

CFA AR 447 PRINTMAKING

The course is held at the Accademia di Belle Arti di Venezia

Instructor: Professor Giovanni Turria

Course meets: once a week for 5 hours

Credits: 4

Course Description

The course means to push the horizon of what it means when talking about print media in the age of digital dominance and provide students with a setting to articulate their artistic vision. We will be grounded in the traditional craft of letterpress while exploring expanded printmaking, contextual research and contemporary narratives. We aim to nurture an original experience for students that stimulates a dialogue between precisely structured processes inside the print studio walls and fluid life experience unique to the city of Venice, a site with such a rich print-culture history.

Printmaking in Italy is deeply connected to the editorial world and Italy has a great tradition when it comes to the “edizione d’arte”. The goal of the course is to produce a “Cartella d’Arte” (an art folder, for a limited art edition). We will be asking the students to work alone and in a group. Alone, each student will be asked to create their own *Cartella* (closed 35cm x 25cm). As a group, the student’s final objective will be to coordinate and print all of the *Cartelle d’Arte*.

A *Cartella d’Arte* is a printed on a single sheet of paper, folded and then prepared by hand.

1. The students will create a title using metal movable type, assembling individual letters into words and lines of text. They will use “Semplicità”. Released in 1928, Semplicità is one of the most famous characters produced by Nebiolo Foundries in Turin, Italy.

It belongs to that rationalist line of characters which also include Futura (Bauer, 1927-1930).

2. The students will learn how to make handmade paper.

3. The students will then use photopolymers to create a small text inside the folder itself.

4. The main section of the *Cartella d’Arte* will be filled by one etching.

5. In closing, students will print the same colophon (a statement at the end of the *Cartella*, giving information about its authorship and printing) using movable type.

6. We will use woodtype to print the Boston University logo.

The course is divided into 2 areas:

- 1: Direct studio practice
- 2: Disciplinary investigation

There will be a final show of the *Cartelle d’Arte*.

Program Learning Outcomes

BU Global Programs/study abroad learning outcomes for BU Venice Studio Arts Program
<https://www.bu.edu/provost/planning-assessment/program-learning-outcomes-assessment/learning-outcomes-by-program-2/>

- 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 show an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.

CFA Learning Outcomes for Printmaking

<i>Student Learning Outcome</i>	<i>Unsatisfactory</i>	<i>Competent</i>	<i>Accomplished</i>
Mastering the demonstrated print materials, tools, and techniques.	Artwork: Prints do not exhibit understanding of tools and materials. Poor craftsmanship, uninformed use of media. Work has not been thoroughly considered or is underworked. Insufficient understanding of studio/equipment use.	Artwork: Exhibits adequate attention to technique, printmaking professionalism and functional use of materials and tools. Potential of image to medium is partially realized. Adequate understanding of studio/equipment use.	Artwork: Demonstrates advanced level of professionalism and print quality. Some experimentation with process is present. Work takes full advantage of expression in the particular print medium utilized. Excellent studio/equipment stewardship.
Understanding the larger cultural context - of printmaking history and contemporary art practice and theory.	The student: Is not aware of traditional or contemporary print aesthetics, how the work fits into a broader art historical context, or student creates imitative or iterative work.	The student: Shows awareness of larger movements and historical expressions in printmaking in relation to his/her work and thinking, but may lack complex thinking about the subject.	The student: Shows awareness of larger movements and historical expressions in printmaking in relation to his/her work and is able to use contemporary art practice, printmaking history and referential sources as an inspiration in the studio.
Demonstrate visual skills and visual organization.	Artwork: - reflects little to no effort, investment or intention, is poorly conceived and organized. - does not exhibit awareness of the elements of drawing, design, composition, form, expression.	Artwork: -shows generally successful and purposeful composition and design with some reference to content -demonstrates discernment and refinement of elements and principles of visual organization.	Artwork: -shows a well-informed, sophisticated, inspired and effectively expressive composition -demonstrates skilled and exemplary use of elements of design.
Demonstrate critical thinking and communication skills – participation verbally and/or writing.	The student: Does not communicate clearly - reluctant or little participation Disorganized thinking and writing. Little reference to art historical context.	The student: Communicates adequately and clearly but discussion may lack nuance and evidence of thorough understanding of context or reference.	The student: Communicates clearly, with excellent perceptual references. Student has developed an insightful critical voice and participates enthusiastically in discussion, engaging others as well; good writing skills, asks questions.
Develops fluency in studio discipline, understands potential of the discipline and own work.	The student: Requires constant prompting and direction in the studio, does not produce inventive energetic work, no sense of mission or continuity. Poor studio practice.	The student: Is responsive and somewhat proactive in the studio, is excited about art practice. Student produces well, but may still need some direction and discussion. Participation in creative opportunities and program events.	The student: Works very independently and reliably with a sense of mission – able to produce with little supervision, is proactive in seeking opportunities for community involvement, and prepares work professionally.

Learning Statement

The students will learn how to manually typeset movable type, linocut, produce photopolymer plates, operate a letterpress printing press and how to incorporate laser cutter techniques into printmaking, all of which fall under relief print.

Printmaking is a studio course where the class will be asked to research the relationship between Venice and water; how water has determined the development and success of the city, but also how the city has had to shift in accordance with the changing demands the tides have forced on the city. How does water divide yet connect Venice to the rest of the world? What did it look like in the past and how will it change in the future? Students will be asked to think about the fluid strategies that can allow them to adopt an agile style of printmaking, one that moves away from an immobile stance of the past for a highly mobile mode of producing and distributing content. Each student will be given the task of researching images, lines, figures, or symbols related to places, events, people, and popular narratives over the centuries that involve water and Venice. The material that the students collect can be mediated using photopolymer plates or linocut techniques allowing for intersection of analog and digital processes. Most of the work will be completed in the print workshop, but each student will be asked to spend time researching and collecting material outside the laboratory for an average of 2 hours per week.

Teaching Methodology

Prof. Giovanni Turria will lead the class. It will be divided into two distinct areas: direct studio practice and disciplinary investigation. He will be teaching all of the technical and expanded print practices. He will also give all of the technical demonstrations, technical coaching, and provide individual and group feedback on technique throughout the entire course. He also will be following the student's artist-research, offering conceptual direction and practice-led feedback on artwork both individually and as a group.

You will meet with the professor each class session. Technical demonstrations, coaching, one to one crits, and group crits are given during class - promptness and attendance are required at all sessions.

Aims of the Course

The course aims at comparing two different didactic experiences, offering the young artist the opportunity to approach the art and printing techniques which have a long tradition in Europe and which are applied also to contemporary art.

Students will be involved in the making of a personal and original artwork, which can clearly reflect their skills and intention, achieved with the specific and artistic methodologies of GRAFICA AND STAMPA D'ARTE

Course Material (required)

Before the beginning of the course, students must have a "starter kit" that will include:

- protective gear (protective glasses and safety apron)
- steel etching
- 2 zinco plate 20x30

Other course material will be provided by the Academy of Fine Arts, where the course will take place.

Additional material will be indicated by the instructor during the first class appointment, and during the course depending on your project and technique

Grading Criteria

Final grades are comprised of the average of all print project grades in the semester, and may be modified by attendance, class participation, or as recognition of special initiative and accomplishment.

Your grades will reflect your investment and success in both idea and technique.

Components of the final grade

Participation and attendance: 10%

1 linocut: 20%

1 movable type composition: 20%

2 calligraphy and photopolymer plates: 10%

Aesthetic effectiveness, invention and approach to materials: 10%

Final project individual "Cartella d'Arte": 30%

Participation and attendance:

Artists must attend all classes, lectures, field trips, and must be punctual. Tardiness is unprofessional and will not be tolerated. All artists are required to attend classes with all necessary materials and committed to engage in class work and all discussions, and to present their work(s) during class. Homework expectation is 6-8 hours per week.

Students are also expected to actively take part of the studio class and to interact with the other students as well as with the instructor. They are expected to ask questions in order to improve their skills and/clarify doubts, ask questions or have a feedback. Students are also invited to experiment media and concepts in order to find their way to express their personality and creativity.

Aesthetic effectiveness, invention and approach to materials: students will be evaluated in terms of excellence of composition, strength and invention of image and idea, color mastery, etc. Their works have to show an original and proper graphic and aesthetic language that reflect the range of techniques learned during the course and that highlight the contents of their project.

Students are expected to know all materials used during the course and also the safety rules regarding the use of the studio space.

Printmaking requires a technical and professional approach necessary to gain a satisfying result with the final product. In order to succeed in the studio space it is essential to correctly use devices, prints and materials. Students will follow a subject/topic inspired by information absorbed through research conducted around the history of Venice. Students are free to use whatever information or material that they have gathered/documented to inspire their project. The first classes are dedicated to and will test the level of ability and the technical skills of each student. Students will be evaluated in terms of understanding of and ability to master the technical information given in the course.

Final project “Plaquette d’Arte”: the final project consists in the printing of 6 copies of each student’s “Cartelle d’Arte”.

Final project individual “Cartella d’Arte” will be composed of one art folder and an etching where students apply all of the printmaking techniques learned in the class.

BU 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, 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 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 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.

CALENDAR

WEEK 1	<ul style="list-style-type: none"> - Introduction to the course, spaces, materials. - Studio orientation. - Description of D.P.I safety - Cultural genesis of the project.
WEEK 2	<ul style="list-style-type: none"> - Lesson – Memory in water – Signs and marks – Collecting imagery - Analysis of Modern and historic artworks - Artist Book and Art Folder – Content / container - in-depth exploration of the class project - Cutting paper - What is a cutting die's use - Using a cutting die - Using engraving plates - small size format - Versatility and difference between different techniques of engraving - Preparing the engraving plates - Different ways to engrave - Transfer drawing to plates - working with engraving: effects and results - Hand print
WEEK 3	<p>Lesson – Handmade paper production</p> <p>Create the watermark</p>
WEEK 4	<p>Lesson – The walls and written word – Calli Veneziane</p> <ul style="list-style-type: none"> - Intro to Movable type, Typesetting and composing stick <ul style="list-style-type: none"> - Individual letters are assembled into words and lines of text - Intro to photopolymers
WEEK 5	<p>Lesson – The Mediated word in fluid stone</p> <p>- The lesson will be entirely dedicated to composing lines of text using metal movable type</p>
WEEK 6	<p>Project assessment:</p> <ul style="list-style-type: none"> - Movable type composition - Outlines and citations - Etching - Spoon print-proofs/color proofs <p>One on one crit and evaluation – 15/20 minutes</p>

WEEK 7	<p>Project assessment:</p> <ul style="list-style-type: none"> - Movable type composition - Outlines and citations - Etching - Spoon print-proofs/color proofs <p>One on one crit and evaluation – 15/20 minutes</p>
WEEK 8	<p>Final artist proof prints or “bon à tirer”</p> <ul style="list-style-type: none"> - Begin printing Title page - Intro to preparing the Cartella d’Artista
WEEK 9	<ul style="list-style-type: none"> - Final printing Title page - Discussion on Final project
WEEK 10	<ul style="list-style-type: none"> - Lesson - Curating the image – Assessing and selecting the final Cartella d’Arte - print / printing image - print / printing text - print / printing cover - print / printing sleeve - preparing the Cartella d’Arte
WEEK 11	<ul style="list-style-type: none"> - Print / printing image - print / printing text - print / printing cover - print / printing sleeve - signing edition - preparing the Cartella d’Arte <p>- Begin final assembly of the Cartelle d’Arte</p>
WEEK 12	<p>Final assembly of the Cartelle d’Arte</p> <p>Final critique</p>