

BOSTON UNIVERSITY STUDY ABROAD VENICE

Fall Semester 2015

Course: CFA AR 501 Drawing Venice

Instructor: Riccardo Giacomini (riccardogcm@gmail.com)

Class appointments Tuesdays and Thursdays 2-5 pm

Office Hours: before class or by appointment

Course Value: 4 credits

Course description

The main goal of this course is to provide to the students the chance – through drawing – to explore Venice as a physical, historical, multifaceted city, and as an important centre of art, discovering and practising the peculiarities of each one.

Concepts such as line, mass, materiality, space, light and tonal structure, gesture, abstraction, will be presented as components of the transition from drawing to painting. The course will intend the practice of drawing as a way of thinking, as well as a representation of thoughts and personal reflections that will be discussed during the classes.

A thorough investigation of different mediums will be encouraged, particularly graphite, charcoal, the different types of pastels, pen and China ink, watercolours, ink wash, gouache. Short exercises will be suggested to help the students building their final project with broaden possibilities. During the semester the instructor will suggest 11 exercises, often in coincidence with visits to museums, so that students will be able to start them while on-site. The course is also composed by short presentations on historical and contemporary drawing and studio practice, to foster and promote intellectual curiosity and awareness. The course will include a guest speaker and discussion will be encouraged and expected.

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 to 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.

Grading

Participation and attendance: 10%

Portfolio of class work: 10%

Midterm critique: 10%

8 Exercises: 20%

2 Projects: 20%

Final project: 30%

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.

Portfolio of class work

Students are expected to build a solid portfolio of class work. During the semester students will **daily** draw in a **designated sketch-book**, to be a personal book for drawing, exploring, and writing notes **in and outside class**.

The portfolio is composed of class-work, museum/other visits work, and personal drawings.

8 Exercises (chosen among the 11 suggested during the course): Each exercise is composed of a minimum of **1 to 5 drawings** for short exercises, and of **2 to 10 drawings** for longer exercises. Both quality and amount of drawings 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**.

3 projects (the third is final project): Each project will be graded upon completion at deadlines.

Project 1: Discovering Venice

The project is intended as a path of knowledge to discover the city. It aims to develop a personal, deeper understanding of the city of Venice, its peculiarities and its hidden traits, emancipating you from the stereotypes associated with it and from the unconscious preconceptions.

The students will have the chance to take up an educational path aimed to synthesis and to represent their experience through drawing.

The sketches and the drawings will be a cognitive medium that will open a way of knowing and interiorizing new techniques as well as an objective of the project.

The daily drawing practice - in the studio and on-site - will allow them to focus their attention on typical Venetian subjects according to their personal sensibilities, tastes, interests, emotions and selection criteria.

It is a journey of discovery throughout the subjects and the techniques that best represent our poetic.

Project 2: Venice: Figures and Shapes

This project will provide you the opportunity to represent the figure, taking advantage of the multiple possibilities that Venice can offer. The figures in the Venetian Painting and Sculpture, the typical decorations of the city, *patere* and capitals you will analyse throughout the personal drawing will be examined and explored as a starting point for a personal reflection. Application of concepts learned during your Art History course, personal background knowledge and interests is highly desirable.

The artistic path may lead to the discovery of new techniques or new approaches to known techniques, as well as the realization of non- figurative or abstract representations.

A) One portfolio of 5 to 10 large drawings

B) One portfolio of 20 to 40 small size drawings

C) One/Two oversized drawings (e. g. 60 x 60")

FINAL PROJECT - Project 3: "Significant works"

This is an open-ended, freer and independent project. The project consists of the realization of a series of works that each artist will carry on according to his personal inclinations.

The work can be organized around one or more aspects that have attract your attention. You can focus on formal aspects -as for example the architecture, the wells, the water-, on conceptual aspects –as the condition of plants and animals in an artificial environment like Venice, the consequences of the lack of streets- or on personal, deep suggestions.

This project will lead you to build a substantial corpus of drawings, crowning of the period you have been spending in Venice. Ten significant works will be extracted and illustrated.

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.

BU Policy

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.

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>

CALENDAR

WEEK 1

Sep 3

- Syllabus and presentation (Including sketchbook project), information, questionnaire.
- Art supply info: Art supply list
- Introduction of the "**Discovering Venice**" **Project n. 1** (on-going project-Make sure you set some precise numbers as finals i.e. one portfolio of 15 to 30 drawings/ or one dedicated book/ or a series of oversize drawings).

WEEK 2

Sep 8

- Short presentation on the concept of graphic notes and "carnet de voyage"
- Exploration of the *Sestiere Dorsoduro* -on-site drawing
- Exercise 1:** 1 to 5 linear drawings

Sep 10

- Visit to Santa Maria dei Carmini**
- Exercise 2:** 1 to 5 drawing

WEEK 3

Sep 15

- Short presentation on drawing in Venice (preparatory drawings of the great venetian Masters ,Tintoretto,Veronese)
- Short group discussion on Exercise 2
- Continue Exercise 2 -collect drawing/visual information from Venice
- Exercise 3:** 1 to 5 drawings on watercolor/ink
- Exercise 3:** 1 to 5 drawings on watercolor/ink

Sep 17

- Continue "Discovering Venice" project work in/outdoor: **Deadline** to set your final focus/subject for the project
- Continue Exercise 3

Sep 18 – PROGRAM FIELD TRIP to PADUA

WEEK 4

Sep 22

- Group discussion on mapping Venice project
- Short discussion on Exercise 3
- Presentation of gestural and abstract drawing, *pareidolia*, short speech about Victor Hugo's drawings
- Drawing water on site/in class: flowing, texture, rhythm, depth

-**Exercise 4:** 1 to 5 drawings on "Drawing-Flowing"

Sep 24

-Continue Exercise 4

-Continue "Discovering Venice "

WEEK 5

Sep 29

Short discussion on Exercise 4

-**Visit the Natural History Museum**

-**Exercise 5:** 1 to 5 drawings after the Natural history Museum

Oct 1

-Short discussion on Exercise 5

-Short presentation on Drawing/Text

-Continue discovering project

WEEK 6

Oct 6

-**Exercise 6:** 2 to 10 drawings "Pattern/decoration vs object/volume" (**2 weeks long exercise:** Working on one site of your choice)

Reflection on Gustav Klimt, Schiele, Kokoschka, and drawing in Secessions

Oct 8

-Short discussion on exercise 6

-Pre-Critique before closing Discovering project: Final goals on this project/review

-**MID TERM CRITIQUE** + discussion on Final projects

WEEK 7

Oct 13

-**Discovering Venice** feedback

-**Visit to Ca D'oro**

Oct 15

- Short presentation on Drawing/ Architecture

-Continue Discovering Venice project

WEEK 8

Oct 20

-**Introduction to project n. 2: Figures and Shapes in Venice** (a corpus of drawings, at least 10 (40x50) or a large drawing, about reflections on figure in Venetian art, life and architecture.)

-Short introduction to mass drawing, quick gestural drawings in charcoal/pastels

-**Visit to Ca' Pesaro**

-**Exercise 7:** 1 to 5 drawings on mass drawing from the sculptures at Ca' Pesaro

Oct 22

Working in the studio

Exercise 8- 1 to 5 drawings without any reference to an object or a photograph.

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

WEEK 9

Oct 27

-Short discussion on exercise 8

-Begin 2nd project in studio: sketching, defining your focus/subject

-**Deadline** to set your final focus/subject for Project 2

Oct 29

-**Exercise 9** “unreferenced”. Continue Project 2

WEEK 10

Nov 3

-Continue exercise 9 in studio “unreferenced”

-Discussion on exercise 9

Nov 5

-Assignment: Continue Project 2: Finalizing with adjustments on project 2

-**Visit Punta della Dogana, Pinault Collection.**

-**Exercise10:** 1 to 5 drawings from Pinault Collection

WEEK 11

Nov 10

-Drawing reflection on Venetian *patere* and capitals

-**Introduction to Project 3:** On portfolio of 8 to 12 drawings. Theme to be individually discussed with the instructor

Nov 13 –PROGRAM FIELD TRIP to VICENZA

WEEK 12

Nov 17

-**Work on Project 3**

Nov 20 - PROGRAM FIELD TRIP TO FLORENCE

WEEK 13

Nov 24

-Drawing reflection on Venetian *patere* and capitals

-**Introduction to Project 3:** On portfolio of 8 to 12 drawings. Theme to be individually discussed

with the instructor

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

Dec 1

-Visit to Correr Museum

-Exercise 11: 1 to 5 drawings from the Correr museum

WEEK 14

Dec 3

-Continue Project 3: **Deadline** to set your final focus/subject for Project 3

-Presentation on monochrome/large scale drawings

Dec 7 and 8 - HOLIDAY - Bu closed

Dec 10

-Short discussion on exercise 11

-Work on project 3

-Individual Critique/ student-to student critique

-Continue Project 3

WEEK 15

Dec 10

-Continue Project 3 and conclude your project in the study time week

Dec 15

-FINAL CRITIQUE

-CLEAN UP!

Dec 16 – Program final exhibition and celebration