



BOSTON UNIVERSITY STUDY ABROAD VENICE

CFA AR 242 PAINTING III

Course meets: twice a week + on-site classes

Course Credits: 4

Hub Units: 1

COURSE DESCRIPTION

The main objective of the course is to give students the chance to find out, implement or develop their individual inclination and personal voice through 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 paintings supports and experiment with collage and non-traditional painting materials. Required readings, demonstrations, slide lectures, group and individual critiques will support studio assignments and instruction. The teacher will illustrate contemporary and historical approaches to painting and different workable solutions to the issues that may arise in painting practice, through lectures and presentations. The course will culminate in the set up and staging of a final exhibition of each artist's work. Students will be expected to show their work as a part of their curriculum and of their role as artists in the Venetian context.

COURSE REQUIREMENTS

Painting I/II and Drawing I/II, or the equivalent

BFA LEARNING OUTCOMES

Students who successfully complete Painting 3 must: visually demonstrate a fundamental understanding of the materials, tools, and basic techniques of painting. Demonstrate an understanding of color: hue, value, and intensity within local and expressive context. Express an understanding of and ability to use the formal elements of light, texture, value, and composition. Demonstrate the ability to select and depict those visual elements (proportion, volume, mass, texture, shape, color, light, etc.) consistent with directly observed pictorial space.

Demonstrate increased and practicable self-awareness of painting's aesthetic history and "painting languages". Learn from the works of painters throughout history and contemporary art to gain a sense of how they have contributed to the practice of painting. Develop an autonomous and individual sense of the process involved with making a painting. Increase critical perception and theoretical application. Demonstrate a willingness to experiment with process, material, and imagery. Demonstrate an ability to use sources and pre-paratory drawings/paintings/collages/digital tools to inform paintings. Guest lecturers will present their work and ideas, students are expected to actively participate as team members and audience within the critique while developing, practicing, and revising a set of explicit outcomes of the roles of a well-functioning group critique.

(Hub Teamwork and Collaboration Learning Outcome 1)

Students will learn to utilize explicit training in small group teams to balance individual perspectives with group aims over several collaborative projects. Because group projects and critique are areas of professional practice that can lead to conflict, students will specifically learn, through this guided collaborative work, how to manage differing perspectives and goals. With the example of contemporary art that engages with diverse perspectives, students will practice ways to navigate sensitive topics. Final group critiques will provide a platform for students to reflect on their own practices and the group's function.

(Hub Teamwork and Collaboration Learning Outcome 2)

BU VENICE STUDIO ARTS PROGRAMS LEARNING OUTCOMES

- Demonstrate increased proficiency in Italian language.
- Articulate an individual artistic voice and methodology and express how this has been influenced by Venice.
- 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.
- Develop an awareness of cultural differences and an understanding of culture's role in shaping beliefs and practices.

LEARNING STATEMENT

The course includes two class meetings per week, on Monday and Tuesday.

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

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

In addition to the two class meetings per week, students are encouraged to keep their personal sketchbook as 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 10 hours of student work out of class time per week.

TEACHING METHODOLOGY

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

BU VENICE 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 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 considered by faculty. Boston University Venice students are expected to attend each class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicated 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 an 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 your 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 accommodation, 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

COURSE MATERIALS AND STUDIO RECOMMENDATIONS:

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 (bring from home if possible)

Colors (we will work in oil but feel free to also bring acrylics from home, if possible, for studies and underpaintings) (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 (bring from home if you can)

Disposable paper palettes (consider bringing these from home, as it is harder and more \$\$\$ to buy them here)

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. (Bring from home if possible)

Disposable gloves (nitrile)

Acrylic Gesso for preparing canvases/supports.

A variety of canvases

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 AND TO THE STUDIO RULES YOU MUST FOLLOW THROUGHOUT THE SEMESTER

MATERIALS REQUIRED FOR THE FIRST LESSON

- 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 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 are not) 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 your hands with soap before leaving.

GRADING CRITERIA

Participation and attendance: 10%

Sketchbook: 5%

Project 1: 10%

Project 2 (midterm critique): 20%

5 Exercises: 25%

Project 3 (final project): 25%

Preparation of the final exhibition: 5%

Participation and attendance

All students must attend classes with all necessary materials and be committed to engaging in class work, discussions, work presentations.

Students are also expected to take part in the studio class and interact with the other students and 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 with media and concepts to question and improve their work.

5 Exercises:

These are to be intended as part of your personal work and as preparation for the final projects: please select the subjects accordingly to your focus of interest.

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

Exercise 1 - Due on Feb. 12th

Source Study 1: "Source, Representation and Appropriation" Pick one image or object that interests you (for example an element of Venice, a plant, or an animal) (and preferably something you can also paint/draw from life in one or two instances). Discuss with two peers your choice of subject and exchange ideas on sources. (Hub Teamwork and Collaboration Learning Outcome 1)

Make 10 different versions of that one image/object using various 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).

Pick one among the ten versions and develop it into a final painting no smaller than 20" on each side using a monochrome palette.

Exercise 2 - Due on Feb 26th

Source Study 2: Pick two images of something that you are visually very interested in within Venice (Something that relate to your work and focus) 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). At least two paintings must be in monochrome palette and at least two with a limited palette. The rest can be in full color palette.

With a chosen peer, swap subjects and make 2 collaborative paintings: start working on one of your peer's subjects and then hand the painting to him/her/they to be completed. Your assigned peer will do the same with one of your chosen subjects and then hand you the painting to be completed. To successfully fulfill this collaboration, you will discuss with your assigned peer strategies for collaborating on the paintings and find a shared path to follow.

(Hub Teamwork and Collaboration Learning Outcome 1)

(Hub Teamwork and Collaboration Learning Outcome 2)

Exercise 3 - Due on Mar. 11th

Source Study 2 Final Painting:

Pick one of your 10 paintings to scale up into a

Final Painting ("retain freshness" on a larger scale) 18"x24" or larger.

For Mid Term Critique: Bring in the "best and worst" painting or drawing you have made while in Venice. You will introduce the works and speak to their value, to what you connect with, to what you find works well and what did not work in your opinion.

As a whole group we will critique the paintings and develop new points of view and strategies to improve.

We will discuss sources, scale, medium, subject, content, color, composition. Each student will have the opportunity to make the best use of all the comments from this critique to plan out steps to make another version of one of the works brought to critique. (16"x20" or larger)

(Hub Teamwork and Collaboration Learning Outcome 1)

Exercise 4 - Due on Mar. 19th

4 variations on a theme. Work FROM LIFE on a single set-up or scene (whether it is a still life or an outdoor painting) and make 4 small paintings focusing on direct observation, accurate perception, and tonal structure accuracy.

Exercise 5 - Due on Apr. 9th

Synthetic approach: 3 medium sized work using a light color to bring out the lights from the halftone background and define the shades with a dark tone, exploiting the ground preparation color. Students are expected to choose personally the three given colors.

+

2 linear drawings made in collaboration with another peer (Hub Teamwork and Collaboration Learning Outcome 2) using a sharp brush directly on canvas or on paper. The drawings must be synthetic, shapes, volumes and depth of field must be suggested through the values of the stroke: dry, fat, transparent, wide, vibrant, or thin. Students will then discuss the collaboration, finding out what worked and what didn't and figuring out ideas to work on individually.

(Hub Teamwork and Collaboration Learning Outcome 1)

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 doing their homework, students are invited to 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.

Preparation of the final exhibition

The preparation of the final exhibition will be evaluated. It is up to each student to choose a coherent selection of works as well as the appropriate preparation. The ability to select and set up a group of works enhancing his research is an important requirement for an artist. Students are invited to show autonomy, interest, and critical sense during the final exhibition.

PROJECTS DESCRIPTION

PROJECT 1 - Due on Feb. 20th

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. You will choose which painting is to be considered your final among those created for P1.

Choices and guidelines: At least 2 medium sized works+ 2 small works OR 1 large works+ 2 small works. In the first project, the students are expected to carry out representative works of their painting practice. They are also required 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 in innovative ideas and approaches.

Students should actively connect with the information presented in class and with the works explored during on-site classes.

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 partner's photo and now this painting becomes one of your removed sources.

(Hub Teamwork and Collaboration Learning Outcome 1)

(Hub Teamwork and Collaboration Learning Outcome 2)

PROJECT 2 (midterm critique) - Due on Mar 12th

Following the slide lecture on Venetian Painting and Venetian space, create a Self Portrait as an "interior space": through direct study of Venice (sketching specific spaces, writing, and painting them, start conceiving a room/space/architecture that could represent your identity, personality, emotions, and desires. If you were a square, building or room with furniture, objects, and decoration- (or void of) what would that look like?

As a class we will discuss the notion of self-portraiture through a group critique, trying to stretch the boundaries of what we consider portraiture and figuration. [Hub Teamwork and Collaboration Learning Outcome 1](#)) before working out individual ideas for this project.

Use preparatory drawings and or the computer and collage to construct the room before you paint it. At least 3 small sized works and 2 medium sized works or 3 small sized works 1 large works. Students are expected to make a project that shows deep observation.

- P2 must include DRAWING OR PAINTING FROM LIFE - from the Venetian architectural and artistic context, analyzed, internalized, reinterpreted, and connected with their work. How has your painting changed with the ability to work from observation? What have you gained or lost in working from observation?" How did the change in scale shift your approach? Where are the problems? What is a strength?

Pick your "Best Painting" You will introduce the work and speak to its value, to what you still connect with, to what you want to follow.

As a group we will critique the painting specifically in "what could make it better".

(Hub Teamwork and Collaboration Learning Outcome 1)

PROJECT 3 (final project) - Due on Apr.17th

P3 will be completely free and will be made of at least 2 medium sized works + 2 small works, or 6 small works, or 1 large works +2 small works. Paintings on a subject of your choice, or in continuity with Project 1 and 2,

Through this project you will have the opportunity to invest in what you learned during the semester either starting new paintings or continuing working on one of the projects that you previously started.

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.

P3 can include collaboration [Hub Teamwork and Collaboration Learning Outcome 2](#)) and should include several group discussions and exchanges of ideas through open crit. [Hub Teamwork and Collaboration Learning Outcome 1](#)).

SIZE OF PAINTINGS and notes on the SUPPORTS

Feel free to work on canvas that you stretch on the wall and to combine this with stretched canvas for smaller works.

consider working on prepared paper (we will see easy methods to do so) for large numbers of sketches in oil.

Sizes:

LARGE: more than 80cm

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

SMALL: up to 30x30 cm.

CALENDAR

DATE	TITLE AND CONTENT OF THE LESSON	Exercises/ projects/ASSIGNMENTS
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WEEK 1	<ul style="list-style-type: none"> - Presentation, information. - Studio Space and Safety rule - MANDATORY ATTENDANCE - Art supply info: Art supply list <p>A class discussion and workshop of the components, expectations, and outcomes of a group critique. An investigation into the distinct roles that individuals can practice during a group critique. Collectively make a list of those distinct roles and the components, expectations, and outcomes of small and large group critiques.</p> <p>(Hub Teamwork and Collaboration Learning Outcome 1)</p>	<ul style="list-style-type: none"> - Introducing exercise 1 - Introducing project 1 (consider connecting P1 and E1) - Students must prepare 5 images portfolio
	<ul style="list-style-type: none"> - On-site class at Ca' Pesaro 	<ul style="list-style-type: none"> - Continue project 1 and exercise 1. - Prepare a pdf with the top 3 artists you follow and be ready to talk about them during next class
WEEK 2	<ul style="list-style-type: none"> - Students introduce their top 3 from Ca' Pesaro discussing ideas and technical value of a work of art with the rest of the class <p>(Hub Teamwork and Collaboration Learning Outcome 1)</p> <ul style="list-style-type: none"> - Presentation: The Venetian painting of the 500: Narrative, ambiguity, and the use of indefiniteness in Titian and Tintoretto. - Connecting Venetian painting with contemporary painting: case-studies + technical references from the ground-up in Venetian painting. (underpaintings, support preparation) <p>Individual meetings</p>	<ul style="list-style-type: none"> - Continue project 1 and exercise 1
	<p>Small group Crit of Exercise 1: Small groups of 3 students will look at Source Study 1 Assignment and discuss the differing ways each study is communicating across representation and appropriation. In critique students will offer insight and opinion on which pieces have potential and are worth following. (Hub Teamwork and Collaboration Learning Outcome 1)- Individual meeting on Exercise 1 and Project 1</p> <ul style="list-style-type: none"> - - Discovery walk & drawing through Venice 	<ul style="list-style-type: none"> - Continue exercise 1 - Continue project 1
WEEK 3	<ul style="list-style-type: none"> - Individual meetings on Project 1 <p>Work time</p>	<ul style="list-style-type: none"> - Evaluation of exercise 1 - Continue project 1 - Intro exercise 2
	<ul style="list-style-type: none"> - - On-site class: Museo di Storia Naturale 	<ul style="list-style-type: none"> - Continue project 1 and exercise 2 - Develop ideas and methods of collaboration for Ex2 through discussion with a chosen peer. - (Hub Teamwork and Collaboration Learning Outcome 1 and 2)

WEEK 4	<ul style="list-style-type: none"> - Short presentation with case studies relating to what students are developing in the studios. - Work time +Individual meetings 	<ul style="list-style-type: none"> - Continue project 1 and exercise 2 <p>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 partner's photo and now this painting becomes one of your removed sources.</p> <p>(Hub Teamwork and Collaboration Learning Outcome 1) (Hub Teamwork and Collaboration Learning Outcome 2)</p>
	<ul style="list-style-type: none"> - Work time in the studios 	<ul style="list-style-type: none"> - Continue exercise 2 - Evaluation of project 1 - Intro project 2: As a class we will discuss the notion of self-portraiture through a group critique, trying to stretch the boundaries of what we consider portraiture and figuration. (Hub Teamwork and Collaboration Learning Outcome 1) before working out individual ideas for this project.
WEEK 5	<ul style="list-style-type: none"> - Class: lecture on Painting as/and architecture 	<ul style="list-style-type: none"> - Evaluation exercise 2 - Continue project 2. - Intro exercise 3
	<ul style="list-style-type: none"> - Short presentation: on color/pigments/meanings/uses. - Work time in the studios 	<ul style="list-style-type: none"> - Continue exercise 3 and project 2
WEEK 6	Guest Speaker, Painter Miriam Pertegato	<ul style="list-style-type: none"> - Continue project 2 Continue exercise 3
	<ul style="list-style-type: none"> - Visit Kadabra studio in Mestre (to be confirmed) - Presentation of Artists with approach, subjects, techniques like those of students <p>Work time in the studios</p>	<ul style="list-style-type: none"> - Continue exercise 3 - Continue project 2
WEEK 7	<ul style="list-style-type: none"> - Group Discussion about the exercise 4 - Work time in the studios 	<ul style="list-style-type: none"> - Continue project 2. - Evaluation of exercise 3 - - Intro exercise 4
	<ul style="list-style-type: none"> - Midterm Critique - (Hub Teamwork and Collaboration Learning Outcome 1)- 	<ul style="list-style-type: none"> - Evaluation of project 2 - Introducing project 3 Continue exercise 4
WEEK 8	Visit to Palazzo Fortuny	<ul style="list-style-type: none"> - - Continue project 3 and exercise 4

	<ul style="list-style-type: none"> - Work in the studios - Individual critiques 	<ul style="list-style-type: none"> - Continue project 3 - Evaluation exercise 4 - Intro exercise 5
WEEK 9	<ul style="list-style-type: none"> - Class: The relation between medium and message: group discussion (Hub Teamwork and Collaboration Learning Outcome 1) 	<ul style="list-style-type: none"> - Continue exercise 5 and project 3
	<ul style="list-style-type: none"> - Class: completing a painting - Painting in series - Collaborative part of Ex.5: large linear drawings (Hub Teamwork and Collaboration Learning Outcome 1 and 2)- 	<ul style="list-style-type: none"> - Continue exercise 5 and project 3
WEEK 10	<ul style="list-style-type: none"> - Work time and individual critique 	<ul style="list-style-type: none"> - Continue project 3: group discussion and collaborative options (Hub Teamwork and Collaboration Learning Outcome 1 and 2)-
Apr-09-2024	<ul style="list-style-type: none"> - work time in the studios - Individual meetings 	<ul style="list-style-type: none"> - Evaluation exercise 5 - Continue project 3
	<ul style="list-style-type: none"> - Slide lecture t. b. d.+ q/a - work time in the studios - Individual meetings - Final exhibition: explanation on mounting and group discussion on assignments to students for the final exhibition set-up. (Hub Teamwork and Collaboration Learning Outcome 1 and 2)- 	<ul style="list-style-type: none"> - Continue project 3
WEEK 11	<ul style="list-style-type: none"> - work time in the studios + group critique - Individual reviews 	<ul style="list-style-type: none"> - Continue project 3
	<ul style="list-style-type: none"> - work time in the studios Individual reviews 	<ul style="list-style-type: none"> - Continue project 3
WEEK 12	<ul style="list-style-type: none"> - work time in the studios Individual reviews 	<ul style="list-style-type: none"> - Evaluation project 3

	<p>Final Critique (Hub Teamwork and Collaboration Learning Outcome 1) & STUDIO SPACE CLEAN & SET UP FOR THE EXHIBITION: discuss and collaborate as a group on how to curate the final exhibition (Hub Teamwork and Collaboration Learning Outcome 2)-</p>	<p>- CLEAN-UP all non-necessary materials from the studios in preparation for Final exhibition.</p>
	<p>FINAL EXHIBITION</p>	