

BOSTON UNIVERSITY STUDY ABROAD VENICE

CFA AR 519 Painting in Venice

INSTRUCTOR

INSTRUCTOR EMAIL

OFFICE HOURS

SCHEDULE

COURSE VALUE 4 credits

COURSE DESCRIPTION

The main objective of the course is giving students the chance to find out, implement or develop their individual inclination and personal voice through the painting practice, according to their previously acquired competences. Students will work through a range of pictorial and thematic concepts and technical approaches while developing stronger perceptual and experimental painting skills, a facility with the medium, and the ability to converse, think critically and engage in collaborative critique. Students will focus on the investigation of sources, perception, and invention. The course will address topics and issues such as planning a painting, the transition from drawing to painting, setting, and developing a coherent image. Experimentation with representation, images, materials, and processes in painting will be explored. In addition to oil painting, we will work in water-based media including acrylic, inks, watercolor, and gouache. We will explore several different painting-supports and experiment with collage and non-traditional painting materials. Required readings, demonstrations, and slide lectures, as well as group and individual critiques will support studio assignments and instruction. The teacher will illustrate contemporary and historical approaches to painting and different possible solutions to the issues that may arise in the painting practice, through lectures and presentation.

VENICE PROGRAM LEARNING OUTCOMES

Students show knowledge of written and oral Italian at the beginner's levels, including the ability of interaction with locals in real life contexts.

Students articulate an individual artistic voice and methodology that reflect their experience in Venice.

Students develop knowledge with respect to at least one of the following areas: graphic design, painting, printmaking, drawing, glass, and art history.

Students develop an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices

LEARNING STATEMENT

The course includes two class meetings per week, on Wednesday and Thursday. Each class appointment is of 3.5 hours.

Students are invited to take advantage of the studio opening time to practice and work on their projects.

During the course, students will work also on medium and small sized paintings.

In addition to the two class meetings per week, students are encouraged to keep their personal sketchbook as a good practice. Expressly, students are expected to bring five new pages of sketchbook as assigned.

In their individual study students must carry out the work assigned and build independent work by filling the sketchbook with drawings, proposals, and ideas.

All of this will certainly require at least **6 hours** of student **work out of class time per week**.

TEACHING METHODOLOGY

The course will combine lectures and studio time. The professor will illustrate examples of works, sketches, plans or notes taken from different stages of the history of art through one weekly presentation on overhead projector.

Lectures will highlight aspects and details from a technical perceptual and conceptual point of view to help student to observe the works of art with awareness, recognizing and experimenting with approaches, methods, or practices of other artists, as well as to develop a personal pictorial language.

During the on-site classes the professor will support students while during the execution of graphic notes, sketches, projects realized by drawing from life.

During workshops students will carry out their projects and practice under the professor's supervision. The professor will promote the individual and collective development of the class with discussions, live demonstrations, and consultations with students.

COURSE MATERIALS AND STUDIO RECOMMENDATIONS:

During the first class appointment, the professor will indicate where you can purchase the needed materials.

PANTING MATERIALS INFORMATION

Sketchbook (watercolor compatible, 9x12 or larger)

Assorted drawing and sketching materials including:

sketching pad,

vine charcoal, kneaded eraser

pencils, eraser, sharpener

precision markers, markers

china ink + pen and brush

watercolor set and brushes

Colors (these are good for both oil and acrylic): Please consider a selection of different colors. I suggest: Titanium White, Ivory Black, Yellow Ochre, Burnt Umber, Burnt Sienna, Raw Umber, Raw Sienna, Sap Green, Terra Rosa, Cadmium Lemon, Cadmium Orange, Cadmium Red, Indian Yellow, Viridian Green, Quinacridone Red, Permanent Alizarin Crimson, Ultramarine Blue, Cobalt Blue, Cobalt Teal, Cerulean Blue, Phthalo Turquoise.

Medium: Winsor & Newton's Original Liquin (I suggest large supply to share as it is more convenient)

Odorless Mineral Spirit

Rags (old cotton t-shirts will do)

Palette Knives of different sizes

Disposable paper palettes

Palette scrapers and blades (if we will be using glass palettes)

A variety of Brushes including bristles brushes and softer brushes, including round, filbert and flat in different sizes.

Disposable gloves (nitrile)

Acrylic Gesso for preparing canvases/supports

A variety of canvases: CONSIDER WORKING ON UNSTRETCHED CANVAS TO FACILITATE SHIPPING BACK HOME.

Consider having also acrylic colors and gouaches in a variety of colors

REFER TO THE ALLOWED PRODUCTS INFORMATION YOU WILL BE PROVIDED WITH ON THE FIRST DAY OF CLASS

MATERIALS REQUIRED FOR THE FIRST LESSONS

- Sketchpad and/or watercolor paper

- Pencils, ink pens or, in general, drawing materials that you already know/use

- Box of watercolors like the one in the picture below

During the first lesson you'll be informed about the material you need to buy, the best places where to find it and all important information about the studio space.

STUDIO RULES AND RECOMMENDATIONS

You must familiarize yourselves with studio regulations you will be provided with on the first day of class.

Solvents: only allowed products can be used and must be placed in closed yellow safety cabinets.

Rags: Solvent and paint-soaked rags are highly combustible and are notorious for starting fires in the studio. They must be thrown away in the appropriate bins.

red fireproof cans along with anything else soaked with solvent.

Skin Contact: If you are a messy painter (and even if you aren't) you should be wearing gloves when you are painting. Always remember to wash your hands right away if you get paint/solvents on your hands and always wash your hands when you are finished painting.

Eating/Drinking: NO eating in the studios and It is not recommended that you consume beverages in the Painting studios either.

Only use a water bottle with water. Never put drinks on your palette and never handle food with paint-covered hands.

Solvents and paint are toxic, and you could easily poison yourself by drinking around these materials.

Air Quality: frequently open windows and get up and go outside for some fresh air.

Cleanliness: For the good of the community and your own work it is important to keep a clean studio environment.

Take time to throw away your trash and clean your palette at the end of each session so it is ready for the next time you use it. Do not leave anything in the sink, put away all of your materials in a safe and organized manner.

Cleaning Brushes and Palette: Wipe excess paint off brushes and palette using Baby Oil. Then wash brushes with soap.

Remember to wash hands with soap before leaving.

GRADING CRITERIA

Participation and attendance: 15%

Sketchbook: 10%

Project 1: 25%
Project 2): 25%
4 Exercises: 25%

Participation and attendance

All students are required to attend to classes with all necessary materials and be committed to engage in class work, discussions, work presentations.

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 to improve their skills and clarify doubts, ask questions, or receive feedback. Students are also invited to experiment media and concepts to question and improve their work.

4 Exercises

Each exercise is composed of a group of paintings. Both quality and amount of painting will be evaluated.

-Exercise 1 due on Blackboard by 23:00 June 8th

Source Study 1: "Source, Representation and Appropriation" Pick one image or object (for example a moon, a flower, or an animal) (and preferably something you can also paint from life in one or two instances). Make **10** different versions of that one image/object using different sources and different techniques. Strive to stretch apart the style, imagery, and representation of that one image or object. (8.5"x11" in one color of fluid ink, watercolor, or fluid acrylic/gouache).

-Exercise 2 due on Blackboard by 23:00 June 15

Source Study 2: Pick two images of something that you are visually very interested in within Venice (Something that relate to your work and interests) but are not quite sure if it is something you are allowed to make "serious art" about- make 3 paintings on paper 8"x11" or bigger of each image. (6 paintings total) Full color palette

Exercise 3 due on Blackboard by 23:00 June 22

Source Study 1 Final Painting: Monochromatic Final Painting using some of your 10 source paintings as inspiration/reference. 16"x20 or larger

-Exercise 4 due on Blackboard by 23:00 July 6th (crit on June 29)

Source Study 2 Final Painting:

Pick one of your 6 paintings to scale up into your Final Painting ("retain freshness" on a larger scale) 18"x24" or larger

Sketchbook

Sketchbooks play an essential role in the life and progress of learners. A sketchbook holds a sequential account of student's ideas, sketches, drawings, proposals, and it is also a personal record – a journal of the artist's progress and development. In addition to performing their homework, students must propose their own perspectives to the teacher during class, to put the best ideas into effect.

Students are expected to bring five new pages of preparatory projects a week

PROJECTS DESCRIPTION

PROJECT 1 - due on Blackboard by 23:00 June 16th

Pick a photo you are connected to or a photo you are visually interested in - quite simply a photo that inspires you to make a painting (**consider using Venice as your source**). Experiment with different processes and materials in drawing and painting, image transfer and printmaking - Your final painting will be removed at least 4 times in 4 different ways from this original photo through using your different painting, drawing or printmaking processes.

Choices and guidelines: **At least 2 medium sized works+ 2 small works** In the first project the students are expected to carry out works that are representative of their painting practice. They are also required to be able to explain their choices and guidelines during the discussions with the teacher/peers.

The works must be heterogeneous and coherent, showing consistency with the sketchbook.

You can work on both canvas and paper. The project will allow you to connect to your current practice and to experiment and invest on new ideas and approaches.

Students should actively connect with the information presented in class.

For one of the medium/large paintings: Pick a partner who seems stylistically or conceptually opposite. In this exercise you will exchange photos and make a painting/drawing/transfer/print using your partner's photo. Engage in a discussion about your photos, the different processes you have already experimented with to remove your photo, articulate for each other how your paintings differ in form, style, and concept. Exchange the paintings you made from your partners photo and now this painting becomes one of your removed sources.

PROJECT 2 - due on Blackboard by 23:00 July 6th (Crit on June 30th)

2 medium sized works or 3 small works. Paintings on a subject of your choice, or in continuity with Project 1. Through this project you will have the opportunity to invest on what learned during the first weeks either starting a new project or continuing working on the themes that you studied in Project 1. The research can show solutions learned while performing the exercises. The rules and techniques learned can be used in a way that is not clearly stated, but interpreted and reinvented

SIZE OF PAINTINGS (for all exercises and projects)

MEDIUM:30x30 to 80x80 (all the shapes in between e.g., 30x50, 40x60, 50 x70...)

SMALL: less than 30x30 cm.

BU POLICIES Examinations

All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F.

Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class.

If a student is ill or has another extenuating circumstance which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

Attendance

Students should note that attendance will be taken into account by faculty. Boston University Venice students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicted in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

Absences

Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.

Absence for Religious Reasons

According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism

Simply stated, plagiarism is taking another's work and presenting it as you own. 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/lifebook/universitypolicies/policies-code.html>

Disability accommodations

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Disability and Access Services office (DAS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

Interruption of program or early departure

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice

The Director serves as the head of the faculty and as academic advisor. The Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students' home institutions' policies and transfer credit information, non-Boston students should also contact their school's academic advisors.

Tutorials

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.

CALENDAR

DATE	TITLE AND CONTENT OF THE LESSON	ASSIGNMENTS
June 1	<ul style="list-style-type: none"> - Presentation, information. - Studio Space and Safety rule - Art supply info: Art supply list 	<ul style="list-style-type: none"> - Introducing exercise 1 - Introducing project 1
June 2	<ul style="list-style-type: none"> - Visit to the Gallerie dell'Accademia 	<ul style="list-style-type: none"> - Continue Project 1 and exercise 1
June 3	<ul style="list-style-type: none"> - Program Trip - Venice 	
June 8	<ul style="list-style-type: none"> - Class: Sources, sketches + notes - Individual meeting on Project 1 + individual portfolio reviews. 	<ul style="list-style-type: none"> - Deadline for Exercise 1: upload on BB by 23:00 - Introducing exercise 2
June 9	<ul style="list-style-type: none"> - Visit to Kadabra Studio in Mestre - Individual meetings on P1 	<ul style="list-style-type: none"> - Continue project 1 - Continue exercise 2
June 10	<ul style="list-style-type: none"> - Visit the Biennale – all students - with the GD Professor Speretta 	

June 15	<ul style="list-style-type: none"> - Presentation on Biennale - Individual meetings 	<ul style="list-style-type: none"> - Deadline for Exercise 2: upload on BB by 23:00 - Introducing Exercise 3 - Continue project 1
June 16	<ul style="list-style-type: none"> - Guest Speaker: painter Thomas Braida will shortly introduce his work and then take part to our critique. - Group Crit on Project 1 - Class: lecture on Venetian Painting vs Contemporary painting: connection and bridging the gap 	<ul style="list-style-type: none"> - Deadline for Project 1: upload on BB by 23:00 - Continue exercise 3 - Introducing Project 2
June 17 and 18	Program Trip – Rome (with Professor Mazzucco)	
June 22	Visit to Biennale -- all students – with Professor De Gaetano	<ul style="list-style-type: none"> - Deadline for Exercise 3: upload on BB by 23:00 - Introducing exercise 4 - Continue project 2
June 29	<ul style="list-style-type: none"> - Visit to the Peggy Guggenheim Collection - Class: crit ex 4 Reflection on Visit to Guggenheim. 	<ul style="list-style-type: none"> - Crit of exercise 4 - Continue project 2
June 30	<ul style="list-style-type: none"> Crit on Project 2 + Class: Painting after Ca Pesaro 	<ul style="list-style-type: none"> - Crit of Project 2 - Continue exercise 4 and project 2
July 1	Program trip – Milano (with Professor De Gaetano and Speretta)	
July 6	<ul style="list-style-type: none"> - FINAL CRITIQUE with special Guest speaker Massimo Giorgetti CEO and Founder @MSGM 	<ul style="list-style-type: none"> - Deadline for Project 2: upload on BB by 23:00 - Deadline for Exercise 4: upload on BB by 23:00