Course Description: Introduction to Drawing 1504 (Rome)
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We shall call ourselves artists and find ourselves in a place called Rome. If reality is the sum of all things, then we acknowledge realism as ever illusory, based on principals of habit and abstraction that we are obliged to question. The idea of the city is a representation, as is the idea of the drawer and the idea of drawing. We will focus on the levels of abstraction engaged or discarded in the representational process. We will assume nothing but that we simultaneously draw and question.

In this class we will engage in drawing from the perspective of art, i.e., as a tool to question the nature both of what we perceive and how we perceive it. We will treat drawing as a form of continuously updated mapping. As a class we will wander nomadically, engage ancillary texts (theory, history, poetry, film), learn from each other, and draw. Drawing is the medium, but all other media will become permissible if thought of from the perspective of the exploratory and suggestive mark.

"What is Rome? Where is the true Rome? Where does it begin and where does it end?"

-- Pier Paolo Pasolini, 1958

"Yet there is
no return: rolling up out of chaos,
a nine months' wonder, the city
the man, an identity – it can't be
otherwise – an
interpenetration, both ways. Rolling
up! obverse and reverse;
the drunk the sober; the illustrious
the gross; one. In ignorance
a certain knowledge and knowledge,
undispersed, its own undoing."

-- William Carlos Williams, 1946, *Paterson*