

DESCRIPTION: This course is both an intensive program of perceptually-based drawing, and simultaneously a discussion of the process of art making, therefore providing students with a framework from which to tackle the rest of their creative endeavours. During this course the students will work, in both a studio situation and in the cityscape, through a series of exercises geared toward seeing and drawing what is really present. By exploring form and developing an understanding of scale, perspective and light students will have a much deeper insight into all aesthetic disciplines as well as a sound foundation in drawing from observation. The students will also be asked to examine several texts and films, and to consider them in relation to their form, subject and content. By drawing in the city of Rome an opportunity is provided for students to really see into this many-layered city, and by choosing places both intimate and grandiose, but not necessarily the most obvious, they will be led through a process by which they can explain their experience visually. The culmination of the semester will be the presentation of a personal project based on an element of Rome chosen individually and framed within the concepts and ideas presented during the course.

METHOD OF PRESENTATION: Art studio with models (4 sessions), critiques, field studies, visits to art exhibitions. Since this is a practical course which aims at the formation of competent draught men and women, almost all the time during class will be spent drawing. Students should expect homework exercises every week and should be prepared to do the reading required for the course. Students must provide their own supplies as specified by the instructor.

MATERIAL LIST:Arte 3 snc/Via del Fiume 3a 00186 Roma-tel/fax 06 3219240/063244414

Talk to Nuccio in the paper shop and Massimo in the art supply, prices are approximate, subject to availability

1. Fogli carta 50 x 70 (213) 10 pezzi - 12.00 euros
2. " " " " ACC 50 pezzi - 15.00 euros
3. 1 Cartella (fatto di 2 pezzi di cartona e scotch con buchi per i mani) - 6.00 euros (it is possible to buy a ready made one, better in some ways for 25.00 euros instead)
4. 1 Blocco, misura A5 aprox, possere schiagliere libero - 7.00 euros
5. Scatola nera - 2.50 euros
6. gomma staedler bianco - 1.20 euros
7. temperino - 00.90 euros
8. 6 matite (3 x 3b & 3 x 6b)
9. carboncino, 10 pezzi piccoli 3.40 euros e 2 pezzi grande 1.60euros
10. nastro di carta 1.30 euros
11. 2 clips 1.40 euros
12. Tinta China and three brushes (details given in class)

pushpins/shamiclothe/props for still lives and set ups

COURSE OUTCOMES AND OBJECTIVES - By the end of this course students may expect to: improve and expand their drawing technique; have a clearer idea of "creative process" with relation to the making of artworks, particularly drawings; understand the most basic and fundamental terminology and ideas of drawing; learn to formulate an idea and create a drawn image which expresses this idea both implicitly and explicitly (VISUALLY, but not as an illustration, a sign or a symbol); analyze images, texts and films comparatively; generate a portfolio of drawings and fill a sketch book; reflect upon their critiria and cultivate a stronger basis with which to discriminate and criticise both their own efforts and those of others; become more autonomous and thereby develop greater self confidence; value self discipline as an integral part of personal development.

REQUIRED WORK AND FORM OF ASSESSMENT:

application, attendance, punctuality and participation during class (15%); sketch book, in which students will make visual notes, sketches and more elaborate drawings from their day-to-day life throughout the semester (15%); portfolio of works made during the semester (25%); midterm paper, which will be the first stage of preparation for the final project (5%); final project based on the specific interest of each student (25%); final paper (3 pages) on the visual criteria developed during the course, making reference to at least three required readings or films (10%); final critique participation (5%).

REQUIRED READINGS and FILM VIEWINGS FOR CLASS DISCUSSION AND RESEARCH PAPERS:

O'Connor, Flannery. Mystery and the Manners New York: Farrar, Strauss & Giroux, 1957

Tarkovsky, Andrei. Sculpting in Time: Reflections on the Cinema. London: The Bodley Head Ltd, 1986

Van Gogh, Vincent. Letters of Vincent Van Gogh London: Pocket Books, 1997

Winterson, Jeanette. Art Objects: Essays on Ecstasy and Effrontery. London: Vintage, 1995

Wolfe, Tom. The Painted Word. New York: Bantam Books, 1975.
Woolf, Virginia. Death of the Moth, and other essays. London: The Hogarth Press, 1942
Woolf, Virginia. The Waves. London: The Hogarth Press, 1931
Guston, Philip. Faith, Hope and Impossibility. New York/London: Thames and Hudson, 2004
Film - *Nostalghia* (1982), by Andrei Tarkovsky
Film - *El Sol del Membrillo* (1992), by Victor Erice

NOTE: This schedule of contents may differ somewhat depending on weather conditions, other school commitments and exhibition openings. Homework assignments will be allocated on a week by week basis, will include independent visits, and students should expect to spend 2 to 4 hours in fulfilling them. A weekly email will be sent out explaining hw assignments and including information about where to meet and what to bring for the following class.

9am to 1pm *Session 1*: An introduction to the course, followed by drawing for an hour, and a short group critique, in order to set the pace

Homework assignment: walk along the lungotevere

9am to 1pm *Session 2* : Field study to Mercati Traiani

Homework assignment: second work in Mercati Traiani

9am to 1pm *Session 3*: The importance of the edges of an image; thinking about the point at which one leaves the image to join the real world*

Homework assignment: O'Connor, Flannery. Mystery and the Manners New York: Farrar, Strauss & Giroux, 1957/ Woolf, Virginia. Death of the Moth, and other essays. London: The Hogarth Press, 1942

9am to 1pm *Session 4*: A discussion of tone, value and colour (local and relative), and how these principles can relate to atonal drawing*

Homework assignment: giardino delle aranci

9am to 1pm *Session 5*: Field study to Stadio di Marme

*Homework assignment: Film viewing February 23rd - *Nostalghia* (1982), by Andrei Tarkovsky*

9am to 1pm *Session 6*: How to arrange an image on a blank surface; the significance of empty space in drawings*

Homework assignment: Midterm Paper, short, to be accompanied by drawings

9am to 1pm *Session 7*: Field study to Santo Stefano

Homework assignment: false perspective Borromini

9am to 1pm *Session 8*: Field study to Villa Giulia

Homework assignment: second stage for final

9am to 1pm *Session 9*: Edges, planes and portraiture. Students will make a 360 degree examination of the planes of figure

Homework assignment: Guston, Philip. Faith, Hope and Impossibility. New York/London: Thames and Hudson, 2004/ Winterson, Jeanette. Art Objects: Essays on Ecstasy and Effrontery. London: Vintage, 1995

9am to 1pm *Session 10*: How to see an image as a whole; quick drawings with tinta china during field study to Campidoglio

*Homework assignment: Film viewing April 13th - *El Sol del Membrillo* (1992), by Victor Erice*

9am to 1pm *Session 11* : Field study to Montemartini

Homework assignment: third stage for final

9am to 1pm *Session 12.:* San Pietro in Montorio

Homework assignment: Preparation of Final Project

9am to 1pm *Session 13:* Final critique

All material to be graded including final project, final paper, sketch books and complete portfolio to be turned in at midday. There will be no exception to this decision.

Professor: Pola Wickham/www.polawickham.com/©2008

* sessions with a model