This course will provide each student with tools to immerse completely in the painting practice as an emotional, intellectual and physical investigation. Thought-provoking projects will lead to unexpected visual responses and will expand awareness and freedom within the various choices and accidents that frame the painting process. While building on what is learned during drawing and art history courses, we will consider composition and Disegno as the starting point of this class. Colore will be discussed within the framework of the Venetian Painting Tradition and in the many possibilities offered by the incredible richness of the city, both working on-site and reconnecting collected source material. Serious and intense studio practice will be the fundamental premise to the development of an exciting and engaging body of work that will reveal each Artist's interest and voice. Theory and critical discourse will be introduced and distilled in the process of painting, in the form of texts, multimedia presentations, visits, and by fostering an open discussion among students. The semester will start with a variety of short projects that will involve fast painting practice to learn from the fundamental physicality of the medium. Longer projects will follow. The course will culminate with one or more final projects.

**Course Requirements**
- Artists must attend all classes, lectures, field trips, and must be punctual. Tardiness is unprofessional and will not be tolerated. All Artists are required to attend classes with all necessary materials and committed to engage in class work and all discussions. Homework assignments are suggested* to reinforce what is learned during class and to explore/develop your own interests and livelihood as an Artist. Homework load/frequency will be adjusted to the specific needs of the assignment. Students will be expected to present their work(s) during class.

A separate sketchbook must be brought to class for notes and preparatory drawings. All assignments will be discussed in class.

- Homework expectation is 6 - 8 hours per week.

- *NOTE: During the semester I will suggest many assignments in form of written hand-out, sometime accompanied by texts of art/literature. These assignments are NOT MANDATORY and are to be considered only as SUGGESTIONS. Exercises can be approached in a flexible and open-ended way, as opportunities for personal investigation. Nonetheless every students is expected to build a solid body of work.
Grading
- Portfolio of class work: 50%
- Weekly assignments: 20%
- Final projects: 20%
- Participation: attendance, sketchbook 10%

‘A’ grade will be assigned to serious, ambitious and hard-working students. All students are expected to dedicate time and to engage with enthusiasm and participation to class-work and assignments. Students may re-work a homework assignment to raise a given grade in consultation with me. Two unexcused absences will bring the class grade down half grade. Three or more unexcused absences can put the student in jeopardy of failing the course. It is the student’s responsibility to make up work from a class missed for an excused absence.

Attendance
Boston University Venice students are expected to attend each and every class session, tutorial, and field trips required for the class.

Religious Holidays
Boston University’s Office of the University Registrar states: “The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.”
Schedule:

Week 1
Jun 9th
-Presentation, information, questionnaire.
- VISIT: Palazzo Mocenigo
- Project: "Masterpiece in an interior" + Analyze the composition of a masterpiece painting in response to the visit to Palazzo Mocenigo. Work in/outside.

Jun 11th
- Continue and finish "Masterpiece in an interior". Work in/outdoor.
- Assignment: 5 small paintings on the relation solid/ transparent +"Color Walk". Work outside.

Week 2
Jun 16th
- Short group discussion on Composition painting, on solid/transparent and on water/painting.
- Project: "Narcissus". Work in/outside
- Assignment: continue 5 small painting on the relation solid/ transparent. Work outside.

Jun 18th
- Continue and finish "Narcissus".
- Assignment: 5 "water paintings" - mud to flawless. Work outside.

Week 3
Jun 23rd
- Short presentation on gesture/action.
- "Music Class": sculpt/build a set and paint exploring/pushing different mediums.
  Work in/outside
- Assignment: ephemeral still life - quick painting outside.

Jun 25th
- Short presentation on medium/painting - slides, video.
- Continue sculpt/build a set and paint exploring/pushing different mediums.
  Work in/outside
- Assignment: - Finish sculpt/build a set and paint.

Friday, June 27th – ONE DAY PROGRAM FIELD TRIP

Week 4
Jun 30th
- MID TERM CRITIQUE + discussion on Final projects.
- Project: start one embarrassing painting exploring paint as a medium.
- Assignment: continue and finish embarrassing/confessional painting.
- Start final projects /large painting. Work in/outside

Jul 2nd
- Short presentation on architecture/painting.
- Individual meetings.
- Continue final projects /large painting. Work in/outside
- Assignment: look at each artist in the list.

**Week 5**
**Jul 7th**
- Visiting artist /Model
- Continue final projects /large painting. Work in/outside

**Jul 9th**
- Short presentation on the *tempo* of a painting.
- Visit to the Guggenheim Collection.
- Continue final projects/large painting. Work in/outside
- Assignment: quick painting/s after the visit to the Guggenheim

**Week 6**
**Jul 11th**
Open Studios.

**Jul 14th**
- Short discussion on student's work and on homework.
- Work on final projects.

**Jul 16th**
- Final Critique
- CLEAN UP!