



SYLLABUS

ART ON THE MOVE

Instructor: Tannaz Farsi and Donald Morgan

Language of Instruction: English

UO Credits: 6

Contact Hours*: 60

ATHENS, GREECE

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 a series of lectures, fieldwork, daily excursions to archaeological sites and museums, contemporary galleries and engagement with land and sea, students will have the opportunity to weave their experience of place and consideration of history and art into the practice of making art. Our methods will be interdisciplinary and open to various modes of expression, which might include but are not limited to, drawing and painting, text, performance, photography, sound and video. The emphasis is less on a technique or process and more on developing a methodology that creatively articulates your response to your surroundings and experience of travel.

An important component the course will be on the study of artists who engage in practices that involve traveling to or otherwise focusing on specific geographic locations. We will look toward these practices to give shape to student's artistic production during this course. We will examine conventional examples of art dealing with how place forms social, historical and cultural values as well as artists who complicate traditional ways of representing geographic sites, or their activity at those sites.

The course is ultimately about heightened sensitivity to our transitory experience of place and the transformation of that experience into images and objects.

COURSE OBJECTIVES

Students in the course will:

- Gain a basic understanding of Greek history, culture and art.
- Be exposed to contemporary art in Athens from commercial galleries, performances and design studios to alternative creative hubs.
- Apply media, techniques and strategies to create art that interprets objects, images and gestures from the natural world and culture of Greece.

- Fully engage with the environment at hand, and the process of travelling via some aspect of creative practice.
- Explore the notion of travelling as a creative activity, and the traveler's cultural position.
- Investigate how technology is restructuring the way we document experience and discover how artists use travel to inform their practice.

INSTRUCTIONAL METHODOLOGY

The proximity of notable historical sites, alternative contemporary artist hubs and the stark beauty of the Greek islands will function as a laboratory for students to experiment with a variety art making strategies. Instruction will be offered in methods of documentation, incorporation of found materials, and the use of text and image.

As this is a studio art course, the focus is creative production. Students are expected to keep some form of a journal with them always to record their daily observations using their desired combination of media; sketching, photographic documentation, the collection of ephemera and text. Weekly projects will be relevant to readings and excursions. Through observation and modes of documentation, we will embrace the creative challenge of responding to the environments we encounter.

These journals will be the subject of review at the end of each week. **The ideas recorded in the journals will lead into the weekly projects and will be presented and exhibited at the end of the course.**

The Athens Centre has excellent facilities for the viewing and creation 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 and most work will be done on site or in the field. Each Thursday, we will collectively critique the results of our observations.

Open to all disciplines, this course immerses students in rich cultural history and exposes them to cutting edge art. Students will be challenged to not simply record their impressions of their surroundings, but to actively reflect on their total experience via creative production.

METHOD OF EVALUATION (GRADING)

Student assessment will be based on the following components:

- Assignments
- Discussion of the reading material, responses to excursions and site visits and completion of the studio assignments to be included in your journal.
- Participation in excursions and critiques of student work.
- One short analysis paper comparing the work viewed in class to the specified reading as described on handout.
- Final presentation: A ten-minute presentation of work at the Athens Centre
- Weekly projects
- Final project

As stated above, this course will be conducted through field research and creative practice.

Your grade will be based on your level of engagement both in terms of the physical artifact and your intention. Completion of all assignments with a degree of excellence is how you achieve an A. I will offer evaluations and grades as we go so you are aware of your progress.

Grading

The nature of this workshop is participation, so it is expected that we will all be present for each excursion and class.

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

Class Participation: 20%

Students are expected to actively participate in all lectures, site visits and projects encountered in the course. They are expected to maintain a journal in which they will record daily observations, responses to Weekly projects given by the instructors, notes from the lectures and collected ephemera.

Short analysis paper: 10%

1000-word paper comparing an artifact or archaeological site to some aspect of contemporary culture.

Weekly projects: 45%

Ideas are peripherally noted on the schedule below:

Journals: 10%

Presentation and Exhibition: 15%

Students will present their projects with a ten -minute explanation of their intent and outcome

It is a given that you are here to strive to a standard of excellence but the following is to provide clarity on the distribution of grades:

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)**

COURSE OUTLINE

Week 1: Historical to the Contemporary

Media techniques: portable means of documenting including photography, video, drawing and collage.

Introduction:

Classical Greece and its influence on art

Overview of Greek history and art

Image presentation on the progression of forms and materials from antiquity to contemporary art

Discuss the role of mythology in contemporary art

Discuss the concepts of Everyday in contemporary art

VISIT:

Athens neighborhoods and discussion of Greek culture

The Acropolis, The Acropolis museum

The National Archaeological Museum

Delphi, the Temple of Poseidon at Sounion

Contemporary Art Galleries

Begin by making photographs and rubbings, collecting other materials each day when we are visiting various sites as well as periods of transit and everyday activity.

Create 2 collages that encapsulate the juxtaposition of moving through modern and historic space.

Week 2: Land and Sea:

Media techniques: cyanotypes, found objects, installation

VISIT:

Walking tour and history of the Island

Bouboulina Museum

Introduction: Installation practices and everyday materials

Image presentation on contemporary practices including site specificity and dematerialized sculpture

Discuss of what makes a work site specific
Discuss how materials function as content

Through daily observational walks create an intervention into the landscape taking into consideration the geography of the island.

Week 3: Civic Spaces / proposals and propositions

VISIT:

Contemporary Art Museums and Galleries

Street art

Gastronomy Museum

Gennadius Library

Rizari Park

Syntagma Square

Introduction:

Image presentation on contemporary practices that use text as the structure of artwork.
Over view of Documenta 17 Projects in Athens

Discuss the role of systems in artmaking
Discuss issues around art in public spaces

Create a set of instructions for a work of art that could be carried out in a public space that we will visit this week. These instructions should be detailed and be specific to the function or the history of the civic space that you have selected.

Continuous:

Journals

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 central to our daily discussions

SUGGESTED READINGS

-Robert Smithson, *Collected Writings*

- Roman Signer, *Travel Photos*
- Judith Adler, *Travel as Performing Art*
- Henry David Thoreau, *Walden, Walking*
- William Beebe, *Pheasant Jungles*
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*
- Tete-Michel Kpomassie, *An African in Greenland*
- Valerian Albanov, *In the Land of White Death*
- Ernest Shackleton, *South*
- Gontran De Poncins, *Kabloona*
- Andrea Barrett, *Servants of the Map*(from *The Best American Short Stories 2001*)
- Knut Hamsun, *Wayfarers*
- Italo Calvino, *Cities and Signs*
- Simon Schama, *Landscape and Memory*
- Xavier De Maistre, *A Nocturnal Expedition Around My Room*

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](#).