

BOSTON UNIVERSITY STUDY ABROAD VENICE
Fall Semester 2015

Course: CFA AR 341 Painting Studios
Instructor: Prof. Riccardo Giacomini (riccardogcm@gmail.com)
Class appointments: Tuesdays and Thursdays 9.00am-12pm
Office Hours: after class or by appointment
Course Value: 4 credits

Course description

This course will provide each student the tools to consciously consider the painting practice as a method of personal investigation, keeping the suggestions that Venice can offer as a dialogical starting point. The course will be finalized to the acquisition of self-awareness, both in terms of quality and coherence. The aim will be to strengthen the autonomous artistic personalities by progressive verification of the artist results at each stage of the course. A personal investigation will be encouraged through a direct exploration of the city, working both on-site and in the studio.

Painting will be discussed in the Venetian context with references to the great classical Painting of the Venetian tradition and the contemporary practice and techniques.

This course includes also short presentations on history of drawing as a required part of the curriculum to further ground in the studio practice and to promote the intellectual curiosity and awareness. Discussion will be encouraged and expected.

Seven short exercises will be suggested to help the students building their work, accompanied by references and readings of art/literature. Students will be expected to engage in at least 5 of them.

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

The course will culminate in the organization and staging of a final exhibition that will be the Venetian debut of each artist. Students will be expected to show their work as a part of their curriculum and of their role of artists in the Venetian context.

Course Requirements

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

Grading

Participation and attendance: 10%

Sketchbook: 10%

Midterm critique (Project 2): 10%

7 Exercises: 15%

Projects 1 and 3: 20%

Final project: 35%

Participation and attendance

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.

Work outside class is expected to be 6-8 hours per week. Students are invited to take advantage of the studio opening time in order to practice and work on their projects.

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.

Sketchbook:

7 Exercises: 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 Projects: Each project will be graded upon completion at deadlines.

Project 1: "Notes on Venice" – Starts Sept. 3 - Graded Sept. 8:

The project intends to work firstly on-site. You are expected to realize a corpus of sketches and graphic notes on the elements of Venice that most attract your attention. You can use any technique and you can work as representationally as abstracted, but it's important to keep any recognizable reference to Venice.

You can engage with physical phenomenon, personal suggestions, life in Venice, architectures or typical situations.

This project aims to create a basis to start a dialogue.

Project 2: "Painting Venice" - Starts Sept. 10 - Graded on Oct. 8:

Various small paintings studies (paintings) leading up to one larger painting or one series of 3/5 medium sized paintings. Feel free to continue your current painting practice started in Boston during last semester, but try to be open and ready to engage with Venice referring to Venetian luminosity, its painting tradition, architectural features, colors, techniques or collections. You can work informally and abstractly but some visual or conceptual reference to Venice is expected. A certain degree of attention to Venetian atmosphere and luminosity is highly desirable while working at this project.

Different techniques, new approaches and perspectives will be part of the lesson.

Project 3: "A Venetian tale": - Starts Oct. 13 - Graded on Nov. 5:

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

Address your narrative attention on unknown aspects of Venice, on its true face, its unforeseen aspects. Observe scenes and original details, such as the *pateres*, the capitals, the behavior of animals, figures, professions and activities in Venice and start a series of paintings. This project will exhort you to observe and draw from actual life in Venice, the hidden side of the city, and to bring some elements of it into your personal painting practice.

Project 4 - FINAL: Free subject – Starts Nov.5 - Graded on Dec. 16:

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 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.

Plagiarisms

Simply stated, plagiarism is taking another's work and presenting it as your own. Dictionary definitions of plagiarism frequently include terms such as "theft" or "steal." Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University's *Code of Student Responsibilities*:
<http://www.bu.edu/academics/resources/academic-conduct-code/>.

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.

Disability Accommodations

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit:

<http://www.bu.edu/disability>

BUSA Venice Studio Arts Program – Learning Outcomes

1. Demonstrate increased proficiency in Italian language.
2. Articulate an individual artistic voice and methodology and express how this has been influenced by Venice.
3. Gain a deeper understanding of art and aesthetics and generate a body of work which will be evaluated in terms of how it has progressed and matured.
- 4 Develop an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.

Calendar

Week 1

Sep 3

- Studio Space and Safety rules – MANDATORY ATTENDANCE
- Presentation, information, questionnaire. The teacher will view the student's portfolios
- Art supply info: Art supply list
- Introducing **Project 1**: "Notes on Venice": -**visit**+sketch
- Exploring Campo Santa Margherita, **visit Santa Maria dei Carmini**.
- Exercise 1**: 1 to 5 drawings on a Venetian Campo/Interior.

Week 2

Sep 8

- Individual meeting on Exercise 1 and Project 1
- Continue and **Complete Project 1**

Sep 10

- Individual meeting to define **Project 2: Painting Venice**
- Continue the exploration of Venice

Week 3

Sep 15

- Short presentation on Painting in Venice (Tintoretto/invention, square painting, Venice and its social life, Architecture Painting with a short lecture)
- Short group discussion on Exercise 2
- Exercise 2**: collect drawing/visual information from Venice

Sep 17

- Short group discussion on Exercise 2 and short presentation on gesture and expressive, personal painting.
- Continue Project 2
- Exercise 3**: 2 to 10 water studies from life –Reflections on complementary colors, saturation and white, working on the difference in color perception and visual acuity in different light conditions, contexts and times of the day

Sep 18 – PROGRAM FIELD TRIP to PADUA

Week 4

Sep 22

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

Sep 24

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

Week 5

Sep 29

- Short discussion on Exercise 3
- Short presentation on Medium/Painting and different expressive possibilities, different ways of using pictorial means
- Continue Project 2: group review
- Complete Exercise 3

Oct 1

- Short discussion on Exercise 3
- Exercise 4:** 2 to 10 studies on luminosity/atmosphere in Venice, from life (Turner, Sargent, Monet and the function of light in painting, the simulation of the physical behavior of light, the relation between hot and cold, saturated and unsaturated, complementary colors)
- Continue Project 2
- Continue Exercise 4

Oct 2, morning

- Workshop on natural pigments, held by professors William A. Pettit (John Cabot University in Rome) and Candice Smith Corby (Stonehill College)

Week 6

Oct 6

- Short presentation on Still life, old and contemporary examples
- Continue Project 2
- Continue Exercise 4

Oct 8

- Continue Exercise 4
- Continue Project 2 : Finalizing
- MID TERM CRITIQUE: End of Project 2**

Week 7

Oct 13

- Introducing **Project 3:** Individual meeting
- Finish Exercise 4

Oct 15

- Short presentation on figure: Venetian/contemporary painting.
- Short discussion on Exercise 4
- Continue Project 3: Gathering materials/information
- Exercise 5:** 2 to 10 studies on the Figure: Narrative in Venice (work from life on markets, workers, animals or on Venetian history of painting)

Week 8

Oct 20

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

Oct 22

- Short presentation on the *tempo* of a painting

- Continue Project 3: individual meeting
- Continue and complete Exercise 5

Oct 23 and 24 – 2-DAYS PROGRAM FIELD TRIP to MILAN

Week 9

Oct 27

- Short presentation on altars + religious paintings.
- Short discussion on Exercise 5
- Continue Project 3
- Exercise 6:** 2 to 10 sketches for an "altarpiece" or decorative architectural elements typical of Venice.

Oct 29

- Continue Project 3: Finalization -Individual meeting
- Continue Exercise 6

Week 10

Nov 3

- Short presentation on architecture painting, Bovolo's staircase, architectural motifs, Venice from above, Venice as a whole, atmospheric painting-
- Continue Project 3: Finalization
 - Continue Exercise 6

Nov 5

- End of Project 3** and **Introducing Project 4**
- Work on Project 4: Gathering ideas/sources
- Complete Exercise 6 and short discussion
- Short presentation on painting/text

Week 11

Nov 10

- Work on project 4: **Deadline** to set your final focus/subject and number of paintings for Project 3
- Exercise 7** Painting reflection on Venetian *patere* and capitals

Nov 12

- Short presentation on *patere* and capitals of Palazzo Ducale
- Work on Project 4**
 - Continue exercise 7

Nov 13 – PROGRAM FIELD TRIP to VICENZA

Week 12

Nov 17

- Work on Project 4**
- Continue exercise 7

Nov 19 – NO CLASS

Nov 20 - PROGRAM FIELD TRIP to FLORENCE

Week 13

Nov 24

- Work on Project 4
- Continue exercise 7

Nov 26 – NO CLASS - THANKSGIVING DAY, Program celebration @ BU Padua

Dec 1

- Work on Project 4: Individual meeting
- Group review
- Work on Project 4
- Continue exercise 7. To be completed during the study period

Week 15

Dec 3

- Work on Project 4
- Continue exercise 7. To be completed during the last study period

Dec 7 and 8 - HOLIDAY - Bu closed

Week 16

Dec 10

- Work on Project 4
- Continue exercise 7. To be completed during the last study period

Dec 15

- FINAL CRITIQUE: **End of Project 4**
- CLEAN UP and start preparing for the final exhibition

Dec 16 – Program final exhibition and celebration