

# **ARTP 401 COMBINED PAINTING/DRAWING**

Instructor: Sylvan Lionni

Language of Instruction: English

UO Credits: 8

Contact Hours: 20 contact hours per week

Total Hours of Student Engagement: 130

Level: 400

## **SIENA, ITALY**

### **COURSE DESCRIPTION**

While there is no single right or wrong way to draw or paint, a strong foundation in the fundamentals is essential. Designed to build on your previous experience and skills, this course will emphasize the development of individual interests and an awareness of contemporary drawing and painting. Through presentations, discussions and critiques, we will be considering the past, present, and future of both.

### **COURSE OBJECTIVES**

- Foster a drawing habit
- A basic understanding of the use of paint in the construction of a painting.
- A practical familiarity with the manipulation of 2 dimensional space.
- Increased critical understanding of questions of what, why, and how to make artistic decisions.

### **INSTRUCTIONAL METHODOLOGY**

This course will be divided into 3 weeks of drawing and 3 weeks of painting, with slide lectures at the beginning of each week to present the week's assignment. The majority of class time will be spent working in the studio with lots of one-on-one discussions, but also group critiques, reading discussions, films, and field trips within Siena and neighboring Florence, Arezzo, and Bologna. Throughout the summer, you are required to keep a sketchbook to record your experience and the art you encounter on our day trips.

### **GRADING**

Because this is a studio course, being present, on time and ready to work is extremely important. I take absences very seriously; they will affect your grade. The intensive work, discussions and one-on-one interactions of class cannot be made up in other ways. After 2 absences, your final grade will be lowered a full letter grade per subsequent absence. Missing five or more classes for any reason will result in a failing grade. 3 tardies or early departures will equal one absence.

Letter grades will be determined as follows:

50% Class Projects

## 50% Class Engagement and Progress

Students taking this course on a pass/no pass basis will need to have a C- or better to pass.

Emphasis is on hard work, improvement and innovation. The more effort and creativity you put into class, the better your grade will be. If you are especially concerned with your grade, we can make an appointment after week 4 to discuss it.

A+ = Truly exceptional work, unusually sophisticated level of engagement with course concepts, insightful participation in class discussions, extraordinary growth. Highest distinction, typically very few if any students receive this grade.

A = Distinctive work, complete success in synthesis of thinking and making, thoughtful and perceptive contributions to discussions, significant personal progress. Typically no more than a quarter of the students in a class receive this grade, more in upper-division classes.

B = Successful and well-executed work, competency with all course materials, concepts, and objectives, frequent and thoughtful participation, evidence of progress. Typically this is the most common grade.

C = Competent work with most assignments and class work completed, satisfactory grasp of material, participates in discussions most times, made some growth. Typically this grade indicates weak performance in at least one area of expectation.

D = Subpar work with significant lack of completion and/or low attendance, course concepts poorly understood, minimal participation, minimal to no growth. Typically this grade indicates significant problems in more than one area of performance.

F = Problematic on all fronts, indicating either no real grasp of the material, significant lack of effort and/or growth, or unacceptably negative forms of engagement with the course materials and the classroom community. Typically very few students receive this grade.

## **COURSE OUTLINE**

- Week 1      Drawing Week 1, *The Mystery of Picasso*, Group Critiques, Palazzo Pubblico.
- Week 2      Painting Week 1, *Concerning the Spiritual in Art*, Group Critiques, Florence Day Trip (Uffizi, Brancacci Chapel, L'accademia).

- Week 3 Drawing Week 2, *The Work of Art in the Age of Mechanical Reproduction*, Group Critiques, Arezzo and Sansepulcro Day Trip.
- Week 4 Painting Week 2, *Gerhard Richter Painting*, Group Critiques, Museo dell'Opera Metropolitana
- Week 5 Drawing Week 3, *Art After Philosophy*, Group Critiques, Museo Morandi Day Trip.
- Week 6 Painting Week 3, *95 Theses on Painting*, Group Critiques, Final Review.

## COURSE READINGS AND FILMS

- Week 1 *The Mystery of Picasso*  
FilmSonor. (1956). *Le Mystère Picasso*. France.
- Week 2 *Concerning the Spiritual in Art*  
Kandinsky, V. V., & Sadler, M. T. H. (1977). General. In *Concerning the Spiritual in Art*. essay, Dover.
- Week 3 *The Work of Art in the Age of Mechanical Reproduction*  
Benjamin, W. (n.d.). *The Work of Art in the Age of Mechanical Reproduction*. Marxists.org. Retrieved March 31, 2022, from <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>
- Week 4 *Gerhard Richter Painting*  
Kino Lorber. (2011). *Gerhard Richter Painting* [DVD]. Germany.
- Week 5 *Art After Philosophy*  
Kosuth, J. (1993). *Art After Philosophy*. In *Art After Philosophy and After: Collected Writings, 1966-1990*. essay, The MIT Press.
- Week 6 *95 Theses on Painting*  
Zuckerman-Hartung, M. (n.d.). *95 Theses on Painting*. mcachicago.org. Retrieved March 30, 2022, from <https://media.mcachicago.org/pdf/IH6PGJ03/molly-zuckerman-hartung.pdf>

## ACADEMIC MISCONDUCT

The University Student Conduct Code (available at [conduct.uoregon.edu](http://conduct.uoregon.edu)) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and

resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at [researchguides.uoregon.edu/citing-plagiarism](https://researchguides.uoregon.edu/citing-plagiarism).

## **PROHIBITED DISCRIMINATION AND HARASSMENT REPORTING**

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at [safe.uoregon.edu](https://safe.uoregon.edu). To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.

Students experiencing any other form of prohibited discrimination or harassment can find information at [respect.uoregon.edu](https://respect.uoregon.edu) or [aaeo.uoregon.edu](https://aaeo.uoregon.edu) or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at [Discrimination & Harassment](#)

The instructor of this class, as a Student Directed Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration.

Specific details about confidentiality of information and reporting obligations of employees can be found at [titleix.uoregon.edu](https://titleix.uoregon.edu).

## **MANDATORY REPORTING OF CHILD ABUSE**

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following links for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).

## **STUDENTS WITH DISABILITIES**

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu).

## **10 RULES FOR STUDENTS AND TEACHERS SISTER CORITA KENT 1967**

RULE ONE: Find a place you trust, and then try trusting it for a while.

RULE TWO: General duties of a student — pull everything out of your teacher; pull everything out of your fellow students.

RULE THREE: General duties of a teacher — pull everything out of your students.

RULE FOUR: Consider everything an experiment.

RULE FIVE: Be self-disciplined — this means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

RULE SIX: Nothing is a mistake. There's no win and no fail, there's only make.

RULE SEVEN: The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things.

RULE EIGHT: Don't try to create and analyze at the same time. They're different processes.

RULE NINE: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

RULE TEN: "We're breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities." (John Cage)

HINTS: Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything — it might come in handy later.

## **HOW TO WORK BETTER. PETER FISCHLI AND DAVID WEISS**

1. Do one thing at a time
2. Know the problem
3. Learn to listen
4. Learn to ask questions
5. Distinguish sense from nonsense
6. Accept change as inevitable
7. Admit mistakes
8. Say it simple
9. Be calm
10. Smile