

NYU Steinhardt

Steinhardt School of Culture, Education, and Human Development

M.A. Program in Studio Art, Venice Italy - Syllabus Draft

How the Venice Program Works:

The program in Venice should be viewed in its totality rather than in the traditional segmented course structure. While each course will have a definite time for instruction, there will be many additional events in which students will be expected to participate. These events may be related to individual courses or they may provide additional opportunities to round out your total experience, which the program holds as its goal. Sometimes assignments will be connected to these events and may be of various kinds as follows:

- Trips to nearby cities, historical sites and contemporary art museums and foundations.
- Gallery openings in the evenings.
- Visits to the Biennale, or Biennale-related events when it is in session.
- Participation in local festivals.
- Visits to art studios.
- Special teaching workshops and critiques by faculty and invited artists.
- Lectures by Professors, Artists, Critics and scholars

A typical day in the July session might include:

- Critical Art History: 9:00 – 12:00 a.m.
- Studio: 2:30 – 5:30 p.m.
- Special teaching workshops given by invited artists: 5:30 – 7:00 p.m.
- Evening events: 8:00 – 10:00 p.m.
- Italian Lessons (TBA).

A typical day in the August session might include:

- Studio sessions
- Lectures by invited artists: 5:30 – 7:00 p.m.
- Trips, evening events, and Italian lessons.

Studios are open all day for students. Hours are generally from 8:00 a.m. – 7 p.m., Monday through Friday. Studios may be open on Saturdays.

In the last week of August there is usually a group exhibition for which faculty and students will select pieces that represent their finest work. Students are expected to continue to work in the studios to the very end of the program. Students should not disrupt studio activities with premature preparations for departure. An invitation and a catalogue are developed for this event along with a reception.

Program Faculty

The faculty consists of members of the Department of Art and Art Professions, artists, critics, historians, and theorists from respective fields in Italy. Professor Maurizio Pellegrin, representing New York University, the Steinhardt School of Education, Department of Art and Art Professions, is the Director of the MA program and advisor for the students. Professor David Darts, Assistant Professor at Steinhardt, is the Co-Director of the MA program.

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Degree Requirements for M.A. in Studio Art:

Required Core (12 points)

Graduate Studio Critique I and II (6 points), taken during the first two summers
Graduate Studio Critique is structured primarily around individual and group critiques of students' artwork with emphasis on expanding their critical vocabulary, identifying key concerns, and building the foundation for a cohesive body of work that will form the basis of their thesis exhibition. Each student will be expected to provide a context for the discussion of his or her work including its formal, theoretical, and historical background.

During the second summer of Graduate Studio Critique, students present a body of work and an artist's statement to the Studio Faculty Review Committee for evaluation. Students must successfully complete the review process in order to enroll in the Final Project course taken during the third summer.

Graduate Projects (9 points), taken each summer
Graduate Projects is based on a specific theme or issue in which students focus on formal strategies they have identified as central to their work and develop these ideas and methods in projects in their particular medium.

Through group discussions, assigned readings, lectures, and individual meetings with instructors and visitors, students prepare for the intellectual and artistic challenges of the professional art world.

Studio Component (18 points): Six courses in student's studio area in Venice two courses in NY.

Advanced Studio I
Advanced Studio II
Advanced Studio III
Studio Critique I
Studio Critique II
Studio Critique III

Elective (6 points)
Elective/by advisement

Theory, Aesthetics, Criticism (9 points)

E94.2450.099: Art & Ideas: Theory and Research in Contemporary Art (required of all 1st year students)

E94.2801.099 Art Theory & Criticism I

E94.2802.099 Art Theory & Criticism II

Final Project (3 points)

This course prepares students for the final group exhibition at 80 Washington Square East Galleries; it is designed to assist with the development of concept, design, and presentation of the work that will be included. Professional development and career planning, including an artist's statement, slide portfolio, and letters to prospective exhibition venues, is also an integral component of this class.

Program Total: 36 points**Venice Program Faculty:**

The faculty consists of members of the Department of Art and Art Professions, artists, critics, historians, and theorists from respective fields in Italy. A Director, Professor Maurizio Pellegrin, representing New York University, The Steinhardt School of Culture, Education and Human Development, and the Department of Art and Art Professions, is the advisor for the program. The faculty and visiting professors include (subject to change):

Maurizio Pellegrin - Director of the Venice Program, Artist, Professor, The Steinhardt School of Education, Department of Art and Art Professions, TC Columbia University, New York, USA

Angiola Churchill - Artist, Professor Emeritus, Department of Art and Art Professions, New York University - New York, USA

Vincenzo Casali - Architect, Artist – Venice, Italy.

David Darts – Artist, Professor, The Steinhardt School of Education, Department of Art and Art Professions – New York, USA

Marco Ferraris – Curator Pinault Foundation, Artist - Venice, Italy.

Christiane Löhr – Artist - Germany

Luca Pes - Professor of Italian Contemporary History, Ca' Foscari and Duke University - Venice, Italy.

Lucio Pozzi - Artist, Professor, School of Visual Arts – New York, USA

Philip Rylands – Director of Peggy Guggenheim Collection – Venice, Italy.

Matthew Marello - Artist – New York, USA.

Gianni Sirch – Curator, Professor and Contemporary Art Historian, University of Udine – Udine, Italy.

Lorenza Smith - Art Historian, Special Projects Venice, Italy - Professor New York University, School of Continuing Education, Professor FIT- New York, USA.

Vittorio Urbani – Curator, Director of Nuova Icona, Cultural Association – Venice, Italy.

Debra Werblud – Artist, Venice, Italy.

TBA - Professor of Italian - Venice, Italy.

For the Venice Program 2010, we will have an addition of 5-6 visiting Professors, Artists, Lecturers (TBA).

2010 Program & Curriculum in Venice

Only 2 courses a month are permitted at a total of 6 points per month for both first and second year students.

First Year in Venice, Italy - ARST and ARTE (MA) – 12 points

JULY

E94.2450.099: Art & Ideas: Theory and Research in Contemporary Art (<u>required</u> of all 1 st year students)	3 pts
E94.2801.099 Art Theory & Criticism I	3 pts

AUGUST

E90.2018.099 Graduate Studio Critique I	3 pts
E90.2730.099 Advanced Studio I (July and August)	3 pts

Second Year in Venice, Italy - ARST and ARTE (MA) – 12 points

JULY

E94.2802.099 Art Theory & Criticism II	3 pts
E90.2732.099 Advanced Studio II	3 pts
E90.2010.099 Graduate Projects (or Elective)	3 pts

AUGUST

E90.2018.099 Graduate Studio Critique II	3 pts
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Electives:

E90.2550.099: Projects in Art and Media: Video I	3 pts
E90.2551.099: Projects in Art and Media: Video II	3 pts
E90.2300.097: Independent Study	3 pts

Non-M.A. Students - Art Theory Track (July 1 – July 31, 2010) – 6 points

Occurring during the month of July, this four-week track allows students to enroll in two three-credit course, titled, "Art and Ideas" and "Art Theory and Criticism." A special focus will be placed on contemporary art theory as well as art history.

E94.2450.099: Art & Ideas (3 points): Theory and Research in Contemporary Art
E94.2801.099: Art Theory and Criticism I (3 points)

Non-M.A. Students – Studio Art Track (July 1 – August 14, 2010) – 6 points

The Studio Art track requires students to spend July and August in Italy, during which time they will enroll in the courses, "Studio Art" and "Graduate Studio Critique." This six-credit track will allow students to spend hours in the studios of the University Iuav of Architecture in Venice, and have their work critiqued by NYU faculty, visiting artists, and curators. A final exhibition will occur in July with a catalogue of the students' work.

E90.2730.099: Advanced Studio I (3 points)
E90.2018.099: Graduate Studio Critique I (3 points)

Course Descriptions:

E90.2730.099 ADVANCED STUDIO I
E90.2732.099 ADVANCED STUDIO II

These courses attempt to guide the students, through individual and group critiques, to expand and explore those formal and expressive aspects of painting and mixed media works to which they have, or they are developing, a personal aesthetic commitment. Students are expected to be self-motivated although the instructor will suggest problems and procedures when it is deemed necessary. Extensive production is required. The student is expected to work at least 4-6 hours a day in the studio five days a week. The student must understand that there cannot be growth without enough quality work. These courses will be instructed by Maurizio Pellegrin and other visiting professors to be announced.

Course Objectives

- To ascertain each student's point of reference, maturity of concept, capacity to be self-motivated.
- To reinforce, by reviewing critiques and assessment of their products the pupils' individual personality, interest, and pursuit of the aesthetic problem which seems central to his/her expression.
- To develop the student's technical skills in relation to the meaning and intent of the aesthetic statement.
- To expand the student's knowledge of the field of painting and other visual media past and present.
- To develop critical abilities and judgment in relation to one's own work and that of others.
- To provide students opportunities to verbalize and write about their critical judgments in preparation for many who will become artists/artists-teachers, or simply as a method for clarifying their own ideas.

The methodology to be employed during the courses are as follows:

- Review of past work of each student to reveal processes of development, both technical and conceptual.
- Assessment of present status of artwork technically and conceptually.
- Student statement (written and verbal) of comprehension a student has of an aesthetic problem.
- Plan for procedure which student evolves or commits to for the summer so as to progress in terms of a central aesthetic problem.
- Estimation of student's ability to accomplish the plan to be undertaken and provide assistance technical or otherwise to help identify and accomplish the students goals.
- Input by instructor to help students discover, identify and undertake a plan for development. This is to be accomplished by individual and group critique methods, lectures, exhibition visits, readings, etc.
- Individual and general critiques of student works in progress.
- Slide demonstrations and discussion of visual art works both contemporary and historic.
- Critiques by and discussions with visiting artists.
- Field trips, gallery visits, reading.

- Final review with all studio teachers (individual) for which student prepares a written statement.

Materials suggested for the course

Students may work in any medium they prefer. They may mix mediums as freely as they wish. In the past students have shown exceptional capacities for using any “object trouve”. Video and photography have become increasingly important as have installations.

Students are advised to work with materials available in Venice, such as excellent papers, pastels, watercolors, and gouache. Acrylics are imported from America and are therefore expensive; students may wish to bring acrylics from the U.S. if they want to work with them. (If students are unfamiliar with acrylics, they should purchase the book, Synthetic Painting Media by Lawrence L. Jensen (Englewood Cliffs, NJ: Prentice-Hall, 1964). Oil paints may be your choice, but drying is an enormous problem (use a dryer); acrylics do not have this problem as they are quick drying.

Canvas can be expensive in Venice. You may wish to bring a roll. Bring it in a case that can serve later for packing your paintings.

Heavy-duty stretchers should be used when the dimensions exceed 36”, and you need to bring only one set. You may, however purchase them in Venice. You may also elect to paint without stretchers; most people do.

Paper is good and plentiful in Italy; do not bring paper.

Miscellaneous items, such as rags, cans of water, mat knives, paper palettes, scissors, staples, and saran wrap for paints will be needed and can be found in Venice.

Models will not be provided by the school; however they are available if students wish to work together to secure one at their own expense. However, they are almost impossible to find one in the summer.

E90.2010.099 GRADUATE PROJECTS

Students will submit a project outline to be discussed and agreed upon by the professor. They can select any media with which they have previous experience. The medium should not be painting and drawing for which we have a class with instruction. Mixed media is encouraged or 3D Design or installation. An instructor will be available for guidance and supervision. Plans for projects should be discussed with Professor Pellegrin before leaving for Europe.

E94.2801.099 ART THEORY & CRITICISM I **E94.2802.099 ART THEORY & CRITICISM II**

The course is focused on Italian artists and movements of the 20th Century in relation to European & American Art. The year of the Biennale the course will be addressed on the international exhibition.

The art theory and criticism courses will be taught by Professor Gianni Sirch.

Historical Vanguards

1. Futurism
2. Metafisica
3. Novecento
4. Antinovecento
5. Corrente

After WWII. the artistic debate in Europe in relationship with Italy.

6. The informal movement
7. The Roman School
8. Arte Cinetica e Arte Programmata
9. The Performance
10. The rediscovered Figuration
11. 1990-2000. Last tendencies
12. Technical Expressions.

For every movement will be described the most important trends, with analytic method. The most representative artists will be explained through the projection of the images of the works and the description of poetics

E90.2550.099
E90.2551.099

PROJECTS IN ART AND MEDIA: VIDEO ART I
PROJECTS IN ART AND MEDIA: VIDEO ART II

A course is offered in video art program in Venice because artists are today living in the age of electronic media, in which it is incumbent upon them to explore the impact video has on aesthetic issues this media implies.

Some students may not feel inclined or desire to express their views and feelings exclusively in this media, but we have discovered that many who have begun projects in this area report that they have gained greater insight into the media of their first choice or that they have found it stimulating to combine video with installations and other aspects of the visual arts to a significant advantage.

The course is conceived as a workshop for the acquisition of a video movie language.

In the program in Venice we are not equipped with all the equipment necessary for a sophisticated program as we are at NYU in New York. Students taking the course can choose the particular arrangement most convenient for them. Following is a list of the necessary requirements:

Students should bring their own digital cameras for the course. Students should not bring a camera that uses film as there are no dark rooms available in the studio facilities. If possible students may wish to purchase a video camera or they may use one they already have. Or they may share one provided by the program.

Course Outline:

Introduction (2 days, 4-6 p.m., group instruction) Objectives, description of the project, viewing of previous student videos and storyboard instruction.

Preparation of the Story Board (independent assignment) Students are required to select a subject related to their experiences in Venice and prepare their story board (discussion is possible with professors in studio).

Daily instruction from 2 – 6 p.m. for three weeks; individual instruction for one or more hours as needed.

Review of the Story Board Criticism by the video faculty of the technical possibilities, qualities and validity of the project in terms of contemporary issues. Those whose work has been approved may, once they have learned how to use the cameras, begin to film their 3 minutes of tape based on the theme of their storyboard. There will be people who need to rethink their ideas and will continue to work with the instructors at this stage.

Instruction in the use of the video camera (group instruction)

Filming a 3 minute (maximum) tape (independent assignment)

Discussion of sound tapes (individual instruction)

Final Editing (individual instruction)

E90.2018.099 GRADUATE STUDIO CRITIQUE

The Graduate Studio Critique is a centering course for all graduate studio art majors, whatever medium their major concentration of study. The course issues focus on the relationship between language and art: the ability to verbalize and discuss contemporary art-making and artists as an aid to the generation of one's own artwork. Visiting artists discuss specific issues, show work, and critique student work.

CONTEMPORARY ITALIAN HISTORY (Orientation) (Not for credit)

An introduction to Italy and Venice after WWII

Professor Luca Pes

The history of Italy observed through Italian cinema. All movie-visions are presented by Prof. Pes in their historical context. A comment and an open discussion will follow.

Evaluation Procedures:

1. The academic courses – such as Art Theory and Criticism and The Artist in Venice: The Video course - will be graded by the individual professors who teach the course.
2. All the other studio courses – such as Graduate Studio Critique, Advance Painting I and II, Graduate Projects will be graded by the group of professors who have participated in teaching in the studio. (Pellegrin and visiting professors)

CRITERIA FOR EVALUATION OF ALL COURSE WORK

1. Growth/development toward a clear conceptual direction.
2. Self-discipline/self-help.
3. Evidence of use of resources.
4. Understanding of contemporary art modes and language and consciousness of one's place in contemporary expression.
5. Commitment and risk-taking in the student's work.
6. Technique appropriate for and related to meaning.
7. Willingness to experiment and maintain an open mind.
8. Awareness and avoidance of banality and superficial levels of sophistication.
9. Ability to devise and sustain a plan of experimentation or action.
10. Ability to critique and identify aesthetic problems in work of others and self.
11. Initiative and ingenuity.
12. Attendance* and promptness to class.

*Evidence of at least 3-4 hours of studio work per day (3 pts); 5-6 hours (6 pts)

CRITERIA FOR GRADING IN THE STUDIO AREA

These criteria in combination with the above will result in the grades listed.

- A Artwork was of outstanding quality, knowledgeable. The conceptual base of their work was well formed, evident and consistent. Production was high in relationship to the time available
- A- The art produced of high quality and the student understands a good deal about art and is able to position himself/herself conceptually within the work. They present a substantial amount of work and are able to exchange ideas with their instructor.
- B+ The quality of work is fairly high, and the student works hard, but the theory and conceptual base in their work is as yet not formed.
- B The quality of the work is good but need still to be developed on an intellectual premise which is not yet clearly evident. An excellent effort is made and much work is produced.
- B- Unable as yet to work to realize the conceptual level of their work. They need exposure to ideas about art through reading, observation, and lectures.
- C Work is below average and/or production may be very low. All the above reasons apply as in B-.
- D The work is not graduate level work. The student should seriously reconsider personal professional goals.
- F Failure

The minimum GPA for Master's students is 2.5 (C+) and the lowest possible passing grade is "D". Sixth year certificate and Doctoral students minimum GPA is 3.0 (B)

Major Checkpoints of the Degree Program

As you move through the first summer in Venice, the faculty will have monitored your progress toward developing an individual style and an understanding of the contemporary context in which you work. Two reviews take place in Venice; upon completion of 12 credits (the end of the first summer) and upon completion of 24 credits (the end of the second summer). These reviews are independent of the grades you receive and are designed to assess your ability to ultimately meet the standards for the master's degree and for the concluding Final Project: Thesis Exhibition (taken in New York City in the third summer) and a show at 80 Washington Square East Galleries.

12 Credit Review: 12 pts

At the end of the first summer in Venice when you complete 12 credits, your Program Director, Professor Maurizio Pellegrin and other members of the studio faculty in Venice will review your work to evaluate your progress. *The Program Director will advise students who have not passed the 12 credits review to take supplemental courses and will revise the Matriculation Agreement accordingly.*

24 Credit Review: 24 pts

The 24-credit review takes place after you have taken your second summer sequence of Graduate Studio Critique. The review committee consists of the Program Director, Professor Maurizio Pellegrin, and other members of the studio faculty in Venice. A positive review permits you to register for Final Project: Thesis Exhibition (E90.2301).

Procedures for Review in Venice

Students are asked to write a one or two paragraph statement analyzing their work and placing it within the context of art history and contemporary art issues. Students will submit one copy to the instructor and keep one for their personal files. Students are asked to select at least five (5) works and hang them in areas indicated by the review organizers.

Students will sign up for review on a schedule to be provided. At the same time of the reviews a selection of students' work will be selected for the end of the summer exhibition of "Works in Progress."