Semester Course
Course Title: Drawing in the expanded field
Course Number: ART 208
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.

The course concludes with a focus on what it means to measure one’s own abilities in relation to what is being made by today’s most influential international artists. Students will, therefore, be required to make final projects that have a clear sense of what it means to make contemporary drawings – intentionally done in a medium that best fits their endeavor – for exhibition purposes.

2. CONTENT INTRODUCTION:
The aim of this course is to develop a critically based contemporary art practice. At the beginning of the summer session students will conduct individually based research in order to gain a full understanding of traditional (charcoal, pencil, ink etc.) as well as alternative media (video, found objects and other materials not always associated with traditional drawing exercises). Students will, therefore, be asked to endeavor to make works of the highest quality in a variety of media and reflect on the broader implications of how these media function in today’s artistic environments.

3. COURSE RATIONALE:
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. PREREQUISITES:
Drawing I & II are required for this course.
5. 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 excellent knowledge of the history of drawing.
- Be able to identify, redefine and solve set problems in a creative way.

6. 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 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 Smaldone or Marta and Alessia at the front desk in the San Gallo Campus for a map.

*Students will consult with professor at the beginning of the course regarding individual materials required of them for the course
7. 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

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 proceeding 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 may miss up to 2 classes with no penalty to their grade.
- Students who miss more than 2 classes will have their grade lowered by one letter grade for each additional absence. For example, if you have an “A” in this class and you are absent 3 times you will receive a “B” in the course. If you are absent 4 or more times you will receive 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:

1st Week

Day 1 Professor will introduce himself and briefly describe the aims and objectives of the course; students will also be asked to
introduce themselves and give a brief description of their background in drawing. Discussion of relevant materials (including bus tickets) and trip to art store to purchase necessary materials.

**Day 2**
- Discussion on pictorial and conceptual drawing.
- Introduction to narrative in relation to pictorial and conceptual drawing
- Onsite visit to Piazza della Signoria to discuss the concept of distance in contemporary sculpture vs. the distance used by the artist in the Renaissance.
* Sketchbook – do 2 conceptual drawings and 2 pictorial drawings

**Day 3** – how to achieve an image not a thought
- Onsite visit to La Strozzina contemporary art museum
- Discussion on installation practices of the artwork seen in the show at the museum.

**Day 4** – Make way to Piazza Santissima Annunziata. Students will do mark making exercises from frescoes as a means to see how to draw abstractly from representational imagery

**Homework** – Make 7 drawings in ink that compare and contrast narrative in abstract and representational imagery

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**2nd Week**

**Day 5** – Concepts of space introduced in relation to context through walking. Begin writing about the idea of the 4 line 20 second artist statement.
- Handouts given in relation to ideas of chance and luck – Francis Alys, Richard Long other artists discussed.
Homework: bring some device i.e. camera, i-pod etc. that makes video

**Day 6** – watch video shorts and features
Students make short video sketches related to the idea of trace.

**Homework** – bring 3 video sketches for next class.

**Day 7** – Edit video sketches and turn work into a video installation. Slides shown of Isaac Julien.

**Day 8** – small ‘drawings’ – students make Drawings that can fit into the palm of their hand.

**Homework** students will develop 3 ‘palm drawing’ over the weekend to be shown in class on Monday.

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**3rd Week**

**Day 9** – The bond between the written word and making pictures. On-site rubbings and slides of artists sketchbooks showing the close relationships between words and images.

**Day 10** – Everyone looks at combine rubbings and discussion takes place. Start thinking about how this can then turn into a theme.
Everyone needs to think about how to stretch the medium – how can text turn into voice? (ex. Bruce Nauman)

**Day 11** small critique and further development of the project - 
Introduction of type and found objects. 
Bring 3 line artist statement

**Day 12** – The object and its shadow. Students do both tonal drawings in charcoal and video shorts of shadows in order to explore ideas related to knowing and recognizing. Slides and videos of William Kentridge work shown

**Homework** – begin developing drawing ideas for final project

4th Week

**Day 13** – Measurement and proportion in the expanded field. The philosophical nature of measuring – slide presentation of tradition drawing methods of measuring used in drawing compared with more philosophical ideas about what it means to measure yourself in the studio with your own work.

**Day 14** – visit to the Galileo museum

**Days 15-16 Final project:**  
Student makes sketches for more works in relation to final project (personal language in drawing which can include exploration outside of traditional materials)

Bring visual ideas and at least 3 artists references and 3 non-artistic references. Bring 3 found objects. Discussion of theme

Final critique, portfolio and final project presentations and presentation of entire sketchbook

11. DISCLAIMER:
*This Syllabus may be amended as the course proceeds. You will be notified if changes are made.*