

CFA AR 501 DRAWING VENICE

Prof. Anna Angeli

Office Hours:	One hour per week (TBD) or by appointment
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Class Meets:	3 hours, twice a week
Credits:	4
Hub Units:	2 + 1 (AEX, GCI + CRI)

Course Description

How can we translate the experience of living in Venice into a drawing language? How can we go beyond the stereotyped images of Venice to define a personal one? What elements of the past and present of the city can enrich a personal style of drawing? Drawing Venice is a course in which students experiment with drawing as a way to translate their own experience as travelers. By engaging in the sketching process and selecting subjects of the city of Venice, students will develop a drawing narrative that include specific content including personal thoughts and emotions. Students will expand their technical skills by both drawing in class and on-site, through targeted exercises and creative and innovative projects. On-site practice, discussions and critiques allow the student to directly experience and instinctively reinterpret Venice in a set time, immersed in historical places, in museums and art galleries, in artist studios and artisan workshops of the city. In addition to on site work, in the studios students discuss selected readings and analyze examples of masterpieces by famous historical and contemporary artists who played an important role in Italian and Venetian art. For the final assessment students will present a selection of the works they have produced. Students are responsible for the selection of drawings that represent their creative and innovative voice.

BU Hub Learning Outcomes

This course satisfies the following requirements for the BU Hub:

Aesthetic Exploration - Hub Learning Outcomes (AEX)

1. *Students will demonstrate knowledge and appreciation of notable works in literature and/or the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.*
2. *Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.)*
3. *Students will produce evaluative, analytical, or creative works that demonstrate an understanding of the characteristics—such as genres, modes, styles, and cultural history— of at least one literary or artistic medium.*

In order to meet the above AEX Hub learning outcomes, by the end of this course students will be able to:

1. Students will demonstrate knowledge and appreciation of notable Venetian art and architecture, including the cultural contexts in which those works were created, with the purpose of increasing their drawing knowledge, skills, knowledge of art historical context and their interpretive ability in relation to form and content in their own and one another's work.
2. Students will show that they are able to use reasoning skills related to the vocabulary of drawing and Venetian art history to inform their use of form and content in innovative ways as they translate, through drawing and

discussion, their aesthetic experience of Venice. They will translate their knowledge into a body of work presented at the end of the semester through which they will be able to express a new, subjective, and unique vision.

3. Students will develop and communicate analytical thinking about their work through individual presentations, group discussions and critiques. In their works students will be able to show an understanding and personal reinterpretation of techniques, approaches and various modes of expression.

Creativity/Innovation - Hub Learning Outcomes (CRI)

1. *Students will demonstrate understanding of creativity as a learnable, iterative process of imagining new possibilities that involves risk-taking, use of multiple strategies, and reconceiving in response to feedback, and will be able to identify individual and institutional factors that promote and inhibit creativity.*
2. *Students will be able to exercise their own potential for engaging in creative activity by conceiving and executing original work either alone or as part of a team.*

In order to meet the above CRI Hub learning outcomes, by the end of this course students will be able to:

1. Students will express their creativity and originality by doing drawing exercises that encourage material experimentation. The iteration of the exercises is meant for the students to improve and formalize their art in the Venetian context and culture. To understand the role of consistent practice and experimentation as a means toward creative, expressive and innovative studio work, students will keep a travel diary in which they will take notes reinterpreting new and significant experiences through different expressive languages, such as drawing, writing, collage or photography.
2. Students will conceive and execute original work in relation to space, not simply as two-dimensional work but as an immersive installation, informed by contemporary artistic examples and the use of tools that engage creative approaches to drawing as installation (ribbons, thread, pins, stamps, and so on). Students will be able to improve the use of traditional drawing techniques and expand and question the conceptual role of skills to develop an innovative personal style of representation and communication.

Global Citizenship and Intercultural Literacy - Hub Learning Outcomes (GCI)

1. *Students will demonstrate, through comparative analysis, an understanding of global diversity as expressed in at least two different languages, cultures, religions, political systems, or societies.*
2. *Students will demonstrate detailed understanding of at least two cultural contexts through foreign language or culture study at BU, participation in a language or culture living-learning community at BU, or study abroad. This will involve reflection on the challenges and pleasures students discover in orienting themselves in new and unfamiliar cultures.*

In order to meet the above GCI Hub learning outcomes, by the end of this course students will be able to:

1. Through comparative analysis of works of artists working in the Venetian and Italian scene, students will show understanding of global diversity as expressed in the arts due to the role of Venice in the global art world in addition to the long history of drawing in Venice and Italy. Students will be able to understand the relation between art, culture and society in the home country and in Italy.
2. Students will gain intercultural competence as they live and learn immersed in Italian and Venetian culture through sustained drawing on site in Venice and beyond as a form of attention to culture as well as site. Students will work on site and use drawing to both understand the Venetian site better and their response to it from their own evolving experience as Americans in Venice. Reflective assignments will encourage

students to consider what they notice about the differences in culture, as well as learning different approaches and styles of drawing and installation that can help them reflect on their role and experiences as Americans living abroad in Italy. Drawing class, because of the role of on site work that demands interacting with local culture, will help students master the Italian language as well as the language of the arts through drawing, class discussion, on-site classes, and analysis.

Program learning outcomes

Bu Global Programs/study abroad learning outcomes for BU Venice Studio Arts Program

<https://www.bu.edu/provost/planning/program-learning-outcomes-assessment/27362-2/#globallo>

Learning Outcomes for Venice Studio Arts Program

- 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

Instructional Format, Course Pedagogy, and Approach to Learning

The course is based on a direct learning approach and alternates lectures, on-site lessons in museums and art galleries such as the Guggenheim Collection in Venice, critical group and individual sessions.

In the studios, the students work on projects, complete exercises and prepare for the next lesson. The creativity learning process consists in three phases. First, the students will translate their idea into a composition assisted by the instructor who will evaluate its effectiveness. Second, the students will autonomously apply his/her own creative choices to their projects. Third, after receiving a feedback from the instructor, the student will be encouraged to build on, expand and share their work with the class. This will help the students to distill the work further and go to the heart of the creativity process.

The lectures are intended for students to learn how to organize aesthetic, cultural and historical information and to formulate their creative ideas using the language of drawing.

On-site classes are designed so that the students can identify and interpret and reasonably compare the works of art and architecture present in Venice. During these on-site classes, students will practice drawing under the guidance of the instructor and have the opportunity to develop their creativity as well as practice their knowledge of the Italian language in interactions with Italians. Students will be able to elaborate a creative and innovative vision of the city thanks also to the reading of one of the books included in the bibliography. By doing this, students will be able to better understand the complexity of Venice from different perspectives. This can be considered as a starting point for a translation into drawing. Research is emphasized as a way to help students learn models of interpretation toward developing their own creative, interpretive approaches.

Finally, exhibitions represent for the artist the culmination of his/her creative process. Therefore, students engage in the final exhibition set-up through which they prove to be able to select their strongest artwork and organize a personal body of work in a designated space. This allows the students to experience and learn what an artist does with a curator to have his/her works exhibited.

Grading and Assignments

Attendance and participation	10%
9 Exercises (preparatory sketches + final drawings + photos)	30%
Portfolio and folder of selected classwork	15%
Preparation of the final exhibition	15%
Macro Projects 1; 2; 3	30% (10% each)

Attendance and participation (*AE*)

All students must be punctual in class and on-site classes and must carry the material for each class. Students will actively improve their skills by asking questions and clarifications of doubts and by completing the readings assigned. Students cannot use their cellphone for drawing. Laptops can be used in some cases as a help for the student to develop ideas (images research, notions).

9 Exercises (*AE*) (*CI*) (*GCIL*)

The nine exercises are designed to help the student achieve the goals stated above through a scaffolding approach that leads to increasing difficulty. Students will learn how to express themselves through drawing using various techniques and multiple strategies and identifying the multiple factors that promote or inhibit their creativity. In order to encourage the creative process, students will independently read an entire book among the three listed in the bibliography (Settis, Calvino, or Scarpa). Readings are essential to developing one's own visual language related to Venice. Each exercise is evaluated for completeness and quantity of drawings executed (as specified in each assignment). Students are expected to do work during class appointments and to independently continue in the studios and out of class.

Portfolio and folder of selected classwork (*AE*) (*CI*) (*GCIL*)

For the final evaluation students will organize an individual presentation of all the work done. Each student will select and sort the drawings related to the macro projects 1 "Carnet du voyage" (see below), 2 "Drawing culture" (see below), and 3 "In my opinion" (see below) according to the student's personal choice. Students will improve their critical skills in defining which drawings represent them as artists, and which are instead experimentation and practice. The free and creative customization of the portfolio containing the drawings is an additional expression tool that will be considered as part of the creative process. By doing this, students will learn that risk-taking skills is a part of the creativity process.

At the end of Macro projects 1; 2; 3 students must present a personalized folder of selected classwork composed of 15 preparatory sketches and not less than 11 final drawings + three pictures about their installation.

Preparation of the final exhibition (*CI*)

From the works realized during the course, students will independently select the drawings which better represent them as artists and as individuals. Students will submit them to the instructor in an ordered and personalized folder. Through this task, students will experience and learn what an artist does with a curator to have his/her works exhibited.

The instructor and the student will discuss which works will be included in the exhibit and the student will freely decide how to set up the selected drawings in a space assigned by the instructor. By organizing his/her own exhibition space, each student will choose a representative title of his/her work and include his/her name, the title of the works, and the technique used.

This is meant to present and enhance the creative work done by the student during the course. The student must be able to present his works briefly in person to visitors and explain the creativity and innovation process that led to the final result.

3 Macro projects (*AE*) (*CI*) (*CGIL*)

Each project consists of a number of exercises.

The evaluation of each macro project will consider all the qualities of the whole project, the progression of the

performance, the student's ability to affirm a new language in several phases.

Project 1: "Carnet du Voyage" (AE) (GCIL)

This project **includes exercises 1a; 1b; 2; 4**

At the beginning of the Twentieth Century, the "Carnet du Voyage" (journey diary) was largely employed by explorers who wanted to impress on paper a sequence of elements not to be forgotten. The peculiarity of "Carnet du Voyage" consists in its narrative nature. The project has a miscellaneous character where illustration and narrative coexist as it consists of writings, drawings and collage. This way of representing direct experience is still used today. By working on this project, students first observe, analyze and discuss past and present examples of Carnet (John Ruskin, Stefano Faravelli and the like), and later they describe and present their interpretation. The "Carnet du voyage" provides students with the opportunity to investigate and draw emotions freely, but also to explore the city where they live. Students are invited to continue their "Carnet Du Voyage" during the entire semester, but the project will be evaluated during the midterm critique. In this occasion students will show a Carnet composed of a **minimum of 8 drawings and several preparatory sketches**.

Project 2: "Drawing culture" (CI) (GCIL)

This project **includes exercises 3; 5; 7** which require more in-depth development and research. The exercises will be done in the studio and independently outside of class.

Students participate in some events held in Venice, such as contemporary exhibitions or places that are the heart of the artistic life of the city. Students re-organize and discuss their visual experience through exercises that aim to develop and enrich their drawing style. Students are guided to go beyond appearances and stereotypes of representation and manage the multiple resources that each experience has to offer. In this project, students will be encouraged to consider the city as a mental, utopian space, as an invisible city, a labyrinth to experiment. Thanks to an iterative learning process, the student will develop a creative and innovative style that is the result of knowledge and not improvisation. During this project, students will focus on traditional expressive techniques of drawing, but will also be exposed and encouraged to the use new contemporary and installation formal solutions.

At the end of project 2 students are requested to show 4 drawings of their journey diary representing textures' sketches, one completed exercise started during the day-trip to Padua, and a final drawing on Scala del Bovolo.

Project 3: "In my view" (CI) (GCLI)

This project **includes exercises 8; 9**.

Through project 3, students are invited to follow inspiration in conceiving and executing an original drawing project. They will be able to choose dimensions, materials, subject, and technique that they prefer to express their conscience as artists who operate in Venice. They will be able to interact with the space in which they will set up the final exhibition of their work.

A preparatory exercise will help students show the potential of drawing and expand the possibilities of language. Students make their own choice regarding the subject of their project; they research a known subject studied during the course, or develop a totally new and personal idea. In some cases, under the guidance of the instructor, students can consider their own drawing project as an extension, integration, or visual support to another course (eg. Architecture Site Design). At the end of this project, students are able to formulate a clear identity relative to the sequence of drawings, express the narrative included in it, and show their communicative skills. During this process, students will be able to verify the expressive effectiveness of an idea, and will receive support by the instructor during the technical development of each phase of the project.

As a conclusion of project 3, students will show a portfolio composed of exercise 8; 6 preparatory sketches and 4 final drawings (two of them related to their journey diary) and exercise 9 (ideas' sketches, the artwork on space and three pictures about it).

Course Material and Readings

Studio materials: students can bring some material from home like watercolors, pencil, charcoal, ink pen, or purchase it once in Venice on art supply shops.

In case of rain, out of class activities will still take place. Therefore, students must have a raincoat (a nylon or plastic one is easily purchasable in Venice for a cheap price), a little pillow to sit comfortably when drawing outside, and gloves during winter.

Required readings

Copy pack designed by the instructor for the course (to be purchased once in Venice at the dedicated copy shop)

Readings will be discussed at the beginning of class. Excerpts from:

- 'Vincent' and 'Drawing on paper' from: John Berger, Jim Savage. 2005. *Berger on drawing*, Occasional Press ed.
- 'Relationships in a New Mode: putting sighting in perspective' and 'The value of logical lights and shadows' from: Betty Edwards. 2012. *Drawing on the Right Side of the Brain*, Betty Edwards ed.
- 'The laws of principality, repetition, continuity, curvature, contrast, interchange, consistency, harmony' from: John Ruskin. 1971. *The Elements of Drawing*, A&C Balck ed.

As an example of how Venice can be interpreted, students will entirely read one of the following books, and compare the verbal narratives and strategies with the language of drawing. These readings are meant as a starting point to develop a proper Venetian visual language.

- Settis, Salvatore. 2016. *If Venice dies*, transl. by André Naffis-Sahely, New Vessel Press New York (one copy available in the BU library)
- Scarpa, Tiziano. 2009. *Venice is a fish: a cultural guide*, Serpents'tyle, London (one copy available in the BU library)
- Calvino, Italo. 1972. *Invisible cities* (free available on-line, and one copy in the BU library)

Use of libraries is recommend: library of the Academy of Fine Arts, Querini Stampalia and the Marciana Library are ideal places to discover inspiration from sketchers of the past.

Class and University 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, 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 and Assistant Academic Director serve as the head of the faculty and as academic advisors. The Director/Assistant Academic 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.

Schedule of Classes and Assignments

Class 1

In-class lesson: BU and studios safety rules explanation.

Introduction to the course and syllabus. Presentation of every students.

Art supply info: what and where to buy course material.

Assignment: purchase of the material needed for the course: art supplies (if needed) and copy pack (at the dedicated copy shop).

Class 2

In-class lesson: presentation of Project n. 1: “Carnet du voyage” (journey diary)

Lesson: the birth of “Carnet du voyage”. Past and present famous artists who used it and how.

Exercises from the copy pack about John Ruskin and Stefano Faravelli.

How to approach urban drawing step by step. General techniques.

Project 1 is composed by exercises 1a; 1b; 2; 4 to be drawn in the Carnet. Minimum of 4 final drawings and much more preparatory sketches. Must be due on (Midterm critique day). It will be shown on the final exhibition.

Assignment: EXERCISE 1a

Start to create your “Carnet du Voyage” from the subject of Campo Santa Margherita.

First step: draw not less than 2 preparatory sketches using only pencil to define composition and color notes expressing your personal point of view of this known place.

Before the second step, your compositions will be discussed in group during the next lesson.

- Reading from: ‘Relationships in a New Mode: putting sighting in perspective’ and ‘The value of logical lights and shadows’ from: Betty Edwards. 2012. *Drawing on the Right Side of the Brain*, Betty Edwards ed.

Class 3

In-class lesson: warming up on topics of the reading assigned.

Group discussion about the first phase of exercise 1 (Campo Santa Margherita).

Each student presents the preparatory sketches.

Class exercise: complete the chosen composition using your favorite technique and send the final drawing via e-mail to the instructor within _____. (aangeli@bu.edu)

Short historical introduction and examples of drawings about the subjects of the next on-site lesson, will be submitted and discussed in group.

Assignment: exercise 1b

With a classmate, draw the same place from different points of view.

Develop step one (one preparatory sketch in pencil) and step two (one with final technique) both on site. Execution time is an hour and a half.

Give the instructor both drawings at the beginning of the next lesson.

Class 4

On-site lesson: pairs presentation of the urban drawing exercise done for homework. **(1b)**

Group discussion. Exploration of the sestiere Dorsoduro.

Exercise 2: Drawing on site the Basilica of Santa Maria della Salute, the greatest example of Venetian baroque, a symbol of memorialization of the plague of the seventeenth century.

Describe it using drawing through a composition that shows a personal view of its outside and inside. (Step one and two will be both developed on site)

Students must take with them all material they need to work on site.

Assignment: complete the exercise made on site and send it per e-mail to the instructor within____(aangeli@bu.edu)

- Reading from: ‘The laws of principality, repetition, continuity, curvature, contrast, interchange, consistency, harmony’ from: John Ruskin. 1971. *The Elements of Drawing*

Class 5

In-Class lesson:

Warm up on topics of the reading assigned.

Individual review about exercise 1a, 1b, and 2.

Beginning of Project 2.

Introduction to exercise 3.

Assignment: exercise 3 (first step) locates around the city textures from elements such as old walls, lagoon’s seaweed, architectural elements, iron bridges, water or boats etc.; and draw them on “Carnet du Voyage” in not less than 2 double pages. They will be the starting point for a personal signs research.

Use your Museum Pass to independently visit the Natural History Museum within _____. In the Natural History Museum you can find many examples and ideas to develop your textures.

Buy what is necessary to create your personal stamp and realize it within_____

- ‘Vincent’ and ‘Drawing on paper’ from: John Berger, Jim Savage. 2005. *Berger on drawing*, Occasional Press ed.

Class 6

In-class lesson: warming up on topics of the reading assigned.

Individual presentation of textures’ research made on Carnet Du Voyage.

Realization of personal stamp.

Assignment: complete the second step of exercise 3 and realize your personal stamp drawing.

Class 7

In-class lesson: group discussion about exercise 3.

Preparation for the visit to the permanent collection and temporary exhibition at the Guggenheim Collection. Screening of the documentary dedicated to Peggy Guggenheim and class discussion.

Class 8

On-site lesson: visit to the Guggenheim Collection.

Exercise 4: sketching on site the Guggenheim Collection experience on your “Carnet du Voyage” (two double pages are the minimum amount of work required). Students must carry all drawing material they need to draw on site.

Assignment: complete exercise 4, on site.

Class 9

In-class lesson: group discussion about exercise 4. Drawing in class to complete the exercise.

Assignment: complete exercise 4.

- Reading from: ‘Relationships in a New Mode: putting sighting in perspective’ and ‘The value of logical lights and shadows’ from: Betty Edwards. 2012. *Drawing on the Right Side of the Brain*, Betty Edwards ed.

Class 10

On-site lesson: drawing at “Scala Contarini del Bovolo”.

Exercise 5: Step one (rough) and step two (final drawing) will be both developed on site.

Students must carry all drawing material they need to draw on site.

Assignment: complete the exercise at home, if necessary.

Class 11

In-class lesson: MIDTERM CRITIQUE (exercise from 1 to 5).

Assignment: specific exercise to improve every student's style of drawing.

Class 12

In-class lesson

Class exercise: how to describe an image with a drawing.

Assignment: complete the class exercise.

Class 13

In-class lesson: exercise 7 self-portrait exploration.

Assignment: complete the class exercise.

Class 14

In-class lesson: introduction of Project 3.

"In my view" is composed by exercise 8 (6 preparatory sketches and 4 final drawings; 2 are dedicated to the idea's development on Carnet du voyage) and exercise 9 drawing on space and three pictures of the completed installation. Start developing exercise 8 in class.

Assignment: exercise 8 find not less than two different ideas about your personal project and explain them on Carnet du voyage using drawing, words and other medium you need.

Send them to the instructor per e-mail within ____ (aangeli@bu.edu)

Due date for exercise 8: ____.

Due date for exercise 9: ____.

Class 15

In-class class: individual discussion to see the beginning of the preparatory sketches' series for the personal project.

Continue developing the personal project.

Assignment: continue developing the personal project.

Class 16

In-class lesson: drawing on personal project.

Assignment: continue developing the personal project.

Class 17

In-class lesson: examples of the multiple possibilities of drawing including the surrounding space will be shown during lesson.

Exercise 9: Each student will have to create and realize his own installation on a dedicated part of the studio. Sketch not less than 2 different ideas of installation on "Carnet du Voyage". At the end of the set up, every student take 3 pictures of their exhibition space.

Assignment: complete exercise 9.

Class 18

In-class lesson: group presentation of each personal idea.

Start to set up. Assignment: continue working on the exhibition set up.

Class 19

In-class lesson: Set up of the exhibition space.

Assignment: complete the exhibition set up.

Class 20

In-class lesson: group discussion about the photographic documentation. Preparation of the individual presentation of the personalized folder with the selected drawings.

Class 21

Final critique.