

## BOSTON UNIVERSITY STUDY ABROAD VENICE

Fall Semester 2015

**Course:** CFA AR 447 Printmaking

**Instructor:** Prof. Stefano Mancini ([stevemancini71@yahoo.it](mailto:stevemancini71@yahoo.it))

**Class location:** @ Accademia di Belle Arti, Printmaking studio

**Class appointments:** Mondays 11:00am-2:00pm and 3:00pm-6:00pm

**Office Hours:** by appointment

**Course Value:** 4 credits

### Course description

The “Artist book” is by definition a collection of artworks inside a *container* which must reflect the feature and the characteristics of the artworks themselves.

Lithography, starting from the working on a calcareous stone, became the discipline which gave a new impulse to printing in the 19<sup>th</sup> century by introducing new photographic techniques, employed both in large scale printing and in the printing of artworks. In the perspective of the “Artist book”, the course aims at the realization of a work of with the traditional printing techniques (lithography, xylography). The content must be inspired by a literary work at the artist’s choice and discussed with the teacher.

The course aims at comparing two different didactic experiences, offering the young artist the opportunity to approach the art and manufacture techniques which have a long tradition in Europe and which are applied also to contemporary art.

Students will be involved in the realization of a personal and original artwork, which can clearly reflect their skills and intention, achieved with the specific and artistic methodologies of GRAFICA AND STAMPA D’ARTE.

The course is made of 3 steps:

- step 1: evaluation of the student’s project in order to find the most appropriate techniques, the outer appearance and the connection to a specific Italian cultural aspect
- step 2: it concerns the realization of the artwork with a focus on the graphic project.
- step 3: realization of the container

Classes also include the analysis of artworks of modern as well as artists of the past, in order to define the peculiarities of each student and generally recognize the graphic language as well the proper language.

The instructor will provide some technical sheets with regard to the graphic works proposed during the class. Details and characteristics will be read and discussed in class.

The course will also include the visit and an on-site class at the **studio LAB43** located in Forte Marghera (Venezia), where you will experience a creative and non-academic environment with the instructor.

Ask for feedback often!

## **COURSE REQUIREMENTS**

Printmaking is a studio course; the print media use special materials and equipment to create its unique characteristics. In order to create prints, you need to learn the techniques of printmaking that support its aesthetic uses. Unlike painting or drawing, you will complete much of the work in the print workshop, and will need to spend time there outside class hours, averaging 3 hrs a week. You must arrive prepared for class, with progress on your projects.

You share the print workshop with your fellow students - it is a requirement of the course that you learn the responsible use and care of the facilities, along with the ability to create works in the medium. *You will meet with the professor at all class sessions. Technical demonstrations, coaching, and crits are given during class - **promptness and attendance are required at all sessions.***

## **GRADING**

Final grades are comprised of the average of all print project grades in the semester, and may be modified by attendance, class participation, or as recognition of special initiative and accomplishment.

Your grades will reflect your investment and success in both idea and technique.

### **Components of the final grade**

**Participation and attendance:** 15%

**Aesthetic effectiveness and invention:** 20%

**Ability and approach to the material:**20%

**Final project “Artist book”:** 45%

**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. 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 find their way to express their personality and creativity

**Aesthetic effectiveness and invention:** students will be evaluated in terms of excellence of composition, strength and invention of image and idea, accuracy of drawing, color mastery, etc. Their works have to show an original and proper graphic and aesthetic language that reflect the range of techniques learned during the course and that highlight the contents of their project.

**Ability and approach to the material:** students are expected to know all materials used during the course and also the safety rules regarding the use of the studio space.

Printmaking requires a technical and professional approach necessary to gain a satisfying result of the final product. In order to succeed, in the studio space it is prior to correctly use devices, prints and materials.

For this reason the first classes are dedicated to and will test the level of ability and the technical skills of each student. Students will be evaluated in terms of understanding of and ability to master the technical information given in the course

**Final project “Artist book”:** the final project consists in the realization of 2 copies of the “Artist book”.

The “Artist book” will be composed by pictures realized through the printmaking techniques learned. They will follow a subject/topic inspired by literary works. Students are free to choose not only the subject/topic but also the literary work the will inspire their project.

In addition to this the “Artist book” must be bound/covered or presented into a container projected by the student self.

The “Artist book” can include, if preferred, a written text.

The young artist is free to choose the form of his/her “Artist book”.

### Summary of Learning Outcomes

<i>Student Learning Outcome</i>	<i>Unsatisfactory</i>	<i>Competent</i>	<i>Accomplished</i>
Mastering the demonstrated print materials, tools, and techniques.	Artwork: Prints do not exhibit understanding of tools and materials. Poor craftsmanship, uninformed use of media, Work has not been thoroughly considered or is underworked. Insufficient understanding of studio/equipment use.	Artwork: Exhibits adequate attention to technique, printmaking professionalism and functional use of materials and tools. Potential of image to medium is partially realized. Adequate understanding of studio/equipment use.	Artwork: Demonstrates advanced level of professionalism and print quality. Some experimentation with process is present. Work takes full advantage of expression in the particular print medium utilized. Excellent studio/equipment stewardship.
Understanding the larger cultural context- of printmaking history and contemporary art practice and theory	The student : Is not aware of traditional or contemporary print aesthetics, how the work fits into a broader art historical context, or student creates imitative or iterative work.	The student: Shows awareness of larger movements and historical expressions in printmaking in relation to his/her work and thinking, but may lack complex thinking about the subject.	The student : Shows awareness of larger movements and historical expressions in printmaking in relation to his/her work and is able to use contemporary art practice, printmaking history and referential sources as an inspiration in the studio.
Demonstrate visual skills and visual organization.	Artwork: - reflects little to no effort, investment or intention, is poorly conceived and organized. - does not exhibit awareness of the elements of drawing, design, composition, form, expression.	Artwork: -shows generally successful and purposeful composition and design with some reference to content -demonstrates discernment and refinement of elements and principles of visual organization	Artwork: -shows a well-informed, sophisticated, inspired and effectively expressive composition -demonstrates skilled and exemplary use of elements of design
Demonstrate critical thinking and communication skills – participation verbally and/or writing.	The student: Does not communicate clearly - reluctant or little participation Disorganized thinking and writing. Little reference to art historical context.	The student: Communicates adequately and clearly but discussion may lack nuance and evidence of thorough understanding of context or reference.	The student: Communicates clearly, with excellent perceptual references. Student has developed a insightful critical voice and participates

			enthusiastically in discussion, engaging others as well; good writing skills, asks questions.
Develops fluency in studio discipline, understands potential of the discipline and own work	The student: Requires constant prompting and direction in the studio, does not produce inventive energetic work, no sense of mission or continuity. Poor studio practice.	The student: Is responsive and somewhat proactive in the studio, is excited about art practice. Student produces well, but may still need some direction and discussion. Participation in creative opportunities and program events.	The student: Works very independently and reliably with a sense of mission – able to produce with little supervision, is proactive in seeking opportunities for community involvement, prepares work professionally.

### **ADDITIONAL INFORMATION**

Critiques of work, both finished and work-in-progress will be held as announced in class.

The print studio is a resource used by many students. SAFETY PROCEDURES AND STUDIO POLICIES MUST BE CAREFULLY FOLLOWED. *You are expected to act responsibly and cooperatively at all times in your use of these facilities.*

You will need a sketchbook for printmaking class. This will be used for drawings, studies and ideas for prints and for technical notes.

### **Venice Studio Art 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.

## **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.

### **Plagiarism**

Simply stated, **plagiarism** is taking another's work and presenting it as you 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 Academic Conduct Code:

<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.

### **Disabilities 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>

## CALENDAR

### Sept. 7

Syllabus and introduction to the course, spaces, materials, method and projects.  
Materials review, studio orientation. Cutting, cleaning, filling.

### Sept. 14

-1° **STEP:**

- Project presentation and discussion
- Analysis of the artworks of modern artists

### **Friday, Sept. 18 – Program Field Trip to Padua**

### Sept. 21

- introduction to the theory of lithography and xylography (history and development of the techniques)
- **Safety procedures lecture – REQUIRED ATTENDANCE**

### Sept. 28

- preparation of the lithographic/xylographic stone/solar plate (depending on the project previously discussed with the instructor)

### Oct. 5

- NO CLASS. Make up lesson on Dec. 7

### Oct. 12 – **MID TERM CRITIQUE** + discussion on Final projects

### Oct. 19

- starting work of plates
- Manual/digital transfer of the project on stone/plate

### **Friday and Saturday, Oct. 23 and 24 – Two-Day Program Field Trip to Milan and EXPO**

### Oct. 26

- working on stone/plate

### Nov. 2

- individual review of works
- working on stone/plate and preparation to the next step: the printing

Nov. 9

**2° STEP:**

- Color proofs

**Friday, Nov. 13 – Program Field Trip to Vicenza**

Nov. 16

-printing the “buono di stampa”

**Friday, Nov. 20 – Program Field Trip to Florence**

Nov. 23

- Copies and preparation to the next step: book binding or container

**Thursday Nov. 26 – Thanksgiving Day, Program Celebration @ BU Padua**

Nov. 30

**3° STEP:**

-As agreed with the teacher, work on the binding/container

Dec. 7 – MAKE UP CLASS of Oct. 5

-working on final details

Dec. 14 – Final Critique

**Friday, Dec. 16 Program Final Exhibition and Celebration**