



Santa Reparata International School of Art
Course Syllabus

Semester Course

Course Title: Advanced Drawing: Drawing in the Expanded Field

SRISA Course Number: SART 3104

Maryville Course Number: ART 316

Credits: 3, Contact Hours: 90

1. COURSE DESCRIPTION

Drawing in the expanded field is a studio art course that focuses on exploring contemporary drawing across a wide range of subjects and media. Students will initially look closely at ideas pertaining to the pictorial and conceptual nature of the subject of drawing as a means to record, communicate and discover through mark making in wet and dry media. As the course progresses, students will study artists working with drawing in media other than traditional materials. Alternative ways of drawing will be explored through the use of video, assemblage, on-site interventions and digital technology.

2. CONTENT INTRODUCTION

The course takes students through a broad range of alternative drawing techniques forms and concepts all tethered to a range of research based projects employing expanded understandings of drawing as a medium. Contemporary artist across a broad spectrum are introduced alongside new technical approaches and the students are encouraged to find their own medium, technique and surface of interest and to apply that to the work that they create throughout the term. Four main projects will guide the course with a range of intermittent exercises intended to force students outside of comfort zones and into new territories of drawing.

3. PREREQUISITES

Drawing I & II are required for this course.

This course is intended for students who have completed their foundation in drawing (such as Drawing I & II) and who are interested in exploring ways in which drawing is used in contemporary practice. All students will be given assignments and be required to do in class and homework accordingly. This course builds upon the techniques students learned during their foundation and is meant to bridge theoretical and practical creation of work through the introduction of numerous contemporary art mediums and the student's exploration of these.

4. GOALS AND OBJECTIVES

Upon completion of this course students will:

- Be able to evaluate their projects on technical and conceptual levels and place them in art, social and cultural contexts
- Have a critical understanding of their own work and will develop critical skills in viewing other works
- Have an awareness of the many interpretations of contemporary drawing
- Have an expanded knowledge of contemporary drawing.
- Be able to identify, redefine and solve set problems in a creative way.

5. REQUIRED MATERIALS AND SUPPLIES

The Italian cityscape provides a unique opportunity to collect found materials for mixed media work as well as offers a variety of hardware stores for cheaper materials that can be used for all media.

Stores such as Zecchi and Salvini provide supplies for students who need other materials used for more traditional drawing techniques.

Cell phones, digital cameras, Ipods, iPhones, computers and other digital technology will be explored in this course. So if possible bring what you own from the US before starting the course.

Traditional materials necessary for this course are:

- Soft pencils and pencil sharpener
- 1 box Willow Charcoal
- Soft charcoal
- 1 Sanding block
- 1 Putty eraser
- Black Chinese Ink, and pointed medium sized Chinese ink brush
- Newsprint 2 kilos
- Art Supply carrier
- Fixative odorless
- 1 large portfolio
- 1 small Sketchbook
- Sheets of good paper (to be discussed in class)

- Zecchi is located in Via Dello Studio 19r (very near The Duomo)
- Salvini is located in Via Degli Alfani, 127r (very near the Academia where the stature of David is housed).

For directions please also ask Professor Thompson or Marta and Alessia at the front desk in the San Gallo Campus for a map.

6. GRADING POLICY AND EVALUATION PROCEDURES

Your final projects will be selected by the teacher to be included in the SRISA Student Show at the end of the summer session.

Your final grade will be based on the following percentages:

- 20% Daily Student Involvement
- 15% Individual Preparation
- 20% Daily Assignments
- 20% Mid-term project and critique
- 25% Final project and critique

Following **grading system** will be observed:

- A Excellent 4.0 (grade points awarded) 95% percentage of 100%
- A- 3.7, (90% to 94%)
- B+ 3.3 (87% to 89%)
- B Above Average 3.0 (83% to 86%)
- B- 2.7 (80% to 82%)
- C+ 2.3 (77% to 80%)
- C Average 2.0 (73% to 76%)
- C- 1.7 (70% to 72%)
- D Below Average 1.0 (60% to 69%)
- F Failure 0.0 (59% and below)
- W Withdrawal 0.0

7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons

may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

8. CRITIQUES

Critiques are friendly group discussion of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks preceding the critique, and it will help guide you to areas in your painting practice that need attention and development.

9. ATTENDANCE AND BEHAVIOR POLICY

- Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Excused absences require a doctor's note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

10. SAMPLE COURSE CALENDAR

Week 1

- **Lesson 1**

Introduction to students and to course content

Exercise I: Rubbings as drawing techniques (Kate Paar, Carlos Garacoa)

Introduction to **Project I**

I_ Ethereality/Permanence

The concepts of ethereality and permanence are ever-present in the city of Florence. For this project students will address the fleeting presences of the city and question the permanence of a longstanding monumental history. The ideas of what is ethereal and what is permanent are juxtaposed and contrasted through a **series of works** that engage non-traditional approaches to **mark making, surface and materiality**. **These works will be developed in dialogue with a range of exercises designed to expand technical knowhow and artistic references. A brief artist statement should accompany this project as well as a range of technical, compositional and subject studies.*

Homework:

Work back into in-class exercises and develop a studies for Project I

- **Lesson 2**

Development of Project I in class workshop and collective exercise (distance and exquisite corpse)
Class session begins with collective exercise then transitions into open workshop

Homework:

Work on Project I

Week 2

- **Lesson 3**

Exercise II: Distressed surfaces (Kiki Smith, David Musgrave, Sarah Bertrand Hamel)
Class session begins with exercises then transitions into open workshop

Homework:

Prepare your work and statements for in progress critiques

- **Lesson 4**

Work on Project I (1-1 in process critiques) notes on (validity and consistency)

Week 3

- **Lesson 5**

Exercise III: Thread and fibers as drawing mediums (Bethany Taylor, Amber Rebecca Scoon)

Final in class workshop for Project I

Homework:

Resolve project and statements for critique

- **Lesson 6**

Critique **Project I**

Introduction to **Midterm Project**

II_ Avoidance of Hand/Artisanal

This project examines the history of minimalism in avoiding the hand juxtaposed against artisanal traditions where the presence of the hand is fundamental to the aesthetic. Process is emphasized in the realization of these works and layering places and emphasis on surface and physicality. The gendering of material approaches and the hierarchical separation between art and craft are broken down through a diptych is to be realized that develops hands off approaches to drawing layered into with obsessively handmade qualities and aesthetics.

**These works will be developed in dialogue with a range of exercises designed to expand technical knowhow and artistic references. A brief artist statement should accompany this project as well as a range of technical, compositional and subject studies.*

Homework:

Develop a series of studies for the Midterm project

Develop a series of studies of Hands free drawing techniques

Week 4

- **Lesson 7**

Exercise IV: Embroidery(site as influence in content) (Sally Hewitt, Juana Gomez)

Class session begins with exercises then transitions into open workshop

- **Lesson 8**

Site visit to Spazio Arti e Mestieri

Exercise on site as content

Homework:

Resolve embroidery exercises

Week 5

- **Lesson 9**

Exercise V: Scratched marks (Katherina Ziemke, Thora Gerstner, Rashid Johnson)

In Class presentation and exercise followed by work time dedicated to Midterm

- **Lesson 10**

Exercise VI: Assemblage as drawing mediums (Vik Muniz, Whitfield Lovell)

In Class Presentation and exercise followed by work time dedicated to Midterm

Homework:

Work on Midterm

Week 6

- **Lesson 11**

Collective exercise on memory and continuous landscape

In Class Presentation and exercise followed by work time dedicated to Midterm

Homework:

Work on Midterm

- **Lesson 12**

Midterm Project Workshop**Homework:**

Work on Midterm

Week 7

- **Lesson 13**

Midterm Project Workshop

Workshop on writing for Artist Statements

Homework:

Resolve Midterm works and statement

- **Lesson 14**

Midterm Critique**Homework:**

_ Create a series of drawing on site(photographed) inspired by Andy Goldsworthy's interventions in space with material dislocation

_ Photograph a range of patterns of interest

_ Draw 3 works that examine atmosphere in different sites

Week 8 Break**Week 9**

- **Lesson 15**

Exercise VII: Marbleized paper/ Ebru Art (Kerstin Bratsch, Traditional Florentine/Turkish techniques)

In Class Presentation and exercise followed by introduction and work time dedicated to Project III

Introduction to Project III**III_ Atmospheric Perspective/Architectural perspective**

Florence is the site where the foundational development of perspective in drawing and painting took place. For this project we will engage the contrasting understandings of the emotive and sensational effects of atmospheric perspective versus the rigidity and mathematical understanding of architectural perspective. These approaches to understanding space will be examined in dialogue with new surfaces, a refined understanding of drawing as a collection of traces and with an advanced awareness of the impact of the tools that we embrace in the drawing mediums. A series of drawings are to be elaborated for which each student elaborates the exercises from class into hybrid project developed in part in sites throughout the city and in part in studio.

**These works will be developed in dialogue with a range of exercises designed to expand technical knowhow and artistic references. A brief artist statement should accompany this project as well as a range of technical, compositional and subject studies.*

Homework:

Develop a series of quick studies of sites and create at least 2 diptychs of on site interventions and in studio interpretations

- **Lesson 16**

Use the paper from the in class exercise to create studies for Project III

Workshop for Project III

Homework:

Definitively locate your sites for Project III
Work on Project III

Week 10

- **Lesson 17**

Exercise VIII: Reverse Graffiti (Paul Curtis, William Kentridge)

In Class Presentation and exercise followed by work time dedicated to Project III

Homework:

Work on Project III

- **Lesson 18**

Exercise IX: Drawing and traces (Jeewi Rosa Lee)

Fieldtrip: Visit with Jeewi Rosa Lee at Villa Romana

Homework:

Bring objects of symbolic significance to your current project

Work on Project III

Week 11

- **Lesson 19**

Exercise X: Drawing and tools (Allora and Calzadilla)

In Class Presentation and exercise followed by work time dedicated to Project III

Homework:

Resolve Project III and its statement

- **Lesson 20**

Critique for Project III

Introduction to Final Project

IV_ Memory/ Metaphor

This project is dedicated to an examination of the contested realm of metaphor in Art in combination with an exploration of memory as explored through metaphysical poetics. The project draws upon all works created throughout the term and is designed to look at drawing as an extension of self. Drawing tools as extensions of the body and the examination of personal memory as collective memory art at the heart of this final work.

**These works will be developed in dialogue with a range of exercises designed to expand technical knowhow and artistic references. A brief artist statement should accompany this project as well as a range of technical, compositional and subject studies.*

Homework:

Develop a series of studies for the final that examine memory

Week 12

- **Lesson 21**

Exercise XI: Drawing and Dance (Trisha Brown, Rebecca Horne)

In Class Presentation and exercise followed by work time dedicated to Final

- **Lesson 22**

Collective exercise on memory and continuous landscape

In Class Presentation and exercise followed by work time dedicated to Project III

Homework:

Work on Final

Week 13

Lesson 23

In class Workshop for Final Project

Homework:

Work on projects and statement for Final

Lesson 24**In class Workshop for Final Project****Homework:**

Work on projects and statement for Final

Week 14

- **Lesson 25**

In class Workshop for Final Project**Homework:**

Resolve projects and statement for Final

- **Lesson 26**

Final Critique**11. ACADEMIC ACCOMMODATIONS**

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

10. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified of any changes.