

ARTS1175 Drawing from the Venetian Masters

2016

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In this class students connect to the visual arts tradition by visually internalizing it through drawing. Drawing forces one to slowly observe each aspect of the master picture: underlying narrative, the formal organization, and structure of the image. One distills the organization into a drawing that reveals the underlying composition. Drawing from a master forces one to understand the visual language used to construct the image, how the dark and light forms are organized, the arrangement and use of color, the role of light and space. Each drawing is a problem to solve. Which quality of the original does one want to keep as a reminder of the primary experience? Students will strive to ensnare a sense of the whole picture with a few lines, or simplified forms, to distill the organization of a masterwork into a small sketch.

This introductory level Fine Arts Studio course will introduce students to the process, materials, and issues addressed in exploration of the basic principles and concepts of making visual artworks. The class assignments will examine historical approaches, concepts, techniques and skills involved through drawing assignments. Drawing is a crucial companion to seeing, an opportunity for the student to train their vision, and is the fundamental skill, the beginning of an understanding of the language of visual art. Classes will introduce basic drawing skills and then we will apply them by drawing from masterworks. The course emphasis therefore is twofold: first, the command of basic formal concepts and skills: the page, how mark, shape, value, scale, and composition interact to become a visual language, and secondly, an introduction to the great masterworks of Venice. The goal of this class is to connect to that tradition by synthesizing, visual language, images that one would want to contemplate and retain. Much of the class time will be spent visiting museums and churches to view and draw from the great works. Some class time will be spent viewing introductory slide lectures, critiquing works completed during the previous week or done as homework, and enlarging on-site sketches into larger more finished drawing. The class will challenge the students to absorb and understand the visual cultural of Venice; it's traditions and achievements.

Reading will include:

Painting in Renaissance Venice, by Peter Humfrey,

Reference book: *Drawing: Space, form & Expression*, by Wayne Enstice, and Melody Peters.

The class will make multiple visits to the Gallerie Dell' Accademia. The development of Venetian art is represented in the Accademia collection. You will draw workings by Giovanni Bellini, Vittore Carpaccio, Titian Vecello, Jacopo Tintoretto, Paolo Veronese and others. The class will also visit the paintings housed in their original sites at: The Basilica of Santa Maria Gloriosa Die Frari, The Basilica of Santa Maria Della Salute, Church of the Gesuiti, The Scoula Grande di San Rocco, and the Church of San Giorgio Maggiore.

Week 1 Reading: *Painting in Renaissance Venice*, Intro and Chapter 1

1a: General Introduction

A preview of work covered in the class including a slide presentation examining images, ideas, and types of drawings, and an introduction to drawing materials, and the reading.

Sketchbook:

Working often in a sketchbook develops visual thinking. Do not attempt perfection but record a variety of impressions and explore the visual language. Practice expands a visual language and develops a personal point of view, a style. This is your visual journal, notations, accomplishments and some disappointments, not all will be masterpieces- keep drawing.

Become aware of the issues in your drawing, when you start pose these questions: What is the formal problem? How does the subject matter relate to the formal problem? What artists have used this method of working? Is there a new direction to push, to solve this problem?

After completing a drawing spend some “chair time” observing it. Ask yourself: Why does it look like this? Does it solve the problem I set? Do I like this? Did confusion or lack of focus get in the way of completing the work? Are there related or similar uses of visual language? Do you find this in media, or in museums? Collect related images to this drawing problem include them in the sketchbook

1b: Introduction to Materials and Drawing Issues

The bicameral brain has two highly specialized sides, usually the left side develops language and systematic thought processes, while the right side specializes in spatial perception, physical coordination- such as hand eye, and grasping the gestalt- seeing the forest instead of trees. In these exercises allow the nonverbal right brain to dominate.

Introduction to Contour Line Drawing, teaching the hand to draw what the eye sees, and starting the visual concentration required for drawing.

Introduction to drawing issues; Drawing and the Surface, the Page/Rectangle, Shape, Size, Surface.

Explore the relationship between the materials and the object’s physical and sensual qualities. Examine expressive and descriptive textures, Mixed Media/Tools, Black, White, and Gray.

Reference: *Drawing: Space, Time & Expression*, by Enstice & Peters, Intro, pp 2-9, 14-19, Chapter 1, 3-D Space of a Drawing, Chapter 2, 2-D Space of a Drawing

OUTSIDE WORK

In your sketchbook start with several “Pure Contour Drawings.” Then make 3, or more, drawings on 18” X 24” drawing paper, that explore all of the various media

and their functions, exaggerate the elements of form, line and shape found in surface textures.

Explore Light and Shadow on simple form in different materials. Look for and at patterns, rhythms, geometric shapes, and random marks vs. rigid and controlled marks. Let yourself be very loose and uncontrolled in one, and perhaps more rigid and controlling in another

1c: Form and Composition, Value/Tone

This assignment focuses on form and composition using value and tone. We will review the formal issues: Real space/ picture space, The dynamic rectangle, The relationship between the object and the page, The relationship of object to edges, Positive/Negative space, Figure/Ground or subject to image relationship, The Artist's vision, Value/Tone, Flat plane/blended marks, Parallel and cross-hatching, Layered marks/sharp focused darks to soft focused lights, Tonal atmosphere, and three values into three dimensions.

Reference: *Drawing: Space, Time & Expression*, Chapter 3, Shape, Proportion and Light, Chapter 4, Interaction of Drawing and Design

OUTSIDE WORK

Two-value drawings that emphasize form; see the shape, compose it on the page so that the positive and negative spaces create visual interaction and tension.

2: Use light and Shadow to describe form and create the illusion of space.

Our perception of light and shadow creates the illusion of space and depth. How light fall across an object, and the shadows it cast, will capture in the minds eye the illusion of the original. Ask what is the quality of the light, strong or delicate, direct or indirect? What direction does it come from in relation to the viewer; this sets up the dynamic of the composition. Using a "View Finder" isolate the rectangular composition your choosing from the many background elements. Draw the light and shadow in the full range of value to create the illusion of the object in space on the paper. Notice details of the shadows as they fall on the simple shaped objects and as they fall across the surface the objects rest on.

Reference: *Drawing: Space, Time & Expression*, Chapter 6, Form in Space, Chapter 7, Form in Light

OUTSIDE WORK

Warm up with a few contour drawings. Draw using the full value-range; create a strong illusion of depth in the drawing.

3: Mark Making as Descriptive and Expressive

Explore pure contour line- liberation from the left-brain. Perceiving edges as a map of the world, the shared boundary is the contour, the power of the gesture. Explore pure gesture drawing, and modified gestures. Develop tonal three

dimensions evolving from layers of line, creating space with tone Push/Pull, and use mark making variations to create textural variations.

Reference: *Drawing: Space, Time & Expression*, Chapter 10, Using Color in Drawing

OUTSIDE WORK

Start with several minutes of pure contour drawing in your sketchbook.

Use charcoal and the large paper pads. Use trees or plant forms as subjects to practice your newfound skill by recreating the process we did in class. The steps from class; start with a series of quick "Gesture Drawing" that demands your whole arm respond to the rhythms of the shapes in front of you. You must not look at your drawing at all until you are sure that your body understands these shapes and rhythms. Remember to erase or wipe out the first few drawings until you make one that looks and feels right.

The next step is to try to discover the 3 dimensional objects hidden within the gestures and to bring them into the light using lights and darks and bold outlines. The Challenge is to bring the third dimension into focus using light and dark. Dark pushes the shape back and light pulls it forward.

4: Early Venetian Art: Mosaics in the Church of Santa Maria Assunta, Torcello (10:30 – 6)

Simplified forms, flat space of Byzantine influenced mosaic

OUTSIDE WORK: A second group of drawing from Torcello Mosaics,
Or drawings from St. Mark's Mosaics

Week 2 Reading: *Painting in Renaissance Venice*, Chapter 2

5: Gothic to Giovanni Bellini, visit to Accademia rooms 1-3

Reference: *Paintings in Renaissance Venice*, Chapter 1, pp 34-64

Compare Bellini's S. Giobbe altarpiece with Cima da Conegliano's altarpiece

OUTSIDE WORK: Draw in S. Giovanni in Bragora church view other:

5a. S. Giovanni in Bragora Church (9-11, 3:30-5:30), Cima da Conegliano's *Baptism*,

5b. S. Giovanni in Bragora Church (9-11, 3:30-5:30), Alvise Vivarini's *Resurrection*.

5c. S. Zaccaria Church (10-12, 4-6) G. Bellini's *Madonna & Four Saints*, coin lighted, in chapel (1 E fee), A. Vivarini Altarpiece, Castagno Frescos, Tintoretto .

6: Accademia, Narrative Painting: Gentile Bellini & Carpaccio

Drawing from the narrative cycles in the Accademia rooms 20 & 21

Reference: *Paintings in Renaissance Venice*, Chapter 1, pp 68-108

OUTSIDE WORK, Drawings from:

6a. The Scuola di S. Giorgio degli Schiavoni (entrance fee 4 euros),
Carpaccio's Narrative cycle *St. George and the Dragon*, 1505-7,
(9:30 – 12:30, 3:30- 6:30).unweldy

7: Santa Maria dei Frari : Bellini to Titian, (Chorus Pass 9-5)

VIEW: Bellini's *Madonna Child & Saints* to Titian's *Assumption of the Virgin*, and
Pesaro Madonna, draw one of these

Reference: *Paintings in Renaissance Venice*, Chapter 2, pp142-183

OUTSIDE WORK; Trip to Padua: Draw from Giotto, Scrovenge Chapel,

8: Titian, Tintoretto, Veronese visit Academia,

VIEW: Titian's *Presentation of the Virgin*, *Pieta*, and Tintoretto's *Miracle of the
Slave*, *Removal of St. Mark's Body From the Funeral Pyre*, and Veronese's *Feast
in the House of Levi*, draw one of these

Reference: *Paintings in Renaissance Venice*, Chapter 2, pp112-141

OUTSIDE WORK; Draw from one view the other:

8a. Church of San Salvador , Titian's *Annunciation*, *Transfiguration* (9-12, 3-6),

8b. San Giovanni Elemosinaro, Titian's *St. John Almsgiver*, (chorus pass 10-5).

Week Three Reading: *Painting in Renaissance Venice*, Chapter 3

9: Monday- Tintoretto, visit Scuola di San Rocco (9:30 - 5:30),

Reference: *Paintings in Renaissance Venice*, Chapter 3, pp 185-218

OUTSIDE WORK: Draw from Tintoretto:

9a. Madonna dell' Orto, Tintoretto's *Presentation of Mary* at the Temple, or the
painting cycle in the chancel, at (entrance fee 10-5).

10: Tuesday- Veronese, Church of St. Sebastian (10-5, Chorus Pass)

Reference: *Paintings in Renaissance Venice*, Chapter 3, pp 223-267

OUTSIDE WORK: Draw from Tintoretto or Palladio's church.

10a. San Giacomo dall'Orio (chorus pass 10-6),

#6 Palma Il Giovane, #18 Paola Veneziano, #19 Veronese,

#26 Giovanni Bouconsiglio, #28 Palma il Giovane, #29 Veronese,

10a. Church of San Giorgio Maggiore (9-12:30, 2:30-6:30), Tintoretto's *Last
Supper* or the *Collection of the Manna* at church, or
draw the architecture of Palladio's San Giorgio Maggiore church.

11: Wednesday- Doge's Palace (Museum Pass, 9-7),

View & draw from Veronese in Sale dei Dieci or Sala Del Collegio and Tintoretto in Sala Del Magior Consiglio

OUTSIDE WORK: Draw Mosaics in the Church of St Mark

11a. Church of St Mark, Draw from Mosaics, or horses in Museum (9:30- 5),

12: Thursday- Correr Museum & Marciana Library (Museum Pass,10-6),

View & draw from paintings by Veronese, Tontoretto, Andrea Schiavone in Marciana Library

OUTSIDE WORK: Church of San Zaccaria,

12a. Ca' Pesaro Museum on Modern Art (Museum Pass, 10-6, Closed Monday) or

12b. Church of San Zaccaria (M-S 10-12, 4-6), draw Bellini's *Virgin and Child Enthroned Between Saints* (1505), or in the Cappella di Sant'Atanasio (entry fee 1 euro) Antonio Vivarini's altarpiece, frescoes by Andrea del Castagno,

12c. St. Maria Formosa, Bartolomeo Vivarini's *Lady Mercy*, (chorus pass 10-5)

Week 4

13. Monday- Visit to Ca' Rezzonico Museum (10-6) (closed Tuesday),

View & draw works by Giambastista Tiepolo (ceiling murals), Canaletto (main gallery), Francesco Guardi, Pietro Longhi, and fresco's by Giandomenico Tiepolo

OUTSIDE WORK: Draw from Santa Maria del Rosario (Gesuati), Chorus Pass,

13a. Santa Maria del Rosario (Gesuati church), Tintoretto's *Crucifixion* (10-5), or

13b. Santa Maria del Rosario (Gesuati church), Gambastista Tiepolo's *Institution of the Rosary* (ceiling) or *Virgin Appears to Saints*. (10- 5), (Chorus Pass)

14: Tuesday- trip to visit Palladian villa in Veneto

Villa Foscari (known as Malcontenta, 10-12)- Giovanni Zelotti and Battista Franco

OUTSIDE WORK, Accademia: Paper notes & line drawing of the painting that your paper is on.

15: Wednesday- Visit the Guggenheim Museum (10-6),

Draw from a modern artist in collection

Review; A Visual Analysis of a Work of Art for final paper

OUTSIDE WORK, Contemporary Art

16: Thursday- Contemporary Art; Palazzo Grazzi, Punta Della Dogana

(closed Tuesday 10-7) or, Museum Fortuny (10-6) or, Museo di Pallazzo

Grimani (Tuesday – Sunday 9-7, Monday 9-2), or Venice Biennial Exhibition

**17: Friday- Visual Analysis of a Work of Art and drawing due,
Individual Final drawing reviews,
Group exhibition**

STUDIO ART: CORE DRAWING CLASSES

Drawing is thinking visually and communicating those visualizations to others. Grounded in observational drawing, the primary objective of this studio course is to inform visual literacy and creative responses by introducing students to the process, the vocabulary, and fundamental problems and issues addressed in observational drawing. Students are asked to rigorously observe, research and respond to the worlds they find themselves engaged with through the drawn and written exploration of the basic concepts, historical approaches, tools and skills found in drawing as a basic practice that underlies all visual art making.

University policy on academic integrity will be strictly followed.

Course Objectives

The goal for each student should be to increase their sophistication in visual observation and artistic skills, and to understand how these fit into historical developments and contemporary practice. Specifically, we expect the student to:

1. Develop observational drawing skills by recognizing and finely recording the visual and expressive attributes of objects, forms, and images found in both natural and built worlds.
2. The ability to create a whole complete realized drawing.
3. Develop the ability to utilize proportion and various spatial systems to create and or deny the illusion of depth.
4. Develop the ability to think, reflect and utilize time effectively, to plan, edit, revise and complete fully realized drawings.
5. Develop the ability to utilize materials inventively and to their full potential, to expand the possibilities of expression through experimentation, and by reconfiguring traditional approaches and media.
6. Develop the critical observational, verbal and written skills in evaluating and making works of art. Complete a written visual analysis of a work of art.
7. Develop the skill to use sketches and studies to generate ideas.

8. Develop the skills to actively research both historical innovations and contemporary approaches to image making

Specific Measurement Process

These are the primary areas for assessment of students in the drawing core. Students must demonstrate:

1. Richly or insightfully described artworks.
2. Clear articulated intentions for the artwork, to utilize compositions and media in thoughtful ways that serve to enrich the meaning of the work. Make paintings that reflect a growing knowledge of source imagery drawn from the history of art.
3. An understanding of proportional and spatial systems, an ability to observe phenomena in the world and record their essential properties.
4. Sensitivity to the type of tool and the scale of the mark, to the whole; ability to budget time and resources, to present completed work and meet deadlines for progress.
5. Inventiveness, willingness to try new ideas, visual wit and intelligence, depth of media knowledge, willingness to use a tool for purposes other than those for which it was designed, and an expanded sense of the possibilities.
6. Ability and understanding of critical analysis. Student comprehends and contributes criticism in vocabulary of the field. Excellence can be observed in spoken and written critiques.
7. Over the course of the semester, student realizes ideas that grow out of sketches, critiques, and conversations, demonstrating an understanding of how making images develops visual ideas.
8. Developed the habit of researching visual ideas and their creators, cultivated the habit of visual revision and refinement of ideas?

Assessment

Based on weekly assignments, written assignments and final projects in FS 102 Painting I: Foundations

Assessment will evaluate:

1. Has the student demonstrated technical abilities and fundamental knowledge with the media?
2. Has the student demonstrated creative thinking and problem solving skills?
3. Has the student demonstrated a self-reflective and critical approach in making artworks?
4. Has the student demonstrated the ability to research ideas, and to make one's work accessible to others thru clear, well organized visual thinking.
5. Has the student developed the ability to verbally express the ideas and concepts with which one works visually?
6. Has the student developed standards for a visually critical and contextualized practice.
7. Has the student acquired a familiarity with artists and their practice in a variety of historical periods?

A PORTFOLIO CONSISTING OF ALL THE WORKS DONE FOR CLASS, ALONG WITH THE FINAL DRAWING, AND VISUAL ANALYSIS OF A WORK OF ART, ARE DUE AT THE END OF THE SEMESTER DURING THE FINAL REVIEW.

GRADING

The class requires 45 hours of contact class time, and significant work outside of class time, approximately 3 hours per class. If you keep at it, you won't fall behind.

Class work/drawings	45%	
Outside Drawings/Work		45%
Paper; A Visual Analysis		10%

Boston Art Supply Stores: (materials are very expensive in Venice)

Blick Art Materials, Landmark Center, Fenway, 401 Park Drive, Boston

Utrecht Linens, 333 Mass. Ave., (corner Huntington Ave), Boston

Johnson Paint, 2nd Floor, 355 Newbury Street, (1/2 block in from Mass. Ave.), Boston

Drawing Materials

BLACK AND WHITE

Sketchbook: One 9" x 12" size, 65 - 80lb thickness, 100 pages

One 14" x 17", 65 - 80lb thickness, 20 to 30 sheets

Pencils: 6 to 8, a range of Hard, Med. and Soft. 8H hardest (delicate marks), HB medium, 8B softest (darkest marks) (example 4-5H, 2H 2B, 4B, 6-8B)

Charcoal: a couple of Charcoal pencils

Box of vine charcoal

Weber-Costello Alphacolor Charcoal: 12 squares/box (compressed charcoal)

Additional Materials: Pencil Sharpener, Kneaded eraser- large size,

Three inexpensive watercolor brushes- sizes small to large (#10 or 12).

COLOR Materials

These are suggested brands, equivalent brands are fine.

COLORED PENCILS: Derwent (or similar brand) Water color pencil set

Optional: **OIL PASTELS:** Very Inexpensive set is fine or Sakura or Holbein Academy sets, #12 or 24

A GUIDE FOR THE SYSTEMATIC ANALYSIS OF A WORK OF ART

The categories listed below are not inclusive. Not all of them will apply to any single work of art. This is a guide that may help you to ask some of the relevant questions when writing papers.

AIM: To give you a chance to study one or two original works in detail, to show how much enjoyment and understanding can be derived from this investigation. Making sketches is often an aid to understanding a work of art, include them with your written paper. The following are suggestions and questions that may guide your thinking and feeling about the works.

After you have made a simple sketch. First, identify the subject precisely. Then describe the object thoroughly (as if to a blind person). Finally analyze in detail the formal arrangement and the stylistic characteristics of the work (this can be combined with the description). Be precise in your observations, but expand your ideas so that your paper will be more than description.

I. OBJECT

- A. Identification - Title, Artist, museum,
- B. Subject Matter - Bible, mythology, historical, portrait, still life, landscape.
- C. Technical Information - Material/medium.

II. FORMAL ANALYSIS PAINTING (composition and formal organization)

- A. Formal Organization: How does the system of outlines/lines (use your line drawing) relate to each other, to the forms, to the whole? What is their inherent nature and effect?
- B. Composition or Surface Plane: What is the quality of the two-dimensional organization? Symmetry? Asymmetry? Rhythm? Balance? What kind?
- C. Spatial System: How is the illusion of space created? Or is it denied? How and for what reason?
- D. Function of Color: Describe the organization of color, its distribution and focus. Is it representational (descriptive) or expressive or purely formal?
- E. Light: Is light present? Where is the source of light? In what direction does light fall into the picture? What is its intensity, character, color? What does light do for the picture or for the forms in the picture?
- F. Brushwork: Is it visible? Does it describe form or is it independent, free gestural marks or controlled strokes? How is it related to texture, surface, rhythm, light, color, plastic form?

IV. ICONOGRAPHIC ANALYSIS

What subject is represented? Is the subject treated in the same way in other contemporaneous works? Has this been a constant tradition or has the theme varied over the centuries? Is it a new theme without an established iconography?

V. CONTENT

Through the formal and iconographic elements what mood or interpretation has the artist expressed?

VI. STYLE

Style is a broad term which includes all the foregoing elements, when they are considered primarily historically.

A. The Period Style: (20th C, Modern, Impressionist, Renaissance, etc.)

B. Style of the School: (National and geographic variations of a style.)

C. Style of the Artist:

What are the non-changing features of an artist's style that reveal his authorship? For instance, what are the special ways of handling the brush, or specific use of perspective modes, or specific color choice, etc.

What are the changing aspects of an artist's style? How does his mature work differ from the early work? What are the features of this late work? What changes occur as the artist grows and different influences bear upon him?

A CAVEAT: THE FOREST OR THE TREES

This guide shows you how you can analyze a work of art by looking closely at its component parts. This will certainly help you to understand it and the artist's working methods better.

However, a series of unconnected analyses of isolated aspects of a work is seldom satisfying. What is important is how the separate factors all work together toward a common goal, the communication of an idea, the expression of an emotion, the solution of a formal or technical problem. Step back from the work and look at it afresh. Try to see it as a whole once again. As you write your paper, bear in mind that the ideal essay would evoke for the reader as vivid and as unified an impression as the work of art has created for you. This is not easy, but it is success on this level, which separates an outstanding essay from a merely competent one.

(Please note that improperly prepared papers may be returned to the student for corrections before grading.)

(Revised 4/1996 for FS 102)