**Program: May term 2016**

**Suzanne Silver**

**ART 5797**: Course Syllabus (OSU Department of Art, May Term 2016 Study Abroad in Siena, Italy)

**Admitted participants are required to register for 3 hours of Art 5797 May session.**

Instructor name and contact information:

Professor: Suzanne Silver

email: silver.22@osu.edu

office: 475 Hopkins Hall

meeting days and times: 10:30-1 MWF

office hours: MF 1-2 p.m.

classroom location: Siena Art Institute, 2nd floor, Via Tommaso Pendola 37

course number: 5797

course title: *Pathways: The influence of Ancient Art on Contemporary Art*

Description: **Pathways: The Influence of Ancient Art on Contemporary Art** enables students to explore Siena, a Tuscan hill town that flourished during the Middle Ages and still retains its walls and traditions in a mixture of old and new. The Sienese School of Painting (Duccio, Lorenzetti, et al) had its origins here as did the Palio, a famous horse race still run each year. Siena has a layered history and contains important examples of religious art and architecture. The traditions of the Palio are still alive in each *contrada* or neighborhood so that an elaborate culture of parade, performance, costume, and local identity is maintained. Students will have access to museums, churches, collections, archives, and other historic and cultural resources of Siena through partnering with the staff, faculty and programming (including guest lecturers and visiting artists) of the Siena Art Institute (SART). Students will gather research material during their explorations of the city and its surroundings. Students will have the opportunity to work with these materials in the studios of the Art Institute as well as to participate in the life of the city through a series of walking, mapping, creating, and collecting projects with related readings and lectures on walking, art, and ritual.

This art course features studio assignments and visits to cultural institutions, readings, discussions, and critiques. Topics of exploration includewalking, drawing, collecting, and other forms of “mapping” of local areas and structures and their traditions. The course will focus on aesthetic and conceptual approaches to walks and processions (of which there are many in Siena).Students will produce a series of short exercises and projects. The course should provide a framework for engaging with Siena, its history and traditions*.* Siena is a tiered and walled city with an historical center. The city was on a pilgrimage route or *francigena* during the middle ages and has a walking tradition. The walking projects will enable ideas of drawing as line, performance, mapping, and collecting, and draw upon the connection of ancient art, architecture, and ritual to contemporary forms of expression.

**Learning Objectives**:

1. Develop powers of observation, technical and conceptual acuity through studio practice, writing, and critical discourse.
2. Experiment with methods, scale and materials; become aware of the relationship between materials and their effects as to how a work is experienced.
3. Acquire greater familiarity with art history – the field of contemporary art as well as the ancient, medieval, and renaissance art and architectural offerings of Siena and it surrounding areas and the productive relationship between old and new.
4. Acquire greater familiarity with history (including political and religious history) and its influence on contemporary expressions of sacred and secular art including the student’s own studio practice.
5. Build work based on concepts of secular and sacred space, time, travel, and tradition
6. Develop one’s own artistic language to make a body of work that is individual and challenging to both the artist and viewer

**Courses and Credits**

Class participation includes productive comments and questions that keep the discussion flowing.Your involvement with our various excursions during the course of the program will also count toward your participation grade.

Final grades will be determined according to the guidelines:

*A= outstanding work, understanding and effort; marked improvement over the term; consistent contributions to class discussions; original ideas; professional presentation*

*B=above average work; frequent class participation; good presentation; improvement*

*C=average work, average presentation, some class participation; improvement*

 *D=inferior work, no improvement, little class participation, unprofessional presentation*

*E= unacceptable effort, presentation, participation*

Evaluation is based on your projects and participation according to the following percentages:

*project 1 30%*

*project 2 25%*

*final project 25%*

*participation 20%*

**Academic Misconduct**: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5487). For additional information, see the Code of Student Conduct at http://studentaffairs.osu.edu/info\_for\_students/csc.asp.

**Disability Services**: Any student who feels s/he may need an accommodation based on the impact of a disability must contact the Office for Disability Services to coordinate reasonable accommodations regarding documented disabilities (ODS, 150 Pomerene Hall, 1760 Neil Avenue; telephone: 614.292.3307, TDD #: 614.292.0901; Web address: http://www.ods.ohio-state.edu/).

**OSU Counseling and Consultation Service (CCS):** *Free, Individual, and confidentia*l counseling services are available through the CCS office. Location: 4th floor Younkin Success Center, 1640 Neil Ave (just south of 11th Ave.). Call 614.292.5766 to schedule an appointment.

**Instructional Modes:**

The class will meet in the studios of the Siena Art Institute 2-3x/week and meet outside of the studio for visits and excursions in Siena and the surrounding area 2-3x/wk. In addition, there will be assigned readings and occasions for discussion and critique. Students may also participate in Visiting Artist lectures and programs sponsored by SART.

**Schedule and assignments are subject to change**

The structure of the class alternates between class meetings on Mondays and Wednesdays and excursions around Siena on Tuesdays and Thursdays. In the Monday class meetings we will prepare for the upcoming project through PowerPoint presentations, readings, and discussions. On Wednesdays, we’ll work in the studios using information and materials gathered during excursions. On occasion a visiting artist will present her or his work. Alternate Fridays of each week will be dedicated to critiques of the projects that you’ve completed. Non-critique Fridays will feature more visits to Siena’s cultural resources or additional time in the studio.

The excursions around the city on Tuesdays and Thursdays will include visits to museums, galleries, collections, neighborhoods, architectural landmarks, churches, and historical sites. The ancient and the modern, sacred and secular will be constantly juxtaposed and evaluated as pathways of influence. These comparisons should offer additional ideas and strategies for the work that you will be making.

**Texts and materials**:

The Siena Art Institute will have bulk items such as rolls of paper which you can purchase directly. Other materials can be purchased at art supply stores in Siena, although Florence has a wider range. However, you will be collecting local material of all sorts that will become the various mediums of your project.

All readings (excerpts from reading list) will be available online through Carmen or through course packets

**Reading List**:

Belting, Hans. Likeness and Presence: A History of the Image before the Era of Art

Calvino, Italo, Invisible Cities

Coleman, Simon, Elsner, Jas. Pilgrimage: past and present : sacred travel and sacred space in the world religions

de Certeau, Michel. Walking in the City

Hahn, Cynthia. “Objects of Devotion and Desire: Medieval Relic to Contemporary Art” (Hunter College Leubsdorf Gallery exhibition catalogue)

Horodner, Stuart, Walk Ways, Independent Curators International (ICI)

Montgomery, Harper. Francis Alys The Modern Procession, Public Art Fund

Knabb,Ken (ed.) Situationist International Anthology. *La Dérive*

Solnit, Rebecca : Wanderlust: A History of Walking

**Project #1-2, Weeks 1-2 “Walking”**

1. “Drawing is taking a line for a walk.” – Paul Klee

“Taking a Line for a Walk” (Walk Ways exhibition; *“Walking, one of the most basic of human activities, has long been both the inspiration and subject of exploration for artists. Walking is a way of measuring, a way of encompassing a territory; its pace and rhythm creates a frame in time and space which is delegated by the person walking.”* (Walkways on Hamish Fulton)

We will walk through Siena up and down the tiered city, inside and outside of its walls. In your first assignment, record or document such walks through sketching, audio, video, photography, lists, scans, GPS devices, walk apps, diagrams, reflective writing and the gathering of data and collecting of artifact-souvenirs along the route.

Assignment#1: Make two maps that reflect your exploration of the city on foot. Your maps can be on paper or another support, digital or performative. One should be factual whereas the other can be based on pure imagination without recourse to accuracy or exactitude. In addition, map #1 should capture either the historical or the everyday present. Questions to ask: How does getting lost, the language of walking, translation problems, interactions with locals affect your work? Refer to readings and discussion from de Certeau , Solnitt, and Calvino. Due date: Friday, May 20 (critique day)

The connection of the walk to the parade (cultural traditions of the *contrade* and the *Palio*) as well as to mapping will be examined.

Week#1

**Monday, May 9**

PowerPoint on walking in art; On Line: “drawing through the 20th century”, MoMA : <http://www.moma.org/explore/multimedia/videos/131>); discussion

**Tuesday, May 10**

Excursion: Duomo di Siena (Cathedral) - a tour of the exterior and interior of the cathedral; Museo del Duomo, crypt, and baptistery

**Wednesday, May 11**

Reading (excerpts from Michel de Certeau’s *Walking in the City*; Walk Ways Catalogue)

**Thursday, May 12**

Excursion: Archivio di Stato di Siena, archive of historic maps and other materials stored in Santa Maria dei Servi, historic church in Siena, with frescoes and altarpieces

**Friday, May 13**: studio instruction and/or walks in the old city

Week #2

**Monday, May 16**

Reading, Situationist writings on *La Dérive*; excerpts from Wanderlust: A History of Walking

**Tuesday, May 17**

Excursion: Walks through the Contrade , neighborhoods of the centro storico of Siena , home base of the horses/ riders who compete in the Palio; Contrade Museums (neighborhood collections of banners, drums, costumes related to the Palio (horse race) ; Walks in old city

**Wednesday, May 18**

Studio instruction

**Thursday, May 19**

Excursion: Visits to the bottini, Siena's system of underground aqueducts ( 12th -15th centuries): barrel- vaulted tunnels run underneath Siena, supplying water to the town’s fountains and wells

**Friday, May 20**

Critique on walking project; info on final project introduced

Final project: Create a substantial and finished studio work in any medium that reflects your ideas on a walking, mapping, ritual, or the relationship of ancient art and contemporary art. Submit a project proposal before the end of week 3. The final project will be due on June 3 (final critique day).

**Project #3-4, Weeks 3-4 “Reinventing Ritual”**

Visits to museums, churches, shrines, collections, archives, and neighborhoods over the past two weeks have contributed to an understanding of the past and how it influences the present. How and why have these older practices have given rise to a new aesthetic. In particular, how has the influence of religious practices affected the making of art? Contemporary artists incorporate or subvert these traditions in their work and have invented new aesthetic forms and structures. Ideas on time, space, and the ephemeral, the resonance of materials, and the work’s relationship to the political and the social are included.

Week #3

**Monday, May 23**

Reading; excerpts from Pilgrimage: past and present : sacred travel and sacred space in the world religions; excerpts from Francis Alys The Modern Procession

 More Final Project Ideas: Possible on-site installations in the streets of Siena (through SART’s faculty member, artist Bernardo Giorgi, who teaches Art and Contemporary Society at SART and does public projects)

Assignment #2: Develop a piece (medium open; size, shape, materials should be appropriate to your concept for the piece) that examines the use of ritual and/or repetition. Consider the following questions when making your work: What is the relationship of ritual to art? What is a secular ritual? What role does repetition play in art and in ritual? What is the role of space, time, the everyday and the calendrical? How has your observation of contemporary secular and religious “ritual” and “tradition” in Siena affected your ideas? Consult assigned readings and PowerPoint presentation and discussion.

Due date: Friday, May 27

**Tuesday, May 24**

Excursion: S. Maria della Scala, founded by a religious order as a hospital to care for indigent patients and orphans, now a museum and library

**Wednesday, May 25**

Studio instruction

**Thursday, May 26**

Excursion: Palazzo Pubblico -town hall which housed the republican government of the Podestà and the Council of Nine; Good Government and Bad Government frescoes, Lorenzetti Brothers

**Friday, May 27**

Studio instruction; critique

Week#4

**Monday, May 30**

Reading: excerpts from Objects of Devotion and Desire: Medieval Relic to Contemporary Art

**Tuesday, May 31**

Excursion: trip to Florence (Florence Day Trips: Opificio delle Pietre Dure; La Specola Museum of Natural History; Visit the Museo Galileo; Visit Santissima Annunziata, the Duomo, Orsammichele, centro storico and Brunelleschi's Santo Spirito; Uffizi Galleries, one of the world’s oldest and greatest collections of art)

**Wednesday, June 1**

Studio instruction

**Thursday, June 2**

Excursion: San Gimignano day trip: medieval town with fortified watchtowers (medieval skyline in an Italian hill town ) Anish Kapoor installation Sant'Agostino, fonte medievale, fortezza, Galleria Continua (contemporary art gallery) Galeria Continua; an artists’ group called tempozulu**.**

**Friday, June 3**

Final Critique

Final dinner