

**World Art on the Water:
The Venice Biennale International Art Exhibition
Summer 2009**

**FA 3340 Section 002
College of Arts & Media**

**3 Credits
Visual Arts Department**

**July 10-July 19
University of Colorado Denver**

Faculty - Joann Brennan

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Image Credit- universes-in-universe.de/car/venezia/english.htm

Course Introduction

The year 2009 will mark the 53rd International Venice Biennale Art Exhibit. From June through November, more than 350,000 visitors from around the world will travel to the mesmerizing city of Venice as it transforms itself into the largest art venue in the world with exhibits showing cutting-edge multidisciplinary works of art representing over 75 countries. Daniel Birnbaum, the 2009 Biennale Director, has established this year's theme- *Making Worlds*.

This 10-day, 3-credit travel study course will engage students in an extraordinary exploration of the Venice Biennale. With focused attention on the international, national, cultural, political, aesthetic, and personal perspectives that influence the artwork made, students will develop a deep understanding of context and how it informs art-making. Students will know the history of the Biennale and how the Director, International Curators, and Biennale theme shape the exhibition. The wide range of artworks exhibited provides a unique opportunity to experience and examine first-hand, the conceptual, formal, technical, and presentation strategies, employed by artists from around the world. Students will examine the ways in which world artists frame and interpret issues of diversity.

Students participating in the course will build a variety of skills that will be assessed through three projects. Students will be asked to keep an experiential journal that will serve as a reservoir of ideas, information, images, impressions, and reflections of daily experiences. Through the creation of a Powerpoint presentation or electronic book publication that will include both text and images, students will research, analyze, interpret, and frame a critical research paper about the Venice Biennale explored through multiple perspectives. With a requirement to lead two critical discussions and engage deeply in critiques lead by others, students will have an opportunity to share questions and ideas that will lead to greater understanding of the exhibition while building a vocabulary and conceptual framework for developing insightful critiques.

Air Travel Information

Class starts on July 10th in the morning and ends on July 19th in the afternoon
Students must plan travel to accommodate being present from July 10th through July 19th

Airport recommendation—Arrive and departure from the Venice Marco Polo Airport

Class Meeting Days

Pre-departure Class at UCD-May 23rd, Saturday 9-12

Meeting days in Italy—Friday, July 10 through Sunday, July 19

Final Critique of Biennale Perspectives Project at UCD-Monday, August 3rd

Course Learning Outcomes

Knowledge

- Understand the 2009 Biennale in context to the history of the Venice Biennale.
- Develop insights into the ways in which the 2009 Biennale theme provides a framework for the exhibition.
- Analyze the role of the Biennale curator in shaping the exhibition.
- Interpret contemporary art through international, national and cultural perspectives.
- Analyze the conceptual, formal, technical trends, and strategies that contemporary world artists employ in the creation and display of artwork.
- Build knowledge of diverse artists and the ways in which contemporary artists frame issues of diversity in their art-making.

Skills

- Establish verbal and written ability to apply critical thinking strategies and methodologies into an analysis and interpretation of the conceptual, formal, and technical strategies used by contemporary world artists, and the cultural, national and international perspectives that inform the work.
- Enhance an ability to build knowledge through observation, information gathering, group discussions, and careful attention to personal response and interpretation.
- Increase critiquing vocabulary.
- Develop a framework for how to analysis, interpret and synthesize diversity issues within contemporary art.

Dispositions

- Value experiencing works of art in person.
- Appreciate contemporary art and the ways in which artists reflect contemporary issues.
- Motivation to explore multiple perspectives (national, international, cultural, political, aesthetic, and personal) as a means of enhancing contextual knowledge of contemporary art.
- Value diversity in the arts and the role that artists play in raising awareness of diversity issues in contemporary society.



Central Exhibition, - 2007 Biennale Chéri Samba

Course Activities

- Developing experiential journal
- Artifact collecting
- Creating photographic images
- Documenting course discussions and information
- Internet research
- On-site research
- Participation in class discussions

- Lead class discussions
- Participate in organized tours
- Develop, research and write a final research project in a PowerPoint or Electronic Book publishing form.

Course Supplies

- Venice Guide Book
- Venice Map
- Purchase the 2009 Venice Biennale Catalogue (Purchase in Italy)
- Digital Camera
- Journal
- Writing and drawing supplies
 - Pens, Pencils, colored pencils, eraser
- Sketchbook (optional)
- Scotch tape/glue (purchase in Italy)
- Assigned reading will be collated into a reading packet

“You desire to embrace it, to caress it, to possess it; and finally a soft sense of possession grows up and your visit becomes a perpetual love affair.” “Venice,” sct. 2, Italian Hours (written 1882, 1909) Henry James



Riyoas Komu-Arsenal Exhibition 2007-India-Venice Biennale

Reading assignments will be selected from the following texts

- The Venice Biennale 1898-1968: from salon to goldfish bowl by Lawrenca Alloway.
- The 52nd Venice Biennale Catalogue.
- Think with the Senses Feel with the Mind by Robert Storr.
- Themes of Contemporary Art: Visual Arts After 1980 by Jean Robertson and Craig McDaniel
- Issues in Curating Contemporary Art and Performance by Judith Rugg and Michele Sedgwick.
- Criticizing Art: Understanding the Contemporary by Terry Barrett.
- Curating the Contemporary Art Museum and Beyond: Art and Design Profile 52 by Anna Harding.
- Beyond the Mainstream: Essays on Modern and Contemporary Art (Contemporary Artists and their Critics) by Peter Selz.
- Collecting the New: Museum and Contemporary Art by Bruce Altschuler Foci.
- “Interviews with ten international curators (from Parachute: Contemporary Art Magazine. Volume 105 Issue 1-3 pages 119-20.

Excursions (Excursion Details in Course Calendar)

Saturday July 11

7:00AM-9:30

Caffe Florian (Piazza San Marco) and Mercato Rialto/Walking Tour
(Approximate Cost to student 15 Euro for Breakfast)

Monday, July 13

8:30AM-12:00

Basilica Di San Marco/Torre dell'Orologio/Museo/Treasury/Pala d'oro/ Campanila

Wednesday, July 15

9AM-9PM

Venice Lagoon Adventure via Public Transportation

Murano, Burano and Torcello

(Approximate Cost to student is lunch cost)

Thursday, July 16

8:00 AM-1:00

Palazzo Ducale & Ponte Dei Sospiri

Saturday, July 18

8:00AM-1PM

Gallerie dell'Accademia

10:00PM-1:00AM

Redentore Fireworks Festival

Free



*Ying Shonibare- 2007 Biennale/African Pavillion
How to blow up two heads at once*

Grading

All projects for this course will be evaluated using the standard grades listed below. Outcome assessments for every project in the class will take the form of grading rubrics.

| Standard Grades | Quality Points |
|------------------------------|----------------|
| A = Superior/Excellent | 4.0 |
| A(-) = | 3.7 |
| B(+) = | 3.3 |
| B = Good/Better than Average | 3.0 |
| B(-) = | 2.7 |
| C(+) = | 2.3 |
| C = Competent/Average | 2.0 |
| C(-) = | 1.7 |
| D(+) = | 1.3 |
| D = Minimum Passing | 1.0 |
| D(-) = | 0.7 |
| F = Failing | 0 |



Antonio Briceno Anemey. God of water and purification, Piaroa culture, Venezuela. 2003 Photograph

Methods of Assessment

Three projects have been designed to assess the course learning outcomes.

| | |
|------------------------------|-----|
| Experiential Journal | 30% |
| Biennale Perspectives | 40% |
| Critique and Discussion Lead | 30% |

Experiential Journal

30% of Final Course Grade Total

The experiential journal is designed to be an evolving and personalized document that will support and enhance learning while providing a resource for the creation of the Biennale Perspectives Research project. The journal will include text, images and artifacts that are placed in context to personal reflections, factual information, impressions, observations, research, and course discussions. Students will be required to include journal entries that reflect the knowledge outcomes in the course: Biennale history, exhibition theme, Director and Curator role, international perspectives, national perspective, art-making strategies, and diversity issues.

Journal/Sketch Book Criteria

4 pages created each day

4-page entry must include: images/text documents/artifacts, original written entries, reflections.

Pages will be graded in Italy

Assessment will include, Peer, Self and Faculty assessment.

Images, text documents, and artifacts.

20% of Journal Grade

- Visual imagery can include-sketches, postcards, photographs, slides, etc.
- Text documents can include such things as pamphlets and research print-outs
- Artifacts can include such things as ticket stubs, labels and other objects collected or found.

Original written entries.

50% of Journal Grade

- Facts/Information
- Observations
- Questions
- Discussion notes
- Research Findings

Reflections.

30% of Journal Grade

- Personal experience

Biennale Perspectives Project

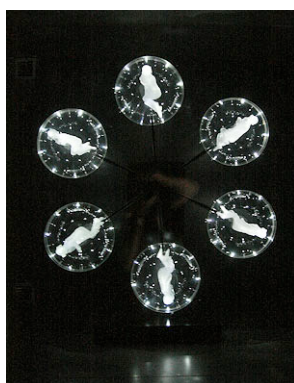
40% of Final Course Grade Total

This research project will be the final assignment for the Venice course. Students can choose to submit either a PowerPoint Presentation or produce an electronic book (Blurb.com). The project will require reconsidering information created for the Experiential Journal along with additional research that will be completed upon return from Italy. The product that students create will include both images and text. Students will draw from first-hand experience and research to develop a thoughtful analysis of contemporary art. This project will be due in the beginning of August. Assessment for the project will include self-assessment and faculty assessment.

- Synthesize and apply multiple perspectives into the final project-the Venice Biennale history, exhibition theme, Director and Curator role, international perspectives, national perspective, art-making strategies, and diversity issues.
- Frame a critical analysis and interpretation of the conceptual, formal and technical strategies used by contemporary world artists.
- Conduct research to enhance both factual and interpretive information in relationship to perspectives
- Analyze interpret and synthesize diversity issues within the artwork assigned.

Biennale Perspectives Expectations/Assessment

| | |
|---|-----|
| Organization | 5% |
| Visual quality of text and image relationship | 5% |
| Perspectives | 90% |
| <ul style="list-style-type: none"> ▪ Venice Biennale-Historical Perspective | 5% |
| Frame a critical analysis and interpretation of the conceptual, formal and technical strategies used by contemporary world artists. | |
| <ul style="list-style-type: none"> ▪ 2009 Biennale Theme -Contextual Perspective | 5% |
| <ul style="list-style-type: none"> ▪ 2009 Curatorial Perspective | 5% |
| <ul style="list-style-type: none"> ▪ International Perspective | 20% |
| <ul style="list-style-type: none"> ▪ Art-Making Strategies of Contemporary World Artists-Creative Perspective | 20% |
| <ul style="list-style-type: none"> ▪ Country Represented-National Perspective | 20% |
| <ul style="list-style-type: none"> ▪ Artist Selected-Individual Perspectives | 20% |
| <ul style="list-style-type: none"> ▪ Diversity Perspective | 5% |



Amy Cheung/China Hong Kong, Devil's Advocate, Rotation wheel in a dark room, glass spheres, Ice figure.

Discussion Leader and Discussion Participation

30% of Final Grade Total

The level of our critical inquiry into all aspects of the Venice Biennale, while we are experiencing the exhibition first-hand, is critical to building an exciting and profound learning experience. In this course assignment students will be asked to lead critiques and to engage deeply in critiques and group discussions. The goal of this aspect of the course is to engage in the highest level of asking critical questions and uncovering information while responding thoughtfully to insightful observations, impressions and discussions. Through critiques and discussions we will collectively uncover and discover new levels of understanding. These conversations will provide the group with a framework of strategies that will intellectually enrich and critically contextualizing this exhibition and future first-hand experiences of visual art. These discussions will also provide valuable information for the experiential journals and resources for the creation of the Biennale Perspectives assignment.

Discussion Leader

20% of Discussion Lead/Participation Grade

- Each student will be assigned 2 discussions to lead during our time at the Biennale.
- Students will research assigned topics and prepare notes/materials to lead the discussion.
- Students will be asked to create a framework for the discussion and to use that framework to manage the conversation.

- Assessment of the discussion lead will require students to submit, on the day of their assigned discussion, an outline/framework for the discussion.

Discussion Participation

10% of Discussion Lead/Participation Grade

- Each student will be expected to document key discussion points in their experiential journal.
- Contributing to the quality of the conversation is expected of all students.



Course Policies FA3340

Homework Expectations

Students will be expected to work on and complete their Biennale Perspectives Project after the study travel portion of the course is completed.

Students are expected to spend 2 hours per day on Biennale course work including, information gathering, journal building and research during the ten-day course in Venice.

Missed/Late Assignments

Given the nature of this learning environment and the concentrated time-frame for this course students are expected to lead their course discussions and participate in discussions as planned. Missed discussion leads or participation will result in an F for that aspect of the project. The only excused missed discussion lead or participation is a medical issue. Missed participation will require make-up work.

Attendance

Students are required to attend all course meeting times. More than 2 hours of missed class will result in -.5 grade reduction to the final grade in the course. Students missing 4 hours of class will result in -1.0 grade reduction. Students missing more than 4 hours of class meeting time will fail the course. The only acceptable excuse for a missed class is a medical issue.

All projects must be created by the student during the current course.

Any assignment completed for this course may not be submitted for any other course.

Please no cell phones, pagers or headphones during class time.

Disclaimer: The course calendar is subject to change to accommodate unique opportunities or to address the particular needs and interests of the class.

Students with Disabilities

I encourage students requiring specific accommodations to see me before departure to Italy. If you have not already done so, you will need to contact the Disability Services Office staff in Arts #177 for their assistance to formally register with their office (phone: 303-556-3450, TDD: 303-556-8484) so that these accommodations may be discussed and agreed upon by faculty, staff and student. The Disability Services Office Staff is available to assist students with disabilities in determining the appropriate accommodations for classes to insure equal access for all students.

Content Notification

Art History Scholarship and Art Studio practice along with teaching and learning involves a critical exploration of ideas, theories, art-making practices, and art movements that encompass such things as: the human body, sexuality, race, gender, religions, and cultures. This course can touch upon any of the above categories with an expectation that students will actively participate in all course assignments, discussions and tests. Given this information it is the students' obligation to determine that the requirements conflict with the student's core beliefs. If the student determines that there is a conflict with his or her core beliefs, one of the following actions need to be taken: 1) drop the class before the last day to drop a course without penalty 2) Meet with the instructor to determine if an accommodation can be made. Note: faculty are not required to grant content accommodation.



Venice Biennale-2007

Course Calendar Detail

Meeting Times at a Glance

| | | |
|-------------------|--|----------------|
| Saturday-May 23 | UCD | 9AM-12 |
| Friday-July 10 | Biennale Galleries | 10-1 and 2-4 |
| Saturday-July 11 | Excursion-Caffe Florian (Piazza San Marco) and Mercato Rialto and Pescaria | 7:00AM-9:30 |
| Saturday-July 11 | Biennale Galleries | 10-1 and 2-4 |
| Sunday-July 12 | Biennale Galleries | 10-1 and 2-4 |
| Monday-July 13 | Excursion-Basilica Di San Marco and Bell Tower | 8:30AM-12:00 |
| Monday-July 13 | Biennale Galleries | 1-4 and 5-6 |
| Tuesday-July 14 | Biennale Galleries | 10-1 and 2-4 |
| Wednesday-July 15 | All Day Excursion-Venice Lagoon-Murano, Burano and Torcello | 9AM-5PM |
| Thursday-July 16 | Biennale Galleries | 2-6 |
| Thursday-July 16 | Excursion-Palazzo Ducale & Ponte Dei Sospiri/Secret Itinerary | 8:00AM-1:00 |
| Friday-July 17 | Biennale Galleries | 10-1 and 3-6 |
| Saturday-July 18 | Biennale Galleries | 2-6 |
| Saturday-July 18 | Excursions | |
| | Gallerie dell'Accademia | 8:00AM-1PM |
| | Redentore Fireworks Festival | 10:00PM-1:00AM |
| Sunday-July 18 | Biennale Galleries | 10-1 and 3-6 |
| Monday-August | UCD | 7-10PM |

Class Details

Class Meeting Times at UCD

Pre-departure Class

Date to be finalized with students—Saturday, May 23rd

9-12 Arts Building Computer Lab

Review Course Syllabus

Introduction to Blurb software

Discuss Experiential Journals

Post-return Class

Final Critique

Monday-August 3rd

7-10PM Arts Building Computer Lab

Class Meeting Times in Venice

Friday-July 10

Class Meeting from 10-1:00

Biennale Tour

Free Time 1:00-2:00

Class Meeting from 2-4:00

Biennale Tour

(5 course hours)

Saturday-July 11

Excursion-Florian Caffe/Rialto Mercato/Pescaria/Walking Tour

7:00 AM Coffee and Pastry at the Historic Florian Caffe then off to the Rialto for the Mercato

Florian Caffè---Opened in 1720. Venice's oldest Café

Walking tour along the way.

Approximate Costs per student

Breakfast - 15Euro

Rialto Mercato---Free

Walking Tour---Free

Website Reference

www.caffeflorian.com

travel.nationalgeographic.com/places/printable/venice-walking-tour-1.html

Class Meeting from 10-1:00

Context Focus-Biennale History, Theme, Director and Curators

Questions to consider in afternoon meeting---Theme in context

Collaborate with a partner on preparing responses to questions

Free Time 1:00-2:00

Class Meeting from 2-4:00

Context Focus-Biennale History, Theme, Director and Curators

Group Discussion---Theme in context

(5 course hours)

4:00-6:00 Biennale Open

Students select Country/Artist to focus Biennale Perspectives Project on.

Sunday-July 12

Class Meeting from 10-1:00

Context Focus- Conceptual, formal, technical trends, and strategies of artwork creation and display.

Brainstorm Strategies for exploring this topic.
Collaborate with a partner on preparing responses and insights
Free Time 1:00-2:00
Class Meeting from 2:00-4:00
Context Focus- Conceptual, formal, technical trends, and strategies of artwork creation and display.
Partners share responses and insights and review strategies they used to develop ideas
(5 course hours)

Monday-July 13

Excursion---Basilica di San Marco-Campanile di San Marco-Torre dell'Orologio

Approximate Cost of Entrance

Basilica is Free
Things to see inside the Basilica
St. Mark's Museum
Pala d'oro
Treasury
In San Marco Piazza--Campanile

Website Reference

www.basilicasanmarco.it/eng/index.bsm

(Clothes must be appropriate for a place of worship-No bare arms, shoulders or skirts above the knee-no shorts above the knee. You cannot enter the basilica with luggage.
Photos and filming are forbidden)
Arrive at 9:00 stay through to 12:00

Venice Biennale Giardini Closed

Class Meeting from 1:00-4:00

Context Focus- International/National/Cultural Perspectives
Brainstorm Strategies for exploring this topic.
Collaborate with a partner on preparing responses and insights

Free Time 4:00-5:00

Class Meeting from 5:00-6:00

Context Focus- International/National/Cultural Perspectives
Partners share responses and insights and review strategies they used to develop ideas.

(4 course hours)

Tuesday-July 14

Arsenale Closed

Class Meeting---from 10-1:00

Context Focus- Framing Diversity Issues
Brainstorm Strategies for exploring this topic.
Collaborate with a partner on preparing responses and insights

Free Time 1:00-2:00

Class Meeting 2:00-4:00

Context Focus- Framing Diversity Issues
Partners share responses and insights and review strategies they used to develop ideas.

(5 course hours)

Wednesday-July 15

Excursion Day-Venice Lagoon Tour-Murano/Burano/Torcello-Glass Museum at Murano

All Day adventure using public transportation

www.italiantourism.com/island8.html

Murano Island is famous for glass blowing. In 1921 the majority of the glass-blowing industry in Venice was moved to the island due to the fire hazard the process posed to surrounding property. On the island there are shops and factories in which you can watch glass-workers in action.

Burano is a picturesque island famous for fishermen's houses painted in bright pastel colors, and of course the lace industry. Again there is a museum dedicated to the craft, and plenty of shops where you can purchase samples of the famous lace.

Torcello is the earliest center of civilization in the estuary. Cattedrale di Santa Maria Assunta was the first church in Venice, founded in the 7th century.

Approximate Costs to students is cost of lunch

Thursday-July 16

Excursion-Palazzo Ducale & Ponte Dei Sospiri

8:30AM – 1:00AM

Class Meeting from 2:00-6:00

Focused research in galleries on individually selected country and artists

Prepare Discussion Lead #1

Context Focus- Conceptual, formal, technical trends, and strategies of artwork creation and display

Context Focus- Framing Diversity

(4 course hours)

Friday-July 17

Class Meeting from 10-1:00

Discussion Lead #1

Free Time 1:00-3:00

Class Meeting from 3-6:00

Discussion Lead #1

(6 course hours)

Saturday-July 18

Excursion

Gallerie dell'Accademia

Meet at 7:30 for opening time of 8:15AM

Tel - 041 5222247 Dorsoduro 1050, campo della Carita, Accademia - Venice

The most important collection of paintings of the Venetian school. Masterpieces by Bellini, Giorgione, Tintoretto and Titian. The art gallery was designed by Carlo Scarpa.

Opens at 8:15AM-1:00

Class Meeting from 2:00-6:00

Focused research in galleries on individually selected country and artists

Prepare Discussion Lead #2

Context Focus- International/National/Cultural Perspectives

(4 course hours)

Redentore Fireworks Festival

Fireworks begin on Saturday night at 11:30 and last until 12:30 PM

The Redentore festival is close to the hearts of Venetians, and is celebrated on the third Sunday of July, with a grandiose fireworks show on Saturday night as the main attraction. The Venetians take in the spectacle of the fireworks right from their boats which are usually decorated with balloons, festoons and lights. Starting before sunset, the boats make their way to the Saint's Mark basin and to the Giudecca Canal. The waters sparkle with the reflection of boats and lights. On the boats, among song, dance and typical food, people wait for the fireworks that

begin at 11.30pm and go on for almost an hour. Along the banks thousand of people also wait for the fireworks at long tables set up for the occasion. The origins of the festival dates back to the horrible plague that devastated Venice between 1575 and 1577. In three years the plague killed 50,000 people, more than a third of the population. In 1566 the Senate for the Republic decided to erect a church in honor of the Redeemer, hoping that a divine act put an end to the plague. On July 13, 1577 the plague was declared finally over and from then on Venice has been marking the event on the third Sunday of July with a religious celebration and a popular feast. During the days of the Redentore festival a bridge of boats, 330 meters in length, straddles the Giudecca Canal. The bridge allows Venetians to easily access the Redentore basilica, where the faithful take part in religious celebrations. The most important one is the Votive Mass presided by the Patriarch. When: July 18-19, 2009

Sunday-July 19

Class Meeting from 10-1:00

Discussion Lead #2

International/National/Cultural Perspectives of Country Selected

Free Time 1:00-3:00

Class Meeting from 3:00-6:00

Discussion Lead #2

(6 Hours)



Venice Biennale 2007

