

BOSTON UNIVERSITY STUDY ABROAD VENICE

Fall Semester 2014

Course: CFA AR 341 Painting Studios

Instructor: Prof. Luca De Gaetano (luca.degaetano@gmail.com)

Class appointments: Tuesday 9:15 am- 12:00 pm; Thursday 12:00 pm- 3:00 pm

Office Hours: by appointment

Course Value: 4 credits

Course description

This course will provide each student with tools to immerse completely in the painting practice as an emotional, intellectual and physical investigation.

Painting will be discussed within the framework of the Venetian Painting Tradition and in dialogue with Contemporary Practices.

A personal investigation will be encouraged through a direct exploration of the city, working both on-site and in the studio.

Short **exercises** will be suggested to help the students building their final projects with broaden possibilities. During the semester the instructor will suggest **7 exercises**, in form of written hand-out or/and accompanied by readings of art/literature. Students will be expected to engage in **at least 5 of them**.

The course is also composed of short slide presentations on historical and contemporary drawing as a required part of the curriculum to further ground the studio practice and to foster and promote intellectual curiosity and awareness. Discussion will be encouraged and expected.

The course will include class visits (during class time) to museums, to art exhibits and architectural landmarks and will be considered part of the curriculum. During these visits student are expected to draw intensively and to take notes.

Through on-site and in-class/in studio painting, students will develop a **self-driven** and powerful body of work, culminating in **4 final projects**.

Course Requirements

Painting I/II and Drawing I/II, or the equivalent

Grading

Participation: attendance, sketchbook: 10%

5 Exercises: 30%

4 Final projects: 60% (15% each)

Participation: attendance, sketchbook: 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, and to present their work(s) during class. Homework expectation is 6 -8 hours per week. Students are also expected to actively take part of the studio class and to interact with the other students as well as with the instructor. They are expected to ask questions in order to improve their skills and clarify doubts, ask questions or have a feedback. Students are also invited to experiment media and concepts in order to question and improve their work.

5 Exercises (chosen between the 7 suggested during the course): Each exercise is composed of a minimum of 1 to 5 paintings for short exercises, and of 2 to 10 paintings for longer exercises. Both quality and amount of paintings will be evaluated. If desired, students can approach their work in a flexible and open-ended way, as opportunities for personal investigation and as tools to develop their final projects.

4 Final projects: Each project will be graded upon completion at deadlines.

Project 1: "Venice, at first" - Starts 09-09 - Graded on 09-12:

Chose one square (*campo*) in Venice or one architecture (interior or exterior) and start one fast painting, no smaller than 20" in each direction, that shows your engagement with the new context of Venice and with its peculiar aspect. You can engage with Architecture, water, light, atmosphere, pattern or any other element that you will find interesting to your specific practice. You can work as representationally or as abstractly as you decide to, but a clear visual reference to a specific place in Venice will be expected. We will start this project sketching on-site, transitioning then to painting either on-site or in the studio.

Project 2: "Painting Venice" - Starts 09-16 - Graded on 10-17:

Various small studies (paintings) and one large painting (indicatively sized to your body size) **OR** one series of 3/5 paintings (no smaller than 30" in each directions). Feel free to continue your current painting practice (projects that you started in Boston during last semester or any other subject/practice you have been focusing on recently) but be **open and ready** to engage with Venice (e. g. Venetian Architecture, Venetian Social life, Venetian Painting tradition, Venetian technique and/or collections, Venetian Landscape...) and with new technical/visual possibilities.

You can work as representationally or as abstractly as you decide to, but some visual and/or conceptual reference to Venice is expected.

A certain degree of attention Venetian atmosphere and luminosity is highly desirable while working at this project.

Different techniques (e. g. direct painting, indirect painting techniques, glazing, scumbling, gestural marks, graffiti) will be suggested all along the project.

Project 3: "A Venetian tale": - Starts 10-17 - Graded on 11-14

1 to 3 paintings (no smaller than 30" in each direction)

Address your attention to narrative and/or social interaction, flows, activities in Venice and start a series of paintings. This project will exhort you to observe and draw from actual life in Venice and to bring some elements of it into your personal painting practice.

You can work as representationally or as abstractly as you decide to, but some visual or conceptual reference to Venice is expected.

As an example consider engaging with some of the following subjects: Markets in Venice, Animals in Venice, Tourism, Technology in Venice, Professions in Venice, Religion/Devotion in Venice.

Project 4: Free subject - Starts 11-14 - Graded on 12-10

1 to 2 final paintings on a subject of your choice or in continuity with Project1, 2, 3.

With this project you will have the opportunity to invest on what learned during the semester either starting new paintings or continuing working on one of the projects you previously started.

BU Grade Chart

Grade	Honour	Points
A	4.0	93-100
A-	3.7	90-92
B+	3.3	87-89
B	3.0	83-86
B-	2.7	80-82
C+	2.3	77-79
C	2.0	73-76
C-	1.7	70-72
D	1.0	60-69
F	0.0	Below

"A" grade will be assigned to serious, ambitious, hard-working, punctual Artists. All Artists are expected to dedicate their time and to engage with enthusiasm/ participation/contribution to all class-work and exercises. 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.

BU Policies

Attendance

Boston University Venice students are expected to attend each and every class session, tutorial, and field trips required for the class. Students should note that attendance will be taken into account by faculty when determining final grades. Students absent from class for medical reasons need to provide a local doctor's note.

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." See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

Syllabus

Week 1

Sept. 2nd

- Presentation, information, questionnaire.
- Art supply info: Art supply list
- Move Card info
- Introducing **Project 1**: "Venice at first" : - visit+sketch
- Exploring Campo Santa Margherita: San Rocco Church, San Nicolo dei Mendicoli
- Exercise 1**: 1 to 5 drawings on a Venetian Campo/Interior.

Sept. 4th

- One to one short meeting on Exercise 1 and Project 1
- Continue and **Complete Project 1 - Grading**

Week 2

Sept. 9th

- Short presentation on Painting in Venice (Tintoretto/invention, square painting, Venice and its social life, Architecture Painting)
- One to one discussion to define **Project 2: Painting Venice** -
- Exercise 2**: 1 to 5 small painting sketches on composition/color within Titian/Tintoretto Veronese

Sept. 11th

- Short group discussion on Exercise 2
- Continue Exercise 2 - collect drawing/visual information from Venice

Week 3

Sept. 16th

- Short group discussion on Exercise 2
- Continue Project 2: Drawing to Painting
- Exercise 3**: 2 to 10 water studies from life

Sept. 18th

- Short presentation on gesture/ action
- Continue Project 2: **Deadline** to set your final focus/subject and number of paintings for Project 2
- Continue Exercise 3

Friday, Sept. 25th – Program Field Trip to Florence

Week 4

Sept. 23rd

- Continue Project 2 - work in/outdoor
- Continue Exercise 3

Sept. 25th

- Short discussion on Exercise 3
- Short presentation on Medium/Painting

- Continue Project 2: group review
- Finish Exercise 3

Week 5

Sept. 30th

- Short discussion on Exercise 3
- Exercise 4:** 2 to 10 studies on luminosity/atmosphere in Venice, from life (e. g. Turner/Sargent) - Paint in a reduced palette: Indian Yellow, Ultramarine Blue, Alizarin Crimson
- Continue Project 2
- Continue Exercise 4

Oct. 2nd

- Short presentation on figure: Venetian/contemporary painting
- Continue Project 2
- Continue Exercise 4

Week 6

Oct. 7th

- Continue Exercise 4
- Continue Project 2 : Finalizing

Oct. 9th

- MID TERM CRITIQUE: End of Project 2 - Grading**
- Introducing Project 3: One to One Discussion**
- Finish Exercise 4

Week 7

Oct. 14th

- Short discussion on Exercise 4
- Short presentation on *Pittura di Genere* (Longhi, Tiepolo + contemporary examples)
- Continue Project 3: Gathering materials/information
- Exercise 5:** 2 to 10 studies on the Figure: Narrative in Venice (work from life on markets, workers, tourists or on Venetian history painting)

Oct. 16th

- Visit** to Ca' Rezzonico
- Continue Project 3: **Deadline** to set your final focus/subject and number of paintings for Project 3
- Continue Exercise 5

Friday and Saturday, Oct. 17th and 18th – Two Days Program Field Trip

Week 8

Oct. 21st

- Short presentation on the *tempo* of a painting
- Continue Project 3: one-to-one meeting

- Continue and Finish Exercise 5
- Oct. 23rd
- Short discussion on Exercise 5
- Continue Project 3
- Exercise 6:** 2 to 10 sketches for an "altarpiece"

Week 9

Oct. 28th

Short Presentation on Altars + Religious paintings

Visit: San Francesco della Vigna (+ other interesting alternative spots in Venice for altarpieces references)

- Continue Project 3: Finalizing - One to one meeting
- Continue Exercise 6

Oct. 30th **NO CLASS**

Week 10

Nov. 4th

Short presentation on architecture/painting

- Continue Project 3: Finalizing
- Continue Exercise 6

Nov. 6th

End of Project 3 - Grading

-Introducing Project 4

- Work on Project 4: Gathering ideas/sources
- Finish Exercise 6

Week 11

Nov. 11th

- Short discussion on Exercise 6
- Short presentation on painting/text
- Work on project 4: **Deadline** to set your final focus/subject and number of paintings for Project 3
- Exercise 7:** portrait of a mask: 2 to 10 sketches

Nov. 13th

- Visit:** Palazzo Mocenigo
- Work on Project 4
- Continue exercise 7

Friday, Nov. 14th – Program Field Trip to Bologna

Week 12

Nov. 18th

- Short presentation on Masks/Portraiture

- Work on Project 4
- Continue exercise 7
- Nov. 20th
- Short group discussion on Exercise 7
- Visiting artist**
- Work on project 4
- Continue exercise 7

Week 13

- Nov. 25th
- Work on Project 4: one-to-one meeting
- Continue exercise 7
- Nov. 27th
- Group Q+A, review
- Work on Project 4
- Continue exercise 7

Week 14

- Dec. 2nd
- Work on Project 4
- Continue exercise 7
- Dec. 4th
- Work on Project 4
- Finish exercise 7

Week 15

- Dec. 9th
- FINAL CRITIQUE: End of Project 4 - Grading**
- CLEAN UP!

Friday, Dec. 12th – Program Final Exhibition and Celebration