

STUDIO ART IN ATHENS AND GREEK ISLANDS
SUMMER 2025 AUGUST 30-SEPTEMBER 20
PROFESSOR AMANDA WOJICK



Francesca Woodman's "Blueprint for a Temple (II)," 1980, which was discovered 41 years after her death at age 22

IMPORTANT: Please pay close attention to the program itinerary and announcements from professors and staff. Always plan on arriving at least five minutes early when leaving on excursions to ensure that everyone has enough time and that the trip is not delayed.

COURSE DESCRIPTION

The unique landscape of the Greek islands and the multilayered city of Athens provide the setting for this intensive three-week studio art course. Through daily excursions to archaeological sites and museums, lectures, creative work, and engagement with land and sea, we will have the opportunity to weave global history, travel and theory into the practice of making art. Our studio activities will include

drawing, watercolor, collage and (possibly) photography/photomontage, video, and site-specific work. Open to majors and non-majors, the course is designed for students to produce work at all levels, from beginning to advanced. Methods will include a combination of traditional and experimental media and methods. You will be challenged to not simply record your observations and impressions, but to use your experience to initiate new ways of thinking about the creation of art and its value to society.

COURSE OBJECTIVES

Students in the course will:

- experience, observe and directly engage the rich culture and history of Greece
- develop and engage contemporary art-making strategies in a range of media and formats that are responsive to place
- select/collect found materials, images and other kinds of specific source material from the environment, history and cultural space of Greece
- explore the relationship between art and artifact
- explore strategies to synthesize historical and contemporary realms
- be exposed to many facets of contemporary art and creative activity in Athens including museums, commercial galleries, alternative creative hubs and political street art

INSTRUCTIONAL METHODOLOGY

I. Art projects

An immersion into present-day life in Athens and the Greek islands will provide students with a rich and expansive context for making art. The combination of ancient and historical sites, alternative contemporary artist hubs, and the unique and distinctive beauty of the Greek islands will inform our art-making activities in multiple formats. Instructional methods are designed to be portable and site-responsive, including drawing, collage, photography, photomontage, and site-specific projects. Students will be individually guided to explore their unique material, visual, and creative sensibilities.

II. Sketchbook

Students are expected to make daily progress in their sketchbooks, using any combination of media such as sketching, photographic documentation, collection of ephemera, and text. Sketchbooks should be kept at all times, and numerous prompts (planned and spontaneous) will be provided at the sites and spaces we will visit. These journals will be reviewed by faculty at several points during the course, shared with the full class during critique, and will count towards the overall course grade.

III. Additional activities

readings, discussions, excursions, and guided tours of specific sites in Greece

note: The Athens Centre provides a home base and a clean, shared space for viewing, discussing, and developing works of art. There are several computers and a printer available for students to use for rendering basic digital work. “Studio days” will be kept to a minimum however, as most work will be done on site or in the field.

COURSE OUTLINE (subject to change, detailed itinerary on canvas)

Week 1: Athens + Delphi

First media techniques and assignments

1. **Collage** - create 5 collages that merge the ancient with the contemporary using only 2 fragments. Use one full page of watercolor journal for each collage. You may choose to lay down some grounds with your watercolor pencils.
2. **Frottage** – collect at least 10 rubbings of various textures around the city sites. Experiment with different media (crayon, pencil, watercolor pencil). Use large sketchbook paper.
3. **Sketchbook practice** – purchase 5 postcards to use as source material and begin experimenting with tracing, transfer, cutting, photomontage, etc.

Concepts + Processes: source material, direct observation, seeing and responding, collecting, fragmentation, layering and juxtaposition, travel and speed, ancient and contemporary

- Introduction: Classical Greece and its influence on art.
- The Athens Centre. Walking tour of Athens neighborhoods and discussion of Greek culture and concepts of beauty
- Travel and artmaking – seeing, recording, creating
- Greece is not a singular culture but the nesting of many different cultures—Hellas
- Acropolis and Acropolis Museum
- Agora and Agora Museum
- National Archaeological Museum
- Discussion: how do artifacts, their formal attributes and symbolic significance, inform contemporary art and cultural production
 - Jack Whitten, Greek Alphabet Paintings (frottage, painting, sculpture)
 - Roman Singer, Travel Photos 1991-2022 (photography, sculpture)
 - Francesca Woodman (photography, photomontage)
 - Kiki Smith (drawing, printmaking, sculpture)
- Street art + influence of politics on art
- Drawing at the sacred site of Delphi

Week 2: Spetses + Hydra

Continue to develop drawing and collage work during excursions at Delphi, Hydra, Spetses (discussion of the concept of the sacred and ritual and their applications in art). Experimental and site-responsive drawings at Spetses.

Water + Light, Touch

Field work. Students will continue creative production and activities, with options to work with photography, video, performance, and other time-based strategies.

Critique of work in progress with group

Visits to DESTE Contemporary Art Space in Hydra, Contemporary Art Museum in Athens

Week 3: Crete + Athens

Students will travel to the island of Crete and respond to various spaces, prompts, and histories of this unique location.

Experience Chania, Heraklion, Knossos

Meetings with Amanda to focus final project ideas (Chania museum)

Concepts explored may include collaboration, performance, art as a series of gestures, site-specific work, the meaning of place, Psychogeography/Light and space as formal conventions in a variety of media: drawing, collage, painting, etc.

Projects

Some days I will give you specific prompts and things to work on, others will be entirely up to you. By the end of the course you will upload the following to canvas at a minimum:

- 5 collages
- 3 mixed media collages
- 3-5 museum drawings
- 1 final project of your choice

Journals

You will keep a journal to record daily observations, responses to weekly projects, notes from the lectures and tours, and collected ephemera. Your journal is an important element of your creative practice over the three weeks of travel. You can think about this object as a portable studio space where ideas can be generated quickly as well as a place where you can linger or return to in reexamining and assimilating your daily experience. This is a place where found materials and debris of everyday activity can accumulate in relationship to mark making, drawing or color

studies. In essence, the journal will create a record of your daily events and experiences but not through an ordinary narrative.

Explore how time expands and contracts when one is out of their normal routines and surroundings. How do our senses become attuned in a different way when we are confronted by unfamiliarity? Your journal will be the retainer of your daily recollections and will be foundational for our collective discussions.

GRADING

Grades will be based on the following:

- studio assignments
- participation and engagement during excursions, discussions, site visits and critique
- final presentations

As stated above, this course will be conducted through field research and creative practice. **The nature of this workshop is participation, so it is expected that we will all be present for all activities including lectures, site visits, and work times.** Your grade will be based on your level of engagement both in terms of the physical production and overall effort and engagement.

Based on a 100 -point system you will be graded as follows:

25% Class Participation

25% Sketchbooks

20% Studio assignments days 1-10

30% Studio assignments and final presentation days 11-21

Department of Art grading rubric:

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.

(A+ = 100 Points / A = 93-99 points / A- = 90-92 points)

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.

(B+ = 87-89 points / B = 83-86 points / B- = 80-82 points)

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.

(C+ = 77-79 points / C = 73 -76 points / C- = 70-72 points)

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.

(D+ = 67-69 points / D + = 63-66 points / D- = 60-62 points)

F = Inability to meet lowest standards **(0-59 points)**

SUGGESTED READINGS (optional unless assigned during the trip)

- Robert Smithson, *Collected Writings*
- Roman Signer, *Travel Photos*
- Judith Adler, *Travel as Performing Art*
- Henry David Thoreau, *Walden, Walking*
- William Beebe, *Pheasant Jungles*
- Italo Calvino, *Cities and Signs*
- Simon Schama, *Landscape and Memory*
- Xavier De Maistre, *A Nocturnal Expedition Around My Room*
- Gaston Bachelard, *The Poetics of Space*. Beacon Press, 1994.
- Italo Calvino, excerpts from *Invisible Cities* and *Mr. Palomar*. 1978.
- Susan Stewart. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, and the Collection*.
- Peter Schwenger. *The Tears of Things, Melancholy and Physical Objects*.
- Nina Simon. *The Participatory Museum*, Chapter 4: Social Objects. Museum 2.0, 2010.

ADDITIONAL UO POLICY and RESOURCES

Mental Health

If you think you are in need of assistance while abroad, let your on-site staff and GEO advisor know as soon as possible. Should you need professional services abroad, your program staff can help to make arrangements for services that may be covered under the program insurance. You can also work directly with GEO travel insurance to identify a nearby provider. Note that English-speaking therapists and psychiatrists may not be readily available in all locations where GEO has programs. Similar to here in the US, it can take some time to get an appointment.

All students studying abroad with GEO will also have access to the [TELUS Health Student Support mobile application](#). It allows you to message or call a professional therapist 24/7. The service is completely confidential at no added cost. The app also contains other helpful resources including:

- Exercise videos
- Podcasts
- Articles
- Self-assessments

Academic Misconduct

The University Student Conduct Code (available at 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.

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. 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 or 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.

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](#).