

EXTRA CREDIT OPTIONS

For every absence above 1, you are expected to select one of the following extra credit exercises and complete it and briefly discuss your experience with the class in class.

Please notify me if you have an emergency or need any special accommodations! I want to work with you, but I need you to communicate your needs in whatever way you can, so we can come up with a plan together.

Extra Credit Option 1: What is Painting? Rhetorical Word Substitution

This exercise brushes up against metonymy or when you change the name of something to an attribute or related object in a sentence, ie. 'The Crown' for the monarchy, or the name of an author for their works... ie. Foucault or Foucauldian for some kind of biopolitical idea. ¹ It also comes close to antonomasia² and anacoloutha³ but doesn't need to fit perfectly into either form of substitution. Antonomasia is a substitution that uses a proper name to represent or replace a more general idea. Anacoloutha is a form of word substitution that often uses something close to the original word, but that cannot be reciprocally substituted, somewhat similar to metaphor. I mention these forms or rhetorical figures of substitution only because looking at examples of these being employed might help you come up with ideas or help you think of texts that you might use for this exercise. However, I would encourage you to go with your gut. This exercise should reveal something about how you feel and think about painting. It is not about creating an air-tight definition or argument. Select a text that you think speaks to your understanding or perspective on painting even though it is actually about something else. This text can be something you have written, can be a poem, a technical manual, a philosophical tract, whatever you want. Go through and cross out the word or words that you consider to be the subject of the text and replace them with the word, "painting". Read this for clarity. Adjust things as needed. Bring a section of the text to read aloud to the class (10 minutes or less).

1. Cuddon, J. A. (John Anthony), and J. A. (John Anthony) Cuddon. *A Dictionary of Literary Terms and Literary Theory*. 3rd ed. Oxford [England] ; Blackwell Reference, 1991.

2. Burton , Gideon O. "Antonomasia ." *Silva Rhetoricae*. Accessed January 3, 2025.
<https://rhetoric.byu.edu/Figures/A/antonomasia.htm>.
Links to an external site.

3. Burton, Gideon O. "Anacoloutha ." *Silva Rhetoricae*. Accessed January 3, 2025.
<https://rhetoric.byu.edu/Figures/A/antonomasia.htm>.
Links to an external site.

Extra Credit Option 2: Cave of Forgotten Dreams

Watch Werner Herzog's *Cave of Forgotten Dreams*, available at the RISD library, Athenaeum, or online (but you have to sign up for a free trial on YouTube to access it)

And this talk, "The Philosophical Challenge of Early Art" by Allen Speight at St. John's College:
https://www.youtube.com/watch?v=J_Sn19TxuOU&t=1514s&ab_channel=St.John%27sCollege

Read PDF Available on the Drive: The Birth of Art by Maurice Blanchot, from Friendship (Merridan Crossing, Translated by Elizabeth Rottenberg)

Make a drawing or painting or a quick series of drawings or paintings based on the images in the film and/or ideas that it evokes for you.

Or

Write a reflection that thinks both about the materiality and meaning of the cave paintings.

Bring either your artwork, or writing to the next class, and be prepared to share briefly about your experience and show your work to the class.

Extra Credit Option 3: UN and UNESCO Paintings

Read the following article with images of the UN General Council meeting about Gaza in front of the mural made by Per Lasson Krohg. Use this article and event or find another one which happens in either the UN or UNESCO. Write a reflection about the influence or lack of influence you imagine the painting had on what transpired. This be written as an academic reflection, or as a dialogue (fictional or non-fiction) staged in front of the painting.

Or

Produce an image through drawing or painting which communicates something about the relationship between a policy decision which occurred in front of this painting and its relationship to the painting.

Or

as a form of critique, you can reject this painting and writing or make a sketch (does not need to be fully rendered) of an alternative image or surface that you would like to suggest to occupy this space.

Or

produce another work which conceptually critiques or engages with the above ideas.

<https://www.nytimes.com/2025/11/17/world/middleeast/un-security-council-gaza-peace-plan.html?searchResultPosition=1>

https://en.wikipedia.org/wiki/United_Nations_Security_Council_mural

https://www.un.org/sites/un2.un.org/files/art_of_the_un_educational_resource_draft_-_cd.pdf

<https://www.leidenanthropologyblog.nl/articles/is-the-unesco-office-in-paris-falling-to-pieces-musings-on-picasso>

Extra Credit Option 4: Artist Presentation

Please prepare a 10-minute presentation, either about an artist you think uses painting in a sculptural way, or about an artist who you feel could use painting in a sculptural way. Please include at least one video documenting their work or 10 images (with multiple angles and perspectives). Please be prepared to share what you think about this person's work. You can relate it to your own work, or ground your observations in the materiality of their work. Arrange a time with me to present to the class.

Extra Credit Option 5: Class Warm-Up

Please prepare a 10-minute warm-up for the class. This activity should use some kind of material and be related to the course content. This material could be a textile, a food, or some kind of liquid alternative to paint. It needs to be approved by me before the class when you want to present it. Try to think of something that everyone can do quickly to get them warmed up and ready to work in the studio