

Application Information

"...I was impressed, if not overstimulated, to draw and paint the city of water, but more importantly my understanding of art history was completely revolutionized" Ryan Jones, 2011

Cost:	
8 credits tuition for undergraduates	\$15,824
7 credits tuition for undergraduates	\$12,096
6 credits tuition for undergraduates	\$10,368
9 credits tuition for graduate students	\$17,208
8 credits tuition for graduate students	\$15,296
7 credits tuition for graduate students	\$13,384
6 credits tuition for graduate students	\$11,472

Study Abroad / Health Insurance	\$400 / \$145.10
Housing (subject to change+ 100 euro deposit)	\$1,925
non-credit 3-week (for graduates only)*	\$5,900

**intended for the working professional*

Application, Registration and Payment:

The application due date is **February 7th**. **Late applications** will be considered if there is space. Students who have been accepted and plan to attend must pay a \$500 deposit by March 15th. All remaining costs must be paid by April 19th.

Financial Aid: The Pratt in Venice Scholarship Fund offers assistance to qualified students based on demonstrated need and excellence. Students compete for available funds through applications that include images of work, transcripts, letters of recommendation, and a statement of purpose. Applications are reviewed by the Pratt in Venice scholarship committee, which is composed of Pratt faculty. Students may request scholarship/assistantship forms by phone, e-mail, or on the application. Applications should be submitted by February 7th. Scholarship grants will be announced no later than March 15th. In recent years the scholarship has been funded by Pratt in Venice alumni. In 2022 there will be four assistantships, each earning \$2000. Various student loans may also be used for this program.

Application

Date
Name
SS or ID No.
Address
City / State / Zip Code
Telephone(s)
Email
Birthdate / Gender
Current School / City and State
Present Status (Year, Major and Minor, Grad or Undergrad, Cum Index)
Learned of program from
Passport No. Is your Passport Current?
Citizenship Do you need a visa for Italy?

Scholarship application available: Please send Do not send

- Please enclose:
- Five JPEGs of your work on CD or PDF attached to e-mail and / or an art history paper
 - A paragraph explaining your background in studio art, art history, and interest in the program

Courses

"Its not just the incredible beauty of Venice that seduces us, but its history, art and architecture that makes this experience not to be missed." Kelly Davis, 2012

Painting in Venice Michael Brennan
Art 590 I (sec 1) Undergraduate Art 590 I (sec 2) Graduate
This course will involve studio work (outdoors as well as in), lectures, special projects, individual critiques and instruction, with particular emphasis on the interaction of light and color. Sketchbooks and journals will be required. There will be portfolio reviews in Venice, and work submitted for the Pratt in Venice Show will also be reviewed. The course will be supported by and integrated with courses in drawing / printmaking, art history, and materials and techniques.

2 or 3 credits

Drawing and Printmaking in Venice Fay Ku

Art 591 I (sec 1) Undergraduate Art 591 I (sec 2) Graduate
This course will consist of studio and site work, independent projects, field trips to use landscape as subject, and group and individual critiques. Many sessions will be devoted to expanding drawing concepts through printmaking using drypoint, collagraph, monotype, intaglio, and relief print techniques. Classes are held at the world-class print workshop of the Scuola Internazionale di Grafica. Individual development is stressed and a body of work comprised of drawings, prints and notations, including a journal, and will be submitted for the Pratt in Venice Show in Brooklyn in October.

2 or 3 credits

Art History of Venice Joseph Kopta
HAD 590 I (sec 1) Undergraduate HA 590 I (sec 2) Graduate
On-site study of mosaics, painting, architecture, and sculpture of Venice is the prime purpose of this course. Classes held on site alternate with lectures and discussions that place material in its art historical context. Students explore Byzantine, Gothic, Renaissance, Baroque examples and many locations that show in one place the rich visual materials of all these periods, as well as materials and works acquired through conquest or collection. Students will carry out visually and historically based assignments in Venice. Upon return, undergraduates complete a paper based on site study and graduate students submit a paper researched in Venice. The Marciana and Queriana Stampalia libraries are available to all students, and students doing graduate work also have access to the Cini Foundation Library.

Materials and Techniques of Venetian Art Diana Gisolfi
HAD 600 I (sec 1) Graduate

This graduate course will explore in historical and practical terms the materials and techniques of Venetian art. Through our association with the Università Internazionale dell'Arte, participants will be able to visit restoration laboratories in Venice and learn from experts about old master techniques. The Cini Foundation Library, with its full repertoire of periodicals in this field, will be another important resource. Each student will choose a particular example to study and may elect to experiment with the relevant materials or techniques in his / her own style under the direction of studio faculty. A report on research in Venice will be followed by a paper submitted shortly after the return from Venice. Any experimental works and the visual displays of research will be submitted for the Pratt in Venice Show held in October.

3 credits

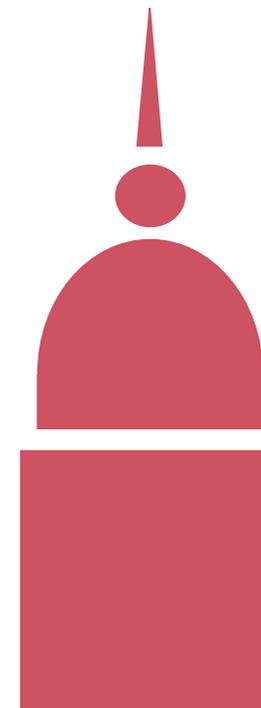
For Further Information Contact:

Prof. Diana Gisolfi, Director of Pratt in Venice
Pratt in Venice, East Hall 202, Pratt Institute
200 Willoughby Ave. Brooklyn, NY 11205
Tel: 718-636-3600, ext 2300
e-mail: venice@pratt.edu | website: www.prattinvenice.com

Non-Profit Org.
U.S. Postage
PAID
Brooklyn, NY
Permit No. 3137

Pratt Institute
200 Willoughby Avenue
Brooklyn, NY 11205
Pratt in Venice East Hall 202
718-636-3600 x2300
www.prattinvenice.com

Pratt



PRATT IN VENICE
BY ALL IN VENICE

S i n c e 1 9 8 4

*Imagine a city
protected by water,
free of motor vehicles,
free of the anxiety of modern cities
yet incredibly rich
in the arts.
The riches of Venice
can virtually all
be walked to,
in fact they are
omnipresent
in every campo,
along each calle,
in each church,
at every bridge.
Each turn taken
opens a new vista of
this fragile place —
a vista that
changes momentarily...*

Summer 2022

June 8 - July 20

Why Venice?

"The Pratt in Venice program opens doors for you that you never knew existed both inside and outside yourself."

Penney Clements Dante, 1989

Venice has been chosen as the site for Pratt's summer program in fine arts and art history because of its artistic importance, its extraordinary visual richness, its sea breezes and its serene character. Whether you are admiring Tintoretto's paintings at the Scuola San Rocco, evaluating Giorgione's *Tempest* at the Accademia, investigating the world's oldest Biennale, or simply exploring alleys and archways, Venice provides a unique atmosphere conducive to learning. Pratt Institute holds its 36th summer program in Venice from June 8 to July 20 in collaboration with the Università Internazionale dell'Arte and the Scuola Internazionale di Grafica. It is open to undergraduates who have completed two full years of study, graduate students, and other qualified individuals. The courses in painting, drawing and printmaking, materials and techniques, and art history inform each other and may be taken in various combinations that total 6-9 credits (*9 credits is an option for graduate students*). The program is fully accredited and is intended for the serious student. Enrollment is limited to 25 students. Four Pratt faculty members participate, ensuring careful attention to the development of each student. The faculty work closely together, committed to the idea that the practice and the history of art inform each other.

Travel: Students are expected to make travel arrangements, but we are glad to offer assistance. Many economical fares are available to students through organizations such as CIEE and STA. For June-July, round trip tickets from NY to Venice for students start around \$1200 (taxes included). At orientation sessions held at Pratt in March and April, students have the opportunity to meet each other and can plan to travel together. Minutes from these meetings, as well as a list of student telephone numbers and email and home addresses, are mailed to all participants. A student handbook containing detailed information will be distributed prior to departure. The book will serve as a survival guide and will contain information ranging from what to pack to how to get in from the airport. **Students are responsible for making sure their passport, visas, and COVID-19 vaccination record are in order prior to departure.**

Weekends: When students are not busy with research or working in the studio, they will have opportunities to take weekend trips to Florence and Rome, 3 and 5 hours away by train. Students often plan day trips to cities in the Veneto, such as Verona and Vicenza, or even a bit further to Parma or Mantua.

Dates to Remember

February 7	Initial application due
February 7	Scholarship application due
March 15	\$500 deposit due
April 19	Balance due
June 8	Arrival date
June 8-9	Orientation
July 16-17	Feast of the Redeemer
July 21	Program concludes, check out

The Program

"I learned to see a painting three-dimensionally: from the ground up to the surface - the prisms of color and light."

Sergio Rossetti Morosini, 1992 & 1993

Facilities: Our collaboration with the Università Internazionale dell'Arte (UIA), whose headquarters are now at the Villa Heriott, brings us entree to normally unavailable sites of the art world of Venice. UIA provides studio and lecture spaces, and houses a small Pratt in Venice library. Printmaking studios are located at the Scuola Internazionale di Grafica in a palazzo near the Grand Canal. Pratt in Venice students have access to a rich array of museums, libraries and laboratories.

Field Trips: A trip to villas of the Veneto with a tour of the towns of Castelfranco and Bassano, and a trip to Padua are included in the cost of the program. At Villa Emo and Villa Maser, students wander through rooms designed by Palladio and engage in discussion about the frescoes painted by Zelotti, Veronese, and their shops. In Bassano, students and faculty indulge in a rustic feast in the hills, followed by drawing, painting, and exploring the surrounding panoramic views. The day trip to Padua includes a morning visit to the Arena Chapel for an exclusive up-close look at Giotto frescoes, with the help of Antonio Stevan, conservation architect. After cappuccino, the group goes to the Church of Saint Anthony to study Donatello sculptures and reliefs by Sansovino and the Lombardi. The trip concludes with a study of early Titian frescoes at the Scuola del Santo. In an additional optional trip to Ravenna on a Saturday, students explore late antique and early Byzantine art, including the mosaics of San Vitale and the "Mausoleum" of Galla Placidia. These trips, like the whole group site visits in Venice, encourage the continual exchange of varied perceptions among faculty and students and add strength to our interdisciplinary program.

Housing: Student housing will be arranged in group apartments for \$1925 plus a 100 euro deposit requested upon delivery of keys, which will be returned assuming the apartment is in the same condition. Alternative housing may be arranged in a convent at a higher price. This option may be particularly suitable for three week students.

Meals: Student apartments have kitchens. Groceries at the outdoor mercato or any supermercato are relatively affordable. *Cappuccino* and *brioche* can be had at any local "bar" for 3 to 3½ euros. Various delicious *tramezzini* and *panini* cost 2 to 5 euros.

Language: Pratt's Italian 101 and 102 or equivalent introductory courses are highly recommended. A copy of an Italian grammar book will also be provided.

On-site Italian Classes: Non-credit Italian classes are offered on site twice a week by an experienced local instructor at minimal cost.

Faculty

Diana Gisolfi Ph.D., Program Director and Professor, educated at Manhattanville, Harvard, Yale and the University of Chicago, has directed Pratt in Venice since its beginning. A specialist in Renaissance art of the Republic of Venice, Gisolfi developed the Venice program and degree programs in art history at Pratt, including dual master's degrees with Fine Arts and Library Science during her tenure as chair of art history. Gisolfi has lectured in Europe and the US, at international conventions and national conferences, including College Art Association and Renaissance Society meetings, as well as chairing and organizing sessions and serving on committees of CAA and the Italian Art Society; topics included Titian, Tintoretto, Veronese, *disegno*, pigments, libraries, cross-border exchanges and roles of engineer/artist/scholars from Verona. She organized a session for the College Art Association meeting of February 2021: "Pandemic: the Visual Arts in the Republic of Venice in Times of Plague." At the Renaissance Society Conference in April 2021, she chaired a session on Italian women artists, presented at paper on façade frescoes, and participated in a Save Venice session on Tintoretto. Her lecture at the *Giornate di Studio Jacopo Tintoretto*, Venice, Nov 2018, will be published in 2021. She will present at a Venetian conference in December 2021, RSA 2022 and at the Columbia University Renaissance Seminar 2022. She is published in: *Art Bulletin*, *Arte Veneta*, *Ateneo Veneto*, *Artibus et Historiae*, *Burlington Magazine*, *Renaissance Quarterly* and *caareviews.org*, and contributed 14 articles to the *Dictionary of Art* updated in *Oxfordartonline*. Gisolfi wrote essays for the catalogs of three exhibitions regarding the art of Paolo Veronese (Venice 2011, Sarasota 2012, and Verona 2014). Her books are: design/illustration of two books by Anthony Gisolfi; *The Rule the Bible and the Council: the Library of the Benedictine Abbey at Praglia*, co-authored with Staale Sinding-Larsen, CAA monograph, 1998; *Paolo Veronese and the Practice of Painting in Late Renaissance Venice*, Yale University Press, 2017.

Joseph Kopta, a Pratt in Venice alumnus (2007), specializes in the art and architecture of the medieval Mediterranean, with intellectual interests informed by materiality, cross-cultural interaction, and networks between Venice, Byzantium, and caliphal courts. Educated at Pratt (BFA/MS), Harvard Divinity School, and Columbia University, he is currently completing a PhD in Art History at Temple University. He has presented his research at multiple venues, including the Jaharis Center for Byzantine Art & Culture and the Byzantine Studies Conference, and in 2018 co-chaired the Italian Art Society-sponsored session, "Venice, Materiality, and the Byzantine World" at the Medieval Congress in Kalamazoo. He contributed to the Grove *Encyclopedia of Medieval Art & Architecture*, and has been involved in several digital humanities initiatives, including the *Beth Shean After Antiquity* project at Penn. In addition to his teaching, he has worked at museums including The Aldrich Contemporary Art Museum, The Museum of Biblical Art, and The Metropolitan Museum of Art. He was the 2019–21 Samuel H. Kress Fellow at the Zentralinstitut für Kunstgeschichte in Munich, Germany.

Faculty cont.

Fay Ku, BA Literature and Visual Arts, Bennington College; MFA Studio Art/MS Art History, Pratt Institute, is a Brooklyn-based artist who exhibits nationally and internationally. She is a recipient of a Louis Comfort Tiffany Grant and a New York Foundation for the Arts Artist Fellowship in Printmaking/Drawing/Book Arts. Her solo exhibitions include Honolulu Museum of Art (Honolulu, HI), New Britain Museum of American Art (New Britain, CT) and Snite Museum of Art (South Bend, IN). She is currently a Visiting Assistant Professor at Pratt Institute and is represented by H Gallery in Paris, France.

Michael Brennan, is a Brooklyn-based abstract painter. BA, University of Florida (Classics) 1987; MFA/MS, Pratt Institute (dual master's degrees Painting and Art History) 1992. He has been teaching at Pratt Institute since 1998, and is currently Adjunct Associate Professor and Graduate Painting Coordinator. He has also taught at Hunter College, Cooper Union, and SVA. Brennan is represented by Minus Space, and has worked with Lucas Schoormans, Anthony Meier Fine Art, Yoshii Gallery, and Thatcher Projects. He has exhibited internationally in such cities as Brussels, Cologne, Mexico City, Paris, Shanghai, and Sydney. Brennan's group exhibitions include MoMA PS1, CCNOA, and Industry City. His work is in the collections of the National Gallery, Baltimore Museum of Art, and San Jose Museum of Art, as well as General Dynamics, American Express, and other private collections and has been reviewed in the *New York Times*, *Art in America*, and *Philadelphia Inquirer*. He has written numerous reviews for *Artnet* (Painters Journal), *The Brooklyn Rail*, as well as catalog essays for several other artists.



Pratt in Venice, East Hall 202
Pratt Institute
Brooklyn NY 11205

