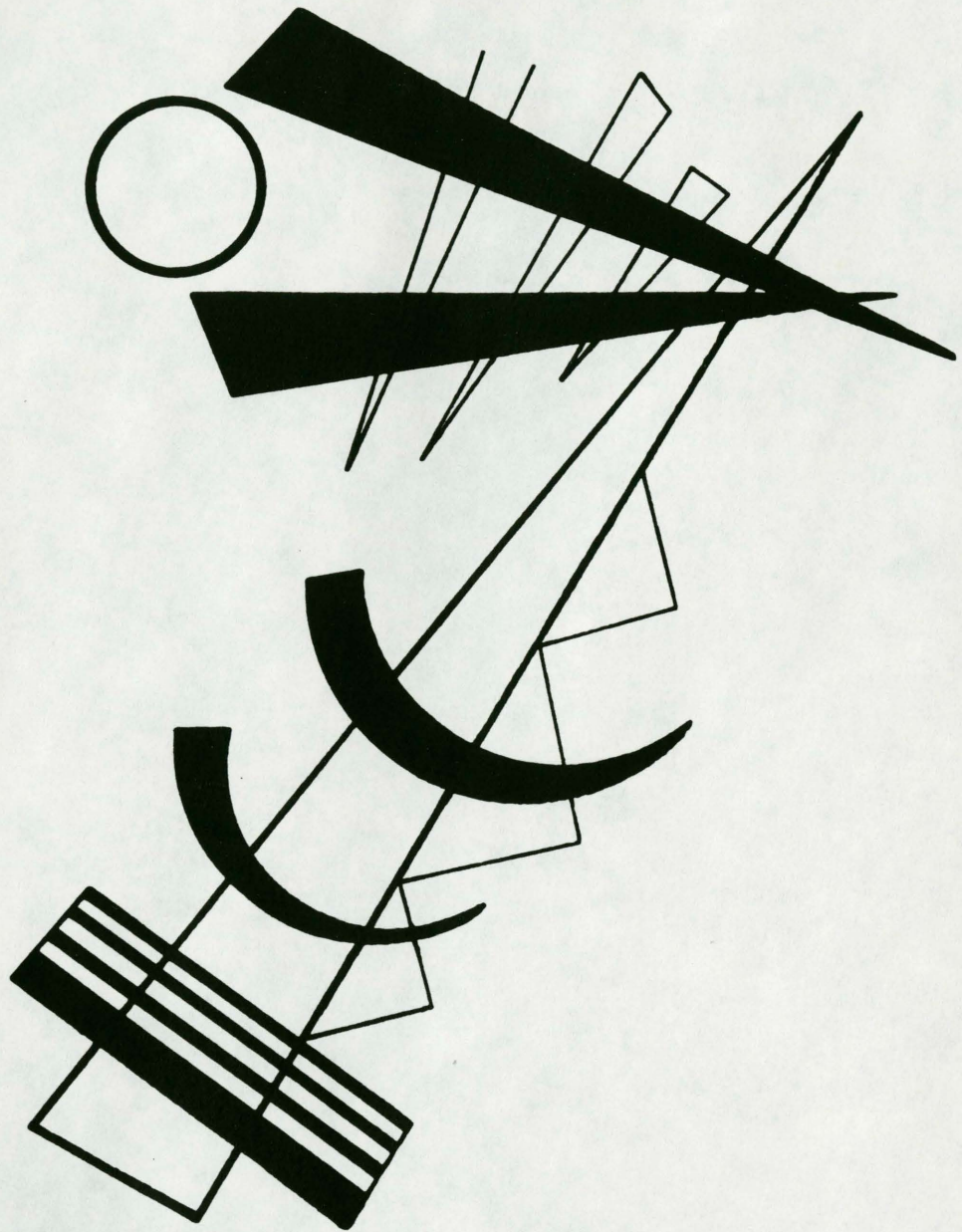


Plate 8  
Line  
Stressed weights in black and white.

Fig 31

**KANDINSKY'S COURSE**

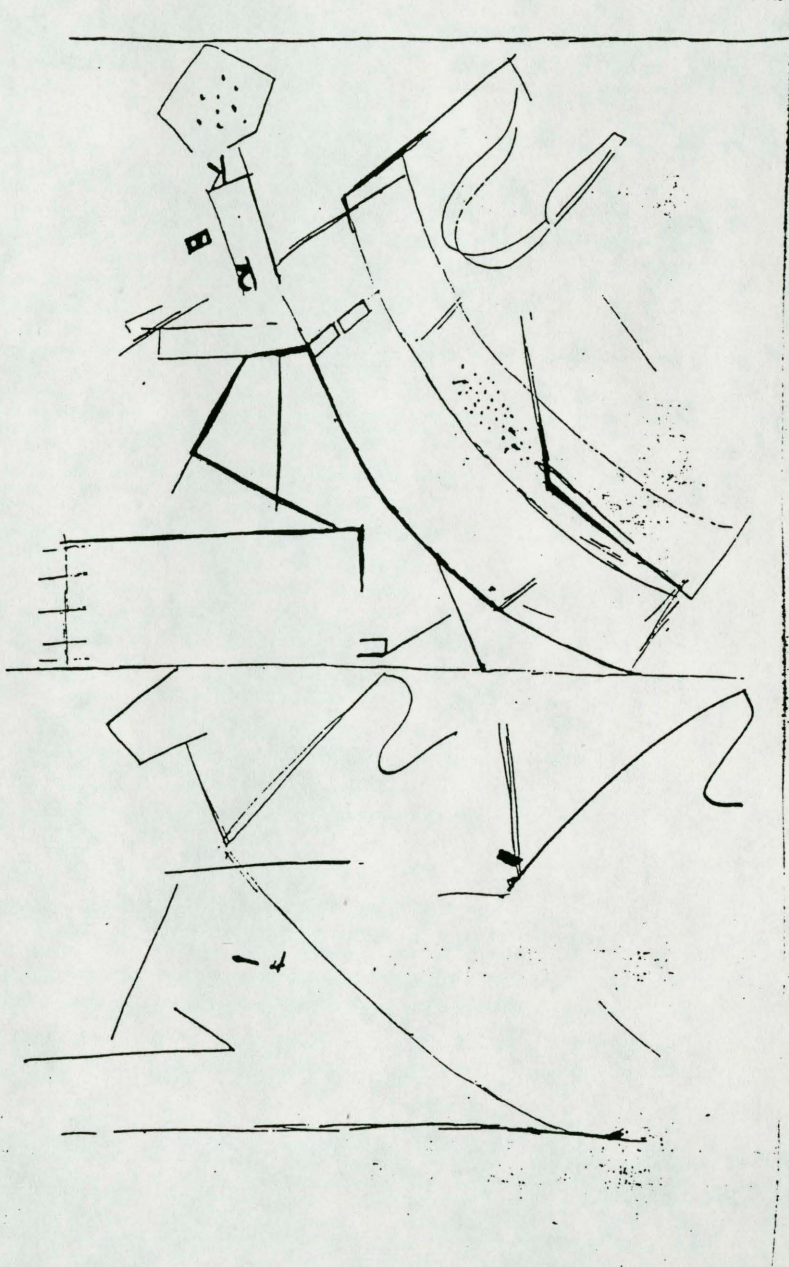
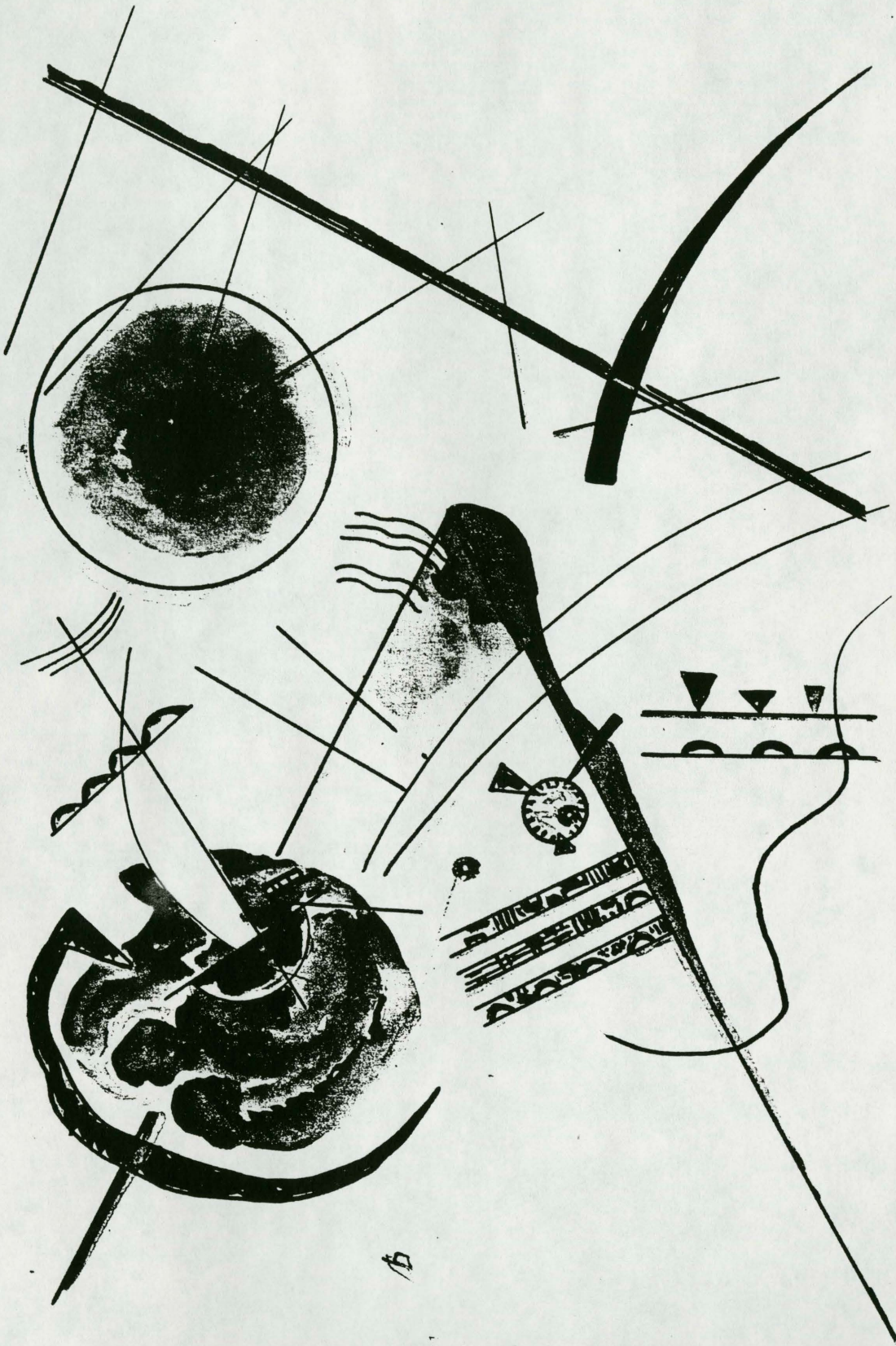


Fig 32



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Fig 33

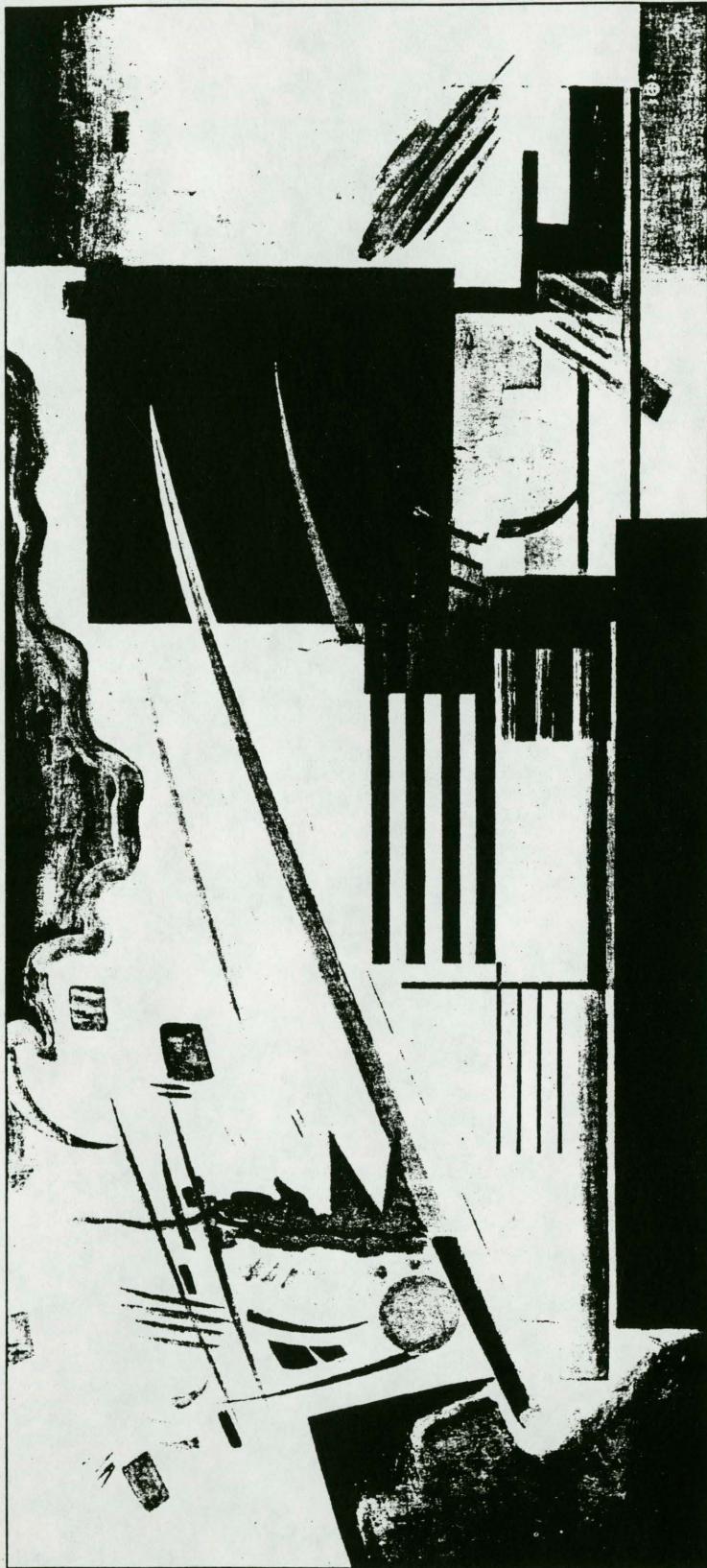


Fig 34



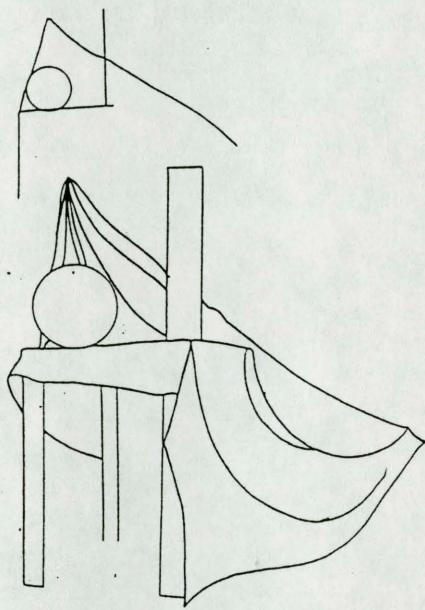


Fig. 36

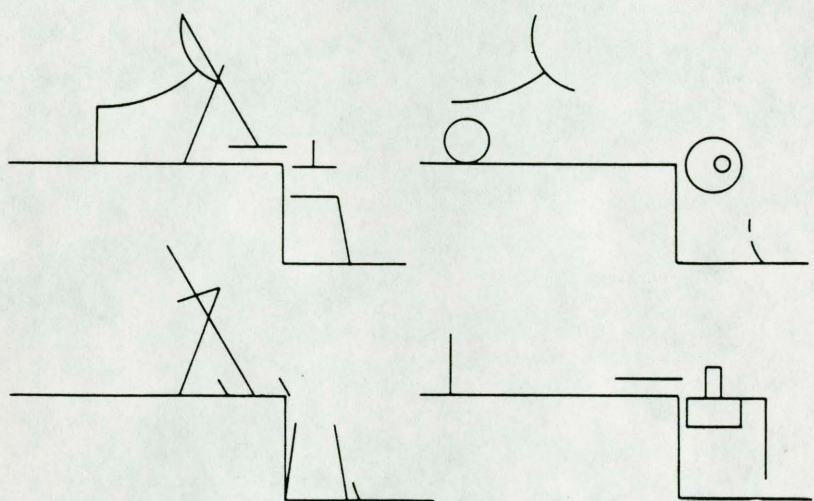


Fig. 37

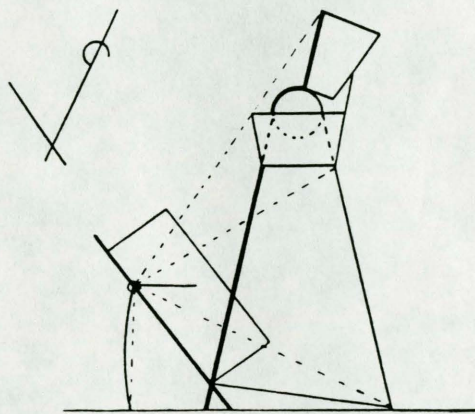


Fig. 38



Fig. 39



Fig 40

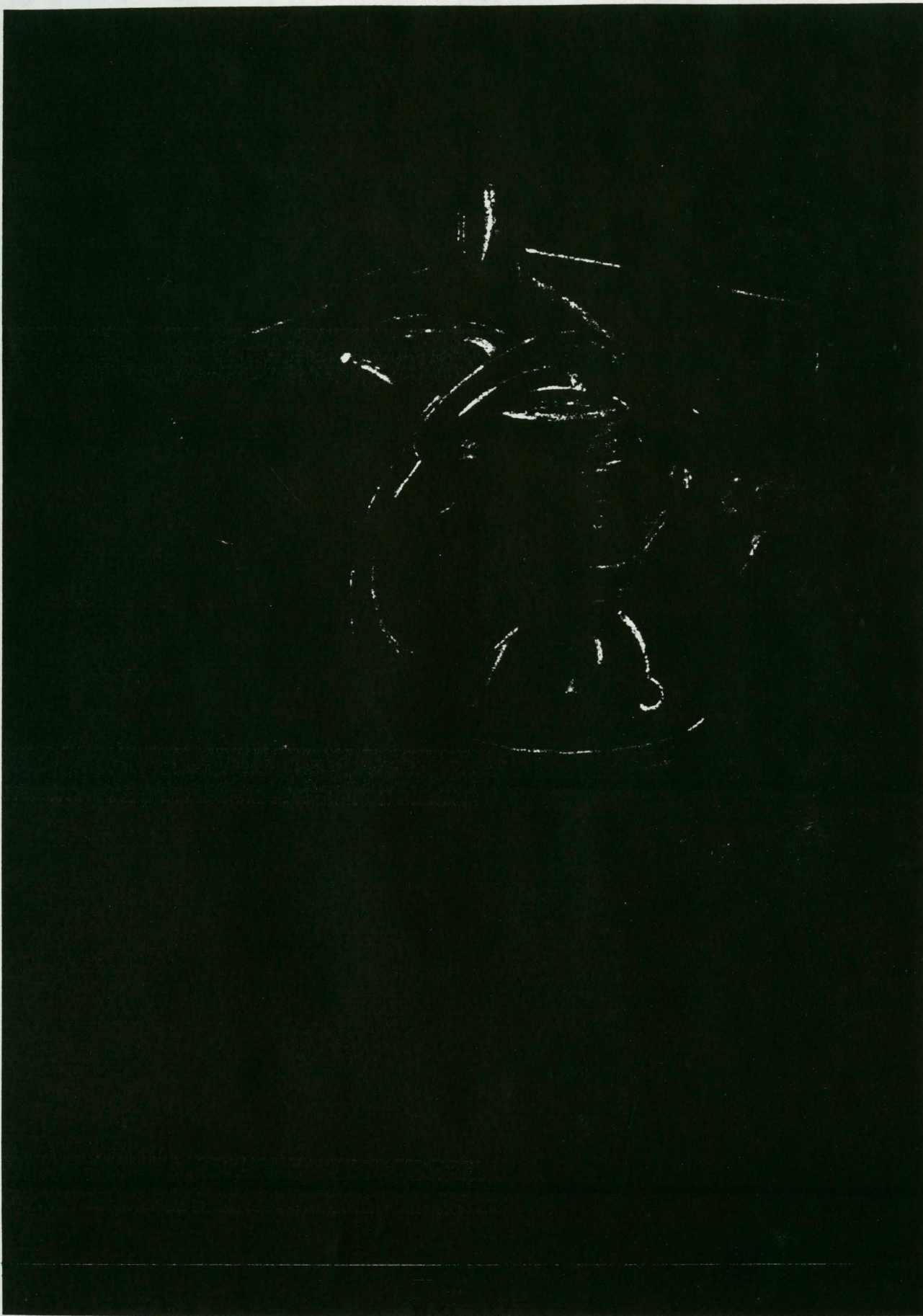


Fig 41



Fig 42

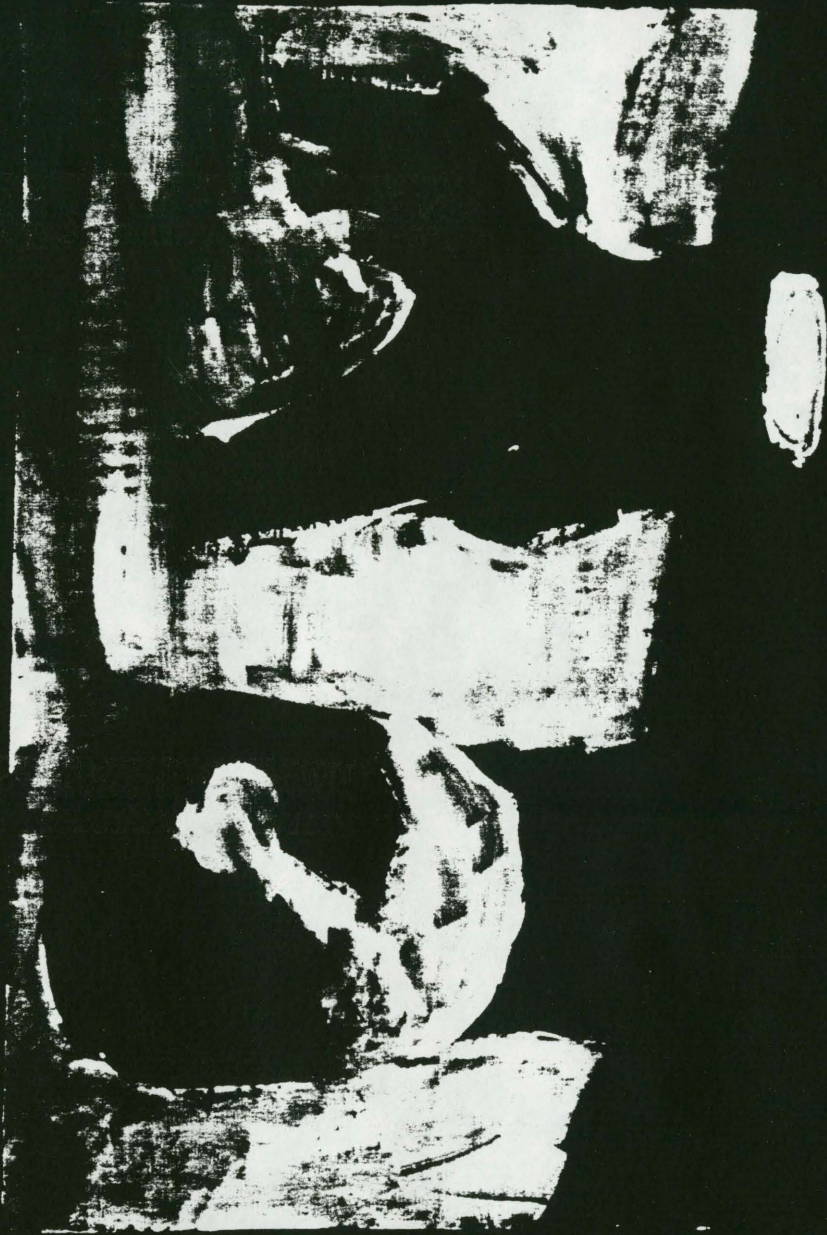


Fig 43

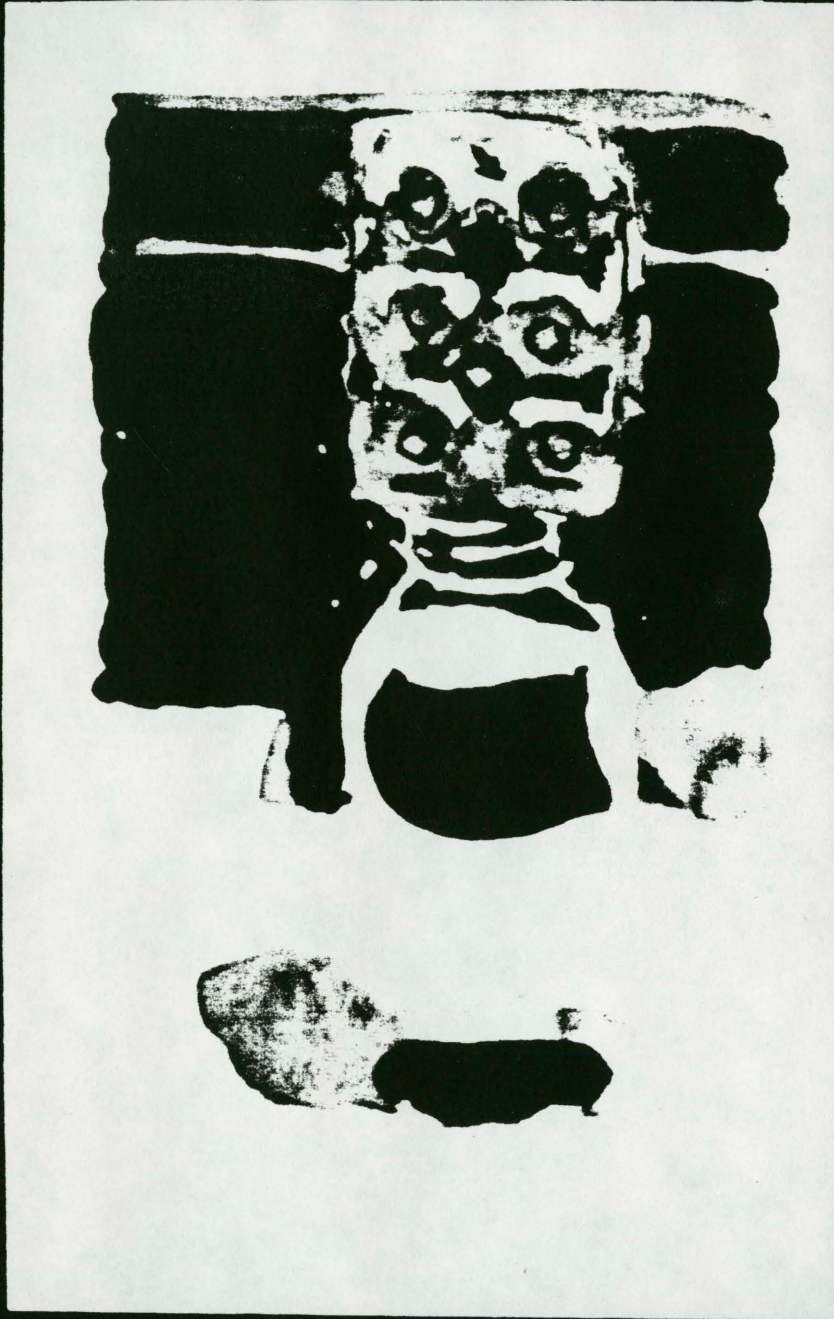


Fig 44

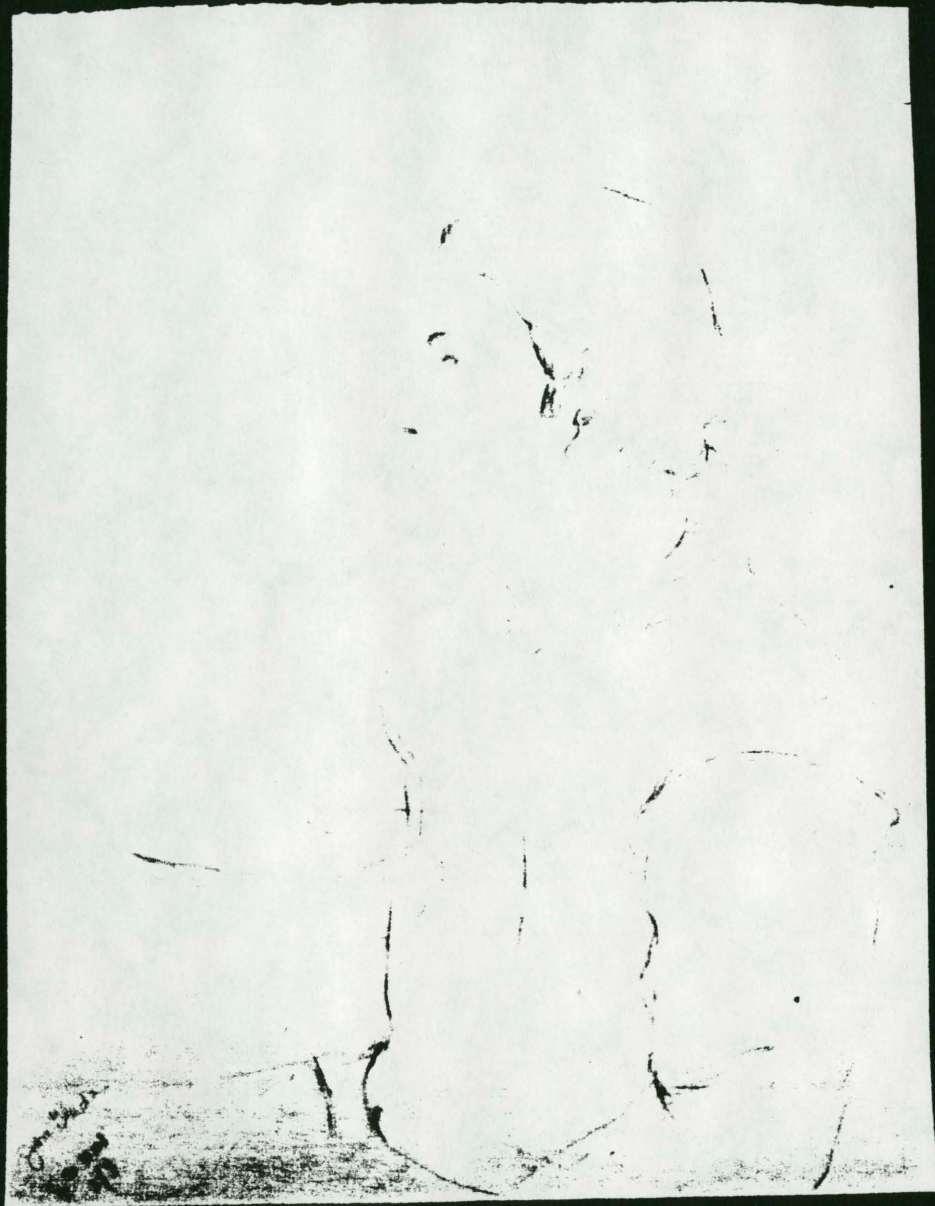


Fig 45

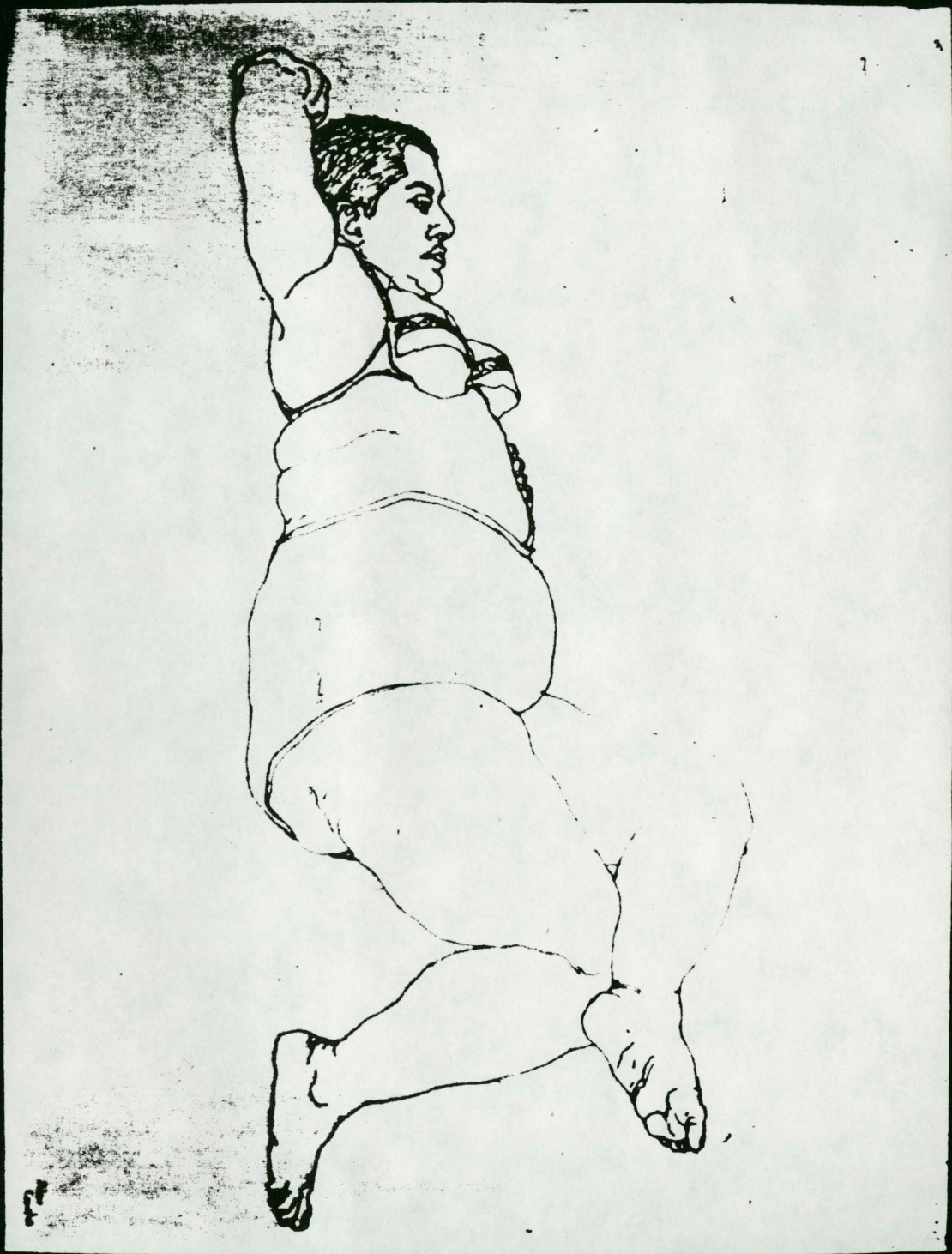


Fig. 46

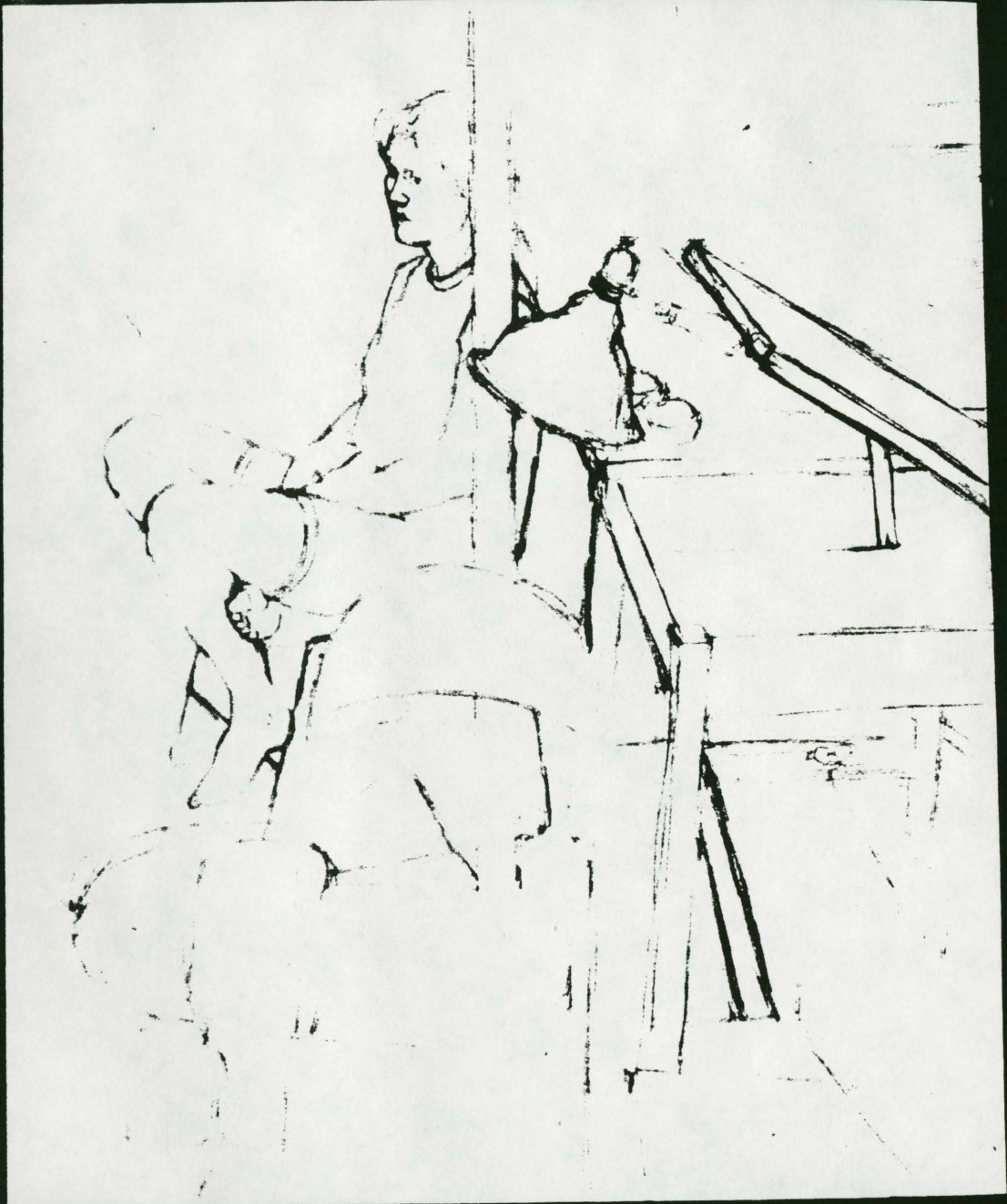


Fig 47.