

## **BOSTON UNIVERSITY STUDY ABROAD VENICE**

### **CFA AR 342 – PAINTING STUDIOS**

Spring 2016

**Instructor:** Prof. Riccardo Giacomini (riccardogcm@gmail.com)

**Class appointments:** Tuesdays and Thursdays 9.15am – 12.00pm

**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

#### **Learning outcomes for the program**

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.

## Grading

**Participation and attendance:** 10%

**Sketchbook:** 10%

**Midterm critique (Project 2):** 10%

**5 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

**5 Exercises (chosen among 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 Projects

Each project will be graded upon completion at deadlines.

### **Project 1: "Notes on Venice" – Starts Feb 2 - Graded Feb 4:**

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 Feb. 9 - Graded Mar. 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 Mar.8 - Graded Apr 7:**

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 Apr.7 - Graded May 5:**

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

### **Plagiarism**

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/policies/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>

# **PAINTING MATERIALS INFORMATION**

## **BRING:**

- Bring **Money** allotted specifically for materials.
- **Brushes:** Take stock of your brushes. You need a variety of shapes and sizes: rounds, flats and filberts.
- **Sketchpad**
- **Pencils, ink pens**
- **Watercolor box**
- **Palette Knife**
- **Palette:** If you like, bring with you a rigid white acrylic palette (plastic).
- **Window Scraper** and pack 5 single edged blades
- **Oil Paint & Oil Color:** if you want to buy some of them in the US, *Winsor Newton Artists Oil Color* and *Winsor Newton "Winton" Oil Color* are approved. Only bring this brand, and only buy this brand in Venice. **REFER TO THE ALLOWED PRODUCTS INFORMATION BELOW.**

**DO NOT BRING ANYTHING FLAMMABLE ON THE PLANE.**

**YOU CAN BRING OIL PAINT IN YOUR CHECKED LUGGAGE, BUT DO NOT BRING SOLVENT OR OIL PAINTING MEDIUMS.**

## **MATERIALS REQUIRED FOR THE FIRST LESSON**

- 1- Sketchpad and/or watercolor paper
- 2- Pencils, ink pens or, in general, **drawing materials** that you already know/use
- 3- **Box of watercolors** similar to 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.

# PRODUCTS ALLOWED

## ACRILIC COLORS

\* wear safety goggles if risk of splashing \*

- Daler Rowney **Graduate Acrylic Colours**
- Daler Rowney **Fw Ink Acrylic & Pearlescent Colours**
- Liquitex **Heavy Body Artist Acrylic Colors Except Cadmium**
- Liquitex **Heavy Body Artist Acrylic Colors Cadmium**
- Liquitex **Basics Matt**
- Liquitex **Basics**
- Maimeri **Rosso Primario Magenta**
- Maimeri **Bianco Di Titanio** \* use protective gloves \*
- Maimeri **Blu Primario Cyan** \* use protective gloves \*
- Maimeri **Giallo Primario** \* use protective gloves \*
- Maimeri **Nero Di Marte** \* use protective gloves \*
- Reeves **Acrylic Colours**
- Winsor & Newton **Artist Acrylic Colours**
- Winsor & Newton **Galeria Flow Formula Acrylic Colour**

## CLEANERS

\* wear safety goggles if risk of splashing; use protective gloves if risk of skin contact \*

- Winsor & Newton **Artisan Varnish Remover**
- Winsor & Newton **Artists Picture Cleaner**

## GESSO

- Liquitex **Acrylic Clear Gesso**
- Liquitex **Acrylic Gesso**
- Maimeri **Gesso Acrilico Fine**

## INKS

\* wear safety goggles if risk of splashing \*

- Daler Rowney **Calli Ink Colours**
- Winsor & Newton **Calligraphy Inks**
- Winsor & Newton **Drawing Inks**

## MEDIUMS

\* wear safety goggles if risk of splashing; use protective gloves if risk of skin contact \*

- Gamblin **Oil Painting Mediums**
- Winsor & Newton **Liquin Original Medium**
- Winsor & Newton **Liquin Original**
- Winsor & Newton **Blending Medium For Watercolour**
- Winsor & Newton **Galeria Matt Medium**
- Winsor & Newton **Galeria Gloss Medium**
- Winsor & Newton **Galeria Fluid Retarder**
- Winsor & Newton **Galeria Screen Printing Medium**
- Winsor & Newton **Artisan Fast Drying Medium**
- Winsor & Newton **Griffin Alkyd Fast Drying Oil Colour**
- Winsor & Newton **Acrylic Vanish Remover**

## OILS

\* use protective gloves if risk of skin contact \*

- Johnson's **Baby Oil**
- Maimeri **Olio Di Lino Polimerizzato 58652**
- Winsor & Newton **Linseed Stand Oil**
- Winsor & Newton **Thickened Linseed Oil**
- Winsor & Newton **Cold Pressed Linseed Oil**
- Winsor & Newton **Artisan Mixable Stand Oil**
- Winsor & Newton **Artisan Water Mixable Linseed Oil**
- Winsor & Newton **Drying Linseed Oil (Us MSDS)**

## OIL COLOURS

\* use protective gloves if risk of skin contact \*

- Daler Rowney **Graduate Oil Colours**
- Winsor & Newton **Winton Oil Colours**
- Winsor & Newton **Winton Oil Colour Cerulean Blue Hue**
- Winsor & Newton **Winton Flake White Hue**
- Winsor & Newton **Artists Oilbar**
- Winsor & Newton **Oil Colours**
- Winsor & Newton **Artists oil Colour Zinc**
- Winsor & Newton **Artists Oil Colour Underpainting White**
- Winsor & Newton **Artists Oil Colour Transparent White**
- Winsor & Newton **Artists Oil Colour**
- Winsor & Newton **Artists Oil Colour Flesh Tint**
- Winsor & Newton **Artists Oil Colour Flake White Hue**
- Winsor & Newton **Artists Oil Colour Titanium White**

## PRIMERS

\* wear safety goggles if risk of splashing \*

- Winsor & Newton **Galeria Black Gesso Primer**
- Winsor & Newton **Galeria White Gesso Primer**
- Winsor & Newton **Acrylic Gesso Primer**

## SOLVENTS

\* wear approved chemical safety goggles & use protective gloves \*  
\* to be used only in the sink area \*

- Multichimica **Acquaragia Extra**
- Multichimica **Kristall Acquaragia Dearomatizzata**
- Tintoretto **Ecodiluyente 570**
- Winsor & Newton **Artists White Spirit**
- Winsor & Newton **Sansodor (GHS HSDS)**
- Winsor & Newton **Artisan Water Mixable Oil Colour Thinner**

## TEMPERA (POSTER COLORS)

\* wear safety goggles if risk of splashing \*

- Giotto **Tempera**
- Winsor & Newton **Poster Colours**

## THINNERS

\* wear safety goggles if risk of splashing; use protective gloves if risk of skin contact \*

- Tintoretto **Ecodiluyente 570**
- Winsor & Newton **Artisan Water Mixable Oil Colour Thinner**

## VARNISHES

\* wear safety goggles & use protective gloves \*

- Winsor & Newton **Artists Gloss Varnish**

## WATERCOLORS \* wear safety goggles if risk of splashing; use protective gloves if risk of skin contact\*

- Winsor & Newton **Artisan Water Mixable Oil Colour Cerulean Blue Hue**
- Winsor & Newton **Artisan Water Mixable Oil Colour Titanium White**
- Winsor & Newton **Artisan Water Mixable Oil Colour Zinc White**
- Winsor & Newton **Artisan Water Mixable Oil Colour**
- Winsor & Newton **Cotman Water Colours**
- Winsor & Newton **Cotman Water Colours**
- Winsor & Newton **Artists Water Colours**
- Winsor & Newton **Artists Water Colour Chinese White**
- Winsor & Newton **Artists Water Colour Pan – Chinese White**
- Winsor & Newton **Artists Water Colour Pan**

# **FORBIDDEN PRODUCTS**

## **Cleaners**

- Winsor & Newton **Brush Cleaner**

## **Mediums**

- Maimeri **Medio Essicante 58626**
- Winsor & Newton **Artists Painting Medium**

## **Oil Colours**

- Winsor & Newton **Artists Oil Colour Foundation White**
- Winsor & Newton **Artists Oil Colour Cremnitz White**

## **Primers**

- Winsor & Newton **Oil Painting Primer**

## **Thinners**

- Multichimica **Acquaragia Extra**
- Multichimica **Kristall Acquaragia Dearomatizzata**
- Winsor & Newton **Distilled Turpentine**

## **Varnishes**

- Winsor & Newton **Dammar Varnish**
- All Spray paints

# **PRODUCTS THAT MUST BE USED ONLY ON OPEN AIR OUTSIDE THE BU BUILDING**

## **Adhesives**

- 3M Photo **Mount Spray Adhesive 6090, 6094**
  - ANTARES **Missione Idroalcolica**

# CALENDAR

## Feb 2

- 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** + 6 sketch
- Exploring Campo Santa Margherita, **visit Santa Maria dei Carmini**.
- **Exercise 1**: 1 to 5 drawings on a Venetian Campo/Interior.

## Feb 4

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

## Feb 9

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

## Feb 11

- 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

## Feb 16

- 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

## Feb 18

NO CLASS

## Feb 23

- 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

## Feb 25

- 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

## Feb 26

**PROGRAM FIELD TRIP**

## Mar 1

NO CLASS



### **Mar 3**

- 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

### **Mar 8**

- Continue Exercise 4
- Continue Project 2: Finalizing

### **Mar 10**

- **MID TERM CRITIQUE: End of Project 2**
- Introducing **Project 3:** Individual meeting
- Finish Exercise 4

### **Mar 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)

### **Mar 17**

NO CLASS

### **Mar 18**

**PROGRAM FIELD TRIP**

### **Mar 22**

NO CLASS

### **Mar 24**

- Short explanation on "unaware stereotypes"
- 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.

### **Mar 28**

**NATIONAL HOLIDAY - BU CLOSED**

### **Mar 29**

**SPRING BREAK - BU CLOSED**

### **Mar 31**

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

### **Apr 5**

- 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

**Apr 7**

- **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

**Apr 12**

NO CLASS

**Apr 14**

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

**Apr 15-16**

**2-DAY PROGRAM FIELD TRIP**

**Apr 19**

- **Work on Project 4**
- Continue exercise 7

**Apr 21**

- **Work on Project 4**
- Continue exercise 7

**Apr 25**

**NATIONAL HOLIDAY - BU CLOSED**

**Apr 26**

- Work on Project 4: Individual meeting
- Group review
- Work on Project 4
- Continue exercise 7.

**Apr 28**

NO CLASS

**May 3**

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

**May 5**

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

**May 10**

**FINAL CRITIQUE**

**STUDIO SPACE CLEAN & SET UP FOR THE EXHIBITION**

**May 11**

**PROGRAM FINAL EXHIBITION AND CELEBRATION**