# Project 2: Space



*Due Date:* **ART304-01 – Tuesday April 21st 2026 (Critique 2)**

Space is our second project. In Transparency you were given a single idea to push against. Here you are given another, and you should expect to ask more of it. You now know more about how you work, how long a drawing takes you, and which tools and surfaces answer to your intentions. Use that knowledge.

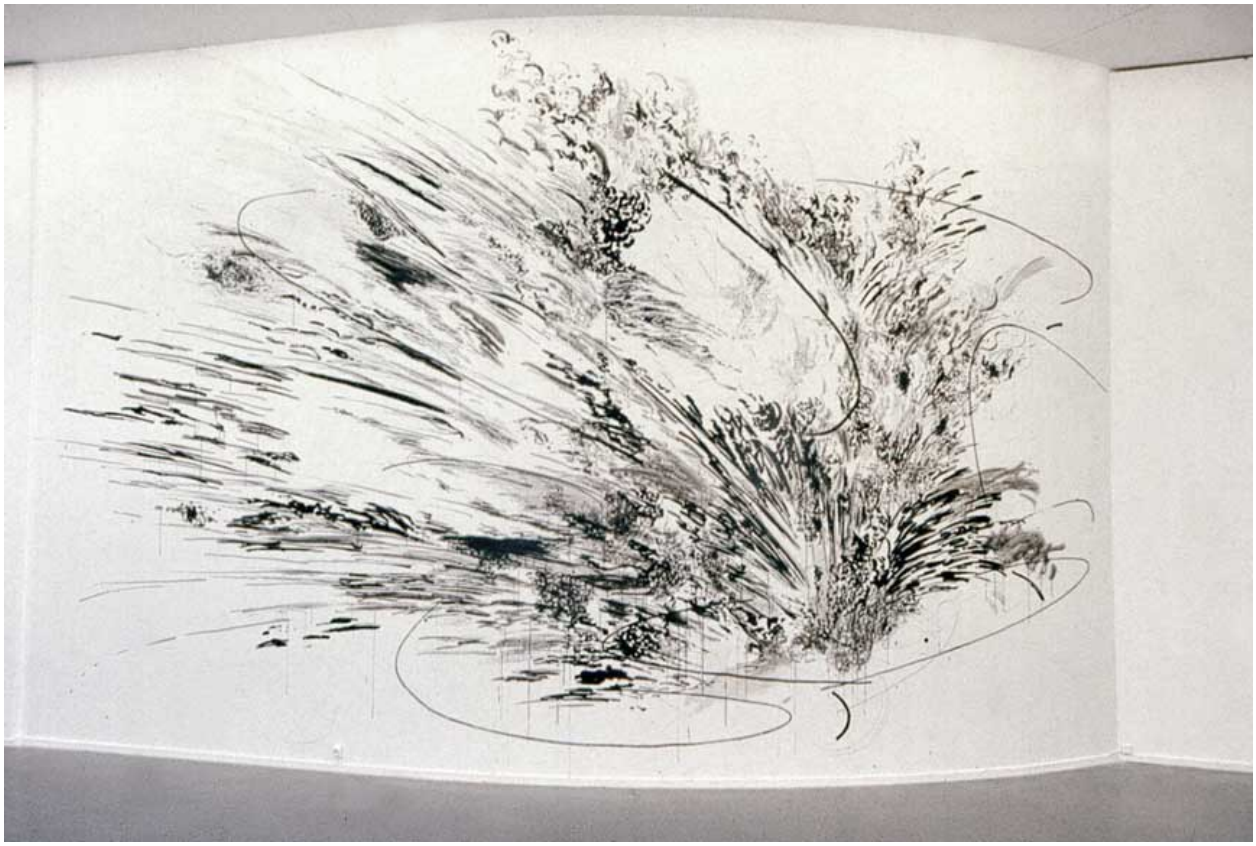
## Space

Every drawing is a decision about space, whether or not you made it consciously. A mark on a sheet of paper is already a figure on a ground. Add a second mark and you have distance. Overlap two shapes and one is in front. This project asks you to make those decisions on purpose.

Here are five ways into the project. They are not a menu, and they combine.

- **Depicted space.** The systems artists have used to describe space on a flat surface: linear perspective (one, two and three point), atmospheric perspective, overlap, scale, foreshortening. These are learned systems and you can learn to break them. Think of the observed drawings you have made so far, and of what changes when the space is one you know well, or one you rarely visit.
- **Constructed space.** Cubist and Constructivist drawing builds space from planes and multiple viewpoints rather than a single fixed eye. Architectural plans, sections and axonometric drawings do something similar, describing a space you could not see from anywhere at once. The annotated sketch in this document is a drawing for a space, with notes on what happens to sound inside it.
- **The space of the page.** The edges of the sheet, the margin, the empty area (negative space), the way a drawing sits on its ground. A drawing can be about its own flatness.
- **Real space.** The space a drawing occupies. Scale, the wall, the floor, the room, a sheet hung in front of a window. Sol LeWitt's wall drawings and William Kentridge's large charcoal works are drawings that cannot be separated from where they are. Remember that found materials and alternative surfaces are available to you.
- **Imagined and psychological space.** Dream space, memory space, the space of a map, a diagram or a score. Kandinsky's ink drawings and the Surrealist drawings you looked at in Exercise 6 describe places that cannot exist, and are convincing anyway.

These are just a few ways that you could approach Space as the prompt for a drawing. I invite you to think of other ways. I am happy to talk about it with you.



Julie Mehretu Untitled 2001 Wall drawing

**Process**

Make sure that you do not make the first drawing that comes to mind. This is crucial. I expect to see the development and testing of your ideas through sketches and drawings. That would also include testing out differences in tools and surfaces, and in scale. This is the preparatory work and should be included as part of your submission. This part of your project is extremely important because it is how I can see your learning curve, and the willingness and capacity you have to work with an idea and develop it into a fully realized artwork. This is one of the outcomes of this course.

We will have a critique of the project on Tuesday April 21st. Plan your work so that it is ready to be looked at, and photographed, by then. If your drawing depends on a room or a wall, tell me early so that we can find you the space.

**Requirements**

As everyone makes art differently, there is no specific, common requirement I can make other than those below. For example, one person might need to make 1 large drawing that takes weeks to complete, whereas another person may

need to make 30 small drawings that take the same amount of time in terms of research and making. Both are equally valid approaches, and both produce the work required for the project.

- A fully realized, completed artwork.
- All supporting material: drawings, notes, clippings, tool and surface tests, creative research.
- Photographs of your completed work (installed, if it is site-dependent), uploaded to the assignment link on Canvas.

**Rubric**

This project is graded on the five criteria in the course rubric (Aim; Organization and Development; Method; Communication; Technique). Its weight in your course grade and the A–F descriptions are in the syllabus rubric.