



ARS  
IN  
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ULA

# Summer School

2018







# Summer School 2018

Approaching the techniques of illustration with the professionals of today in the publishing sector and developing a culture of the image where the aesthetics combines with the narration.

These are courses particularly aimed at the knowledge of the techniques of the illustration and, specifically, at the evolutions that every teacher developed as a personal formula. The educational offer goes from the traditional techniques such as watercolour, acrylic, pastel, collage, mixed techniques, to the digital modern one. Other main topics that characterize these courses are the narrative technique and the planning of the illustration. The illustrator must develop the ability to narrate through the images, which lives in the skill of giving importance to the concept through the artistic tools: line, colour, composition. How to go, then, from the sketch to the final drawing and ultimately to the colour to obtain illustrations that “work” is another aspect of these courses. Open to all, without limits of age and qualification, these are ideal courses to approach in a soft way to this sector but also for

those who want to make a first personal experimentation and arrive to the advanced study plan (Entry-Level). Moreover, thanks to the personal relationship with the teacher and the didactic differentiation based on the preparation of the student, these courses can also be attended by who, even ahead in the educational path, wants to deepen a specific technique or make experience with a particular teacher.

*Duration: weekly, from Monday to Friday included, 40 hours lesson. Start of the lessons: July.*

*On the cover: illustration by Virginia Mori for “Stanze a dondolo”, Blue gallery editions.*

*On the left: the facade of Palazzo Marefoschi, the school location.*

# Summer School 2018

## Calendar



9/13 July

Stefano Bessoni

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16/20 July

Marco Somà // Anna Forlati

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23/27 July

Simone Rea // Silvia Bonanni

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30 July/3 August

Roger Olmos // Virginia Mori



# Stefano Bessoni

## Watercolour mixing

9/13 July

Stefano Bessoni, one of the main Italian film-maker and leading illustrator for the publishing house Logos, reveals the secrets of his particular technique where the watercolour is combined with acrylics and pastels to create surprising chromatic effects.

**Materials:** heavy cardboard Schoellerhammer smooth format 50x70, watercolours, white acrylic colour, pencils 2B and 4B, synthetic pointed brushes for watercolour of two or three sizes (numbers 0, 1, 4 or 8), one or two flat brushes for acrylics of sizes 4 and 6, one little spatula size 10 or 12 and other artistic material of common use of the student.

Stefano Bessoni is film director, illustrator and animator. He works with the stop-motion technique. He graduated from the Academy of Fine Arts of Rome. Since 1989 he has made several experimental movies, video theatrical installations and documentaries, attracting the attention of the critics and receiving a lot of recognition at international and national festivals. In 2015, on the occasion of the 150th anniversary of the first edition of Alice in Wonderland, the Luzzati mu-

seum of Genoa dedicated an important solo exhibition to him. Among his titles are: Homunculus and Wunderkammer (2011), Alice sotto terra (2012), I canti della forza (2013) the rewriting in "macabre" key of Pinocchio (2014), Mr Punch (2015), that gave birth to the namesake short film and Oz (2016), all published by Logos. Still for Logos the manuals on the stop-motion technique.





# Marco Somà

## Pencil and digital colouring

16/20 July

Marco Somà, definitely one of the most talented illustrators of the Italian scenery, during this course will introduce his original technique where the hand-drawn picture meets the digital colouring without losing the warmth of the traditional techniques.

**Materials:** sketch paper, pencils or micromine of different hardness, kneaded eraser, papers for definitives (smooth white sheets and tracing paper), watercolours, watercolours brushes of different sizes, watercolour paper: 100% cotton format A4 or A5, 180 gr, laptop, Photoshop Cs4 or later versions, graphics tablet, collage paper, such as: rice paper, textured paper (for convenience and to save time it is preferable to bring the material already digitized and stored in a single folder).

Marco Somà was born in Cuneo in 1983. After studying painting at the Academy of Fine Arts, he attended the Master in Illustration for Publishing Ars in Fabula. His illustrations have been selected for the Annual 2011 of the Illustrators Association (Milan), the 31st Edition of the Fantasy Images of Sarmede, the illustration Biennial of Bratislava (Slovakia) in 2013 and the Bologna Illustrators Exhi-

bition in 2011, 2013, 2014 and 2016. In 2015 he received the “Emanuele Luzzati Award-Gigante delle Langhe – XIII° Edition” for the illustrations of the book *La Regina delle Rane non può bagnarsi i piedi* Kite Edizioni and the “Giovanni Arpino Award – XV° Edition” for the illustrations of the book *Robot* Rizzoli Editore.







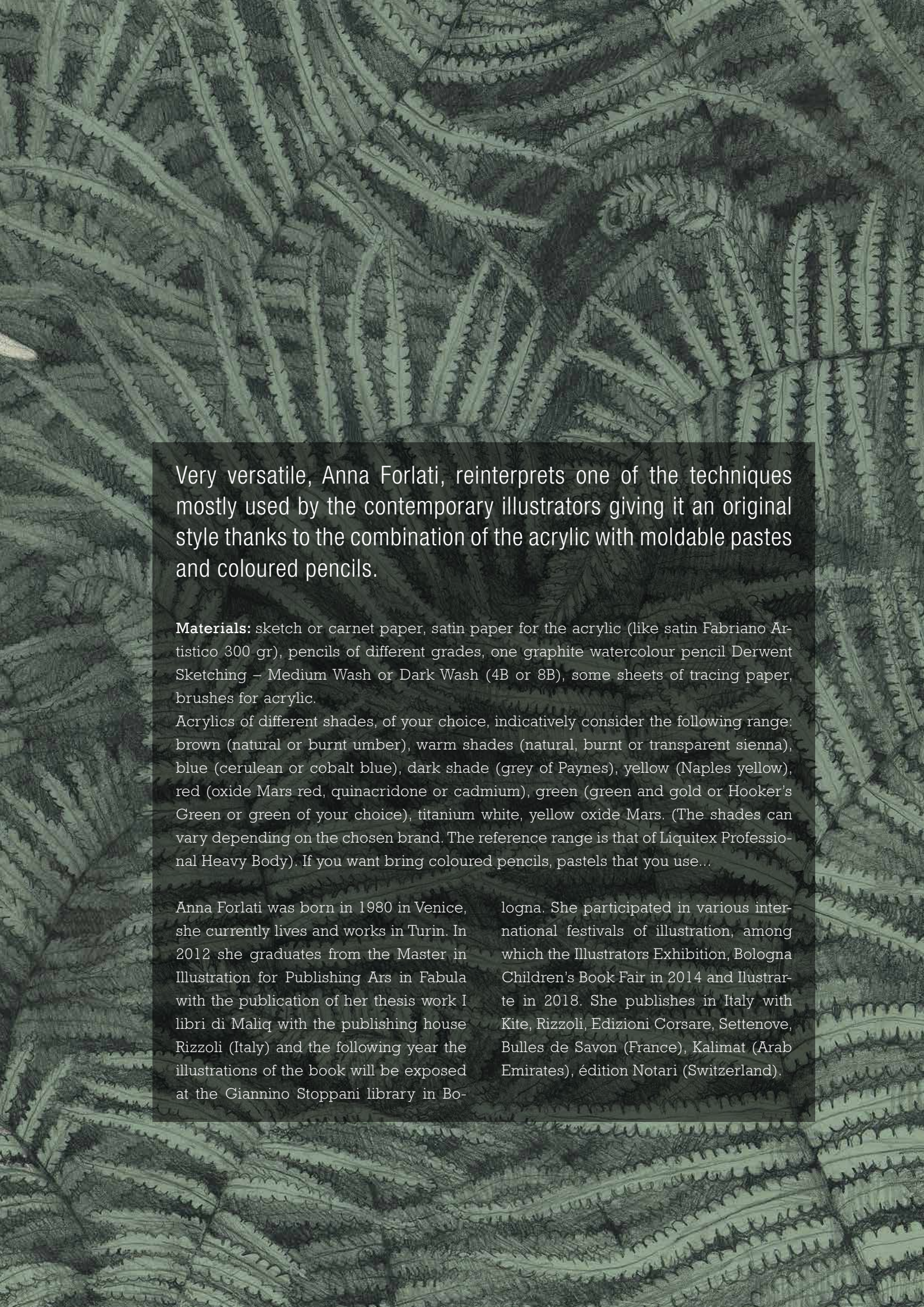
# Anna Forlatti

Acrylic mixing

16/20 July







Very versatile, Anna Forlati, reinterprets one of the techniques mostly used by the contemporary illustrators giving it an original style thanks to the combination of the acrylic with moldable pastes and coloured pencils.

**Materials:** sketch or carnet paper, satin paper for the acrylic (like satin Fabriano Artistico 300 gr), pencils of different grades, one graphite watercolour pencil Derwent Sketching – Medium Wash or Dark Wash (4B or 8B), some sheets of tracing paper, brushes for acrylic.

Acrylics of different shades, of your choice, indicatively consider the following range: brown (natural or burnt umber), warm shades (natural, burnt or transparent sienna), blue (cerulean or cobalt blue), dark shade (grey of Paynes), yellow (Naples yellow), red (oxide Mars red, quinacridone or cadmium), green (green and gold or Hooker's Green or green of your choice), titanium white, yellow oxide Mars. (The shades can vary depending on the chosen brand. The reference range is that of Liquitex Professional Heavy Body). If you want bring coloured pencils, pastels that you use...

Anna Forlati was born in 1980 in Venice, she currently lives and works in Turin. In 2012 she graduates from the Master in Illustration for Publishing Ars in Fabula with the publication of her thesis work *I libri di Maliq* with the publishing house Rizzoli (Italy) and the following year the illustrations of the book will be exposed at the Giannino Stoppani library in Bo-

logna. She participated in various international festivals of illustration, among which the Illustrators Exhibition, Bologna Children's Book Fair in 2014 and *Illustrarte* in 2018. She publishes in Italy with Kite, Rizzoli, Edizioni Corsare, Settenove, Bulles de Savon (France), Kalimat (Arab Emirates), édition Notari (Switzerland).



# Simone Rea

## Acrylic

23/27 July

Simone Rea, one of the Italian masters of the acrylic painting, in this course will present the technique in its “purity”, focusing in particular on the pictorial subject and the chromatic combinations.

**Materials:** acrylics (no Polycolor), smooth paper of various weight, two/three sheets of acetate, a candle, sandpaper, brushes, coloured pencils, engraving tip, paper scotch.

After graduating from the Academy of Fine Arts in Rome he started dedicating to the children and young people's illustration for publishing. Selected at the exhibition “Figures Futur” in Montreuil (Paris) in 2006 and selected then at the Bologna Illustrators Exhibition in 2008,

2011, 2015, 2016. He was given The Plaque of the BIB in 2011 at the Biennial of Illustration in Bratislava (Slovakia). He publishes with the editors: Rizzoli (Italy), Topipittori (Italy), A buen paso (Spain), Vanvere (Italy).





# Silvia Bonanni

## Collage

23/27 July

Silvia Bonanni has made of the collage technique her distinctive code since many years. An intuitive technique that, however, hides many tricks. In this course Silvia Bonanni will guide us through understanding how to plan a collage image, how to choose the right materials to combine and how to create definitive tables suitable for being reproduced in a book.

**Materials:** scissors, cutter with table surface, hole punch, sheets of copy paper A4 and A3 white and coloured, rivista D (annex with La Repubblica) and Io Donna (annex with Il Corriere della Sera), white cardboards A3 format, stick glue, cloth samples or cloth leavings, various filaments and buttons, scissors for cloth, vinyl glue (with brush, glass and cloth for glue use), pencil. The participants are invited to bring with them, besides the materials, some collage picture books of their taste.

**Optional materials:** zig zag scissors, ruler, rubber, other kind of papers, other magazines, school notebooks, coloured cardboards A3 format, needle and thread.

Silvia Bonanni was born in Milan where she currently lives and works. Graduated from the Academy of Fine Arts, she starts working in the publishing field with a text by Gianni Rodari, "Che cosa ci vuole" edited by Emme Edizioni in 2006. She collaborates with Einaudi, Il Castoro,

Rue du Monde, Electa Kids, Eli Readers, Terre di Mezzo, facing classic and contemporary authors such as Bernard Friot. The latest publication "I perché" (Electa Junior) by another great name of the Italian literature: Dino Buzzati.





# Virginia Mori

## Black and white

30 July/3 August

The course aims at analysing the technique of the hatching together with the iconic and graphic strenght of the black and white without, however, excluding the possibility of using the colour. A research path directed at creating the tools to combine this technique of traditional flavour with contemporary concepts and developments of the illustration, focusing mainly on the use of visual metaphors and surreal languages.

**Materials:** basic materials for drawing: ink pen or ballpoint pen with tips of various sizes, pencils, nibs and a bottle of waterproof black ink, etc. The student is free to bring any other material, congenial to his research: watercolours, markers, coloured pencils, etc. Smooth paper heavier than 100 gr.

Virginia Mori lives and works between Pesaro and Milan. She studied Animation and Illustration at the art school in Urbino. In 2008 she won the award "SRG idee suisse" at the "Annecy call for project" of the international festival of animation in Annecy (France), thanks to which she made her first short film "Il gioco del silenzio". With this work, awarded and selected in international festivals, she started her carrier as director of animation

short film and illustrator. She works as freelance for different galleries, publishing houses and clients as Withstand (Milan) for whom she made the illustrations of the video "Walt Grace's submarine test" by John Mayer, directed by Virgilio Villoresi and the animated book "Vento" that has been recently exposed at the "Salon du livre et de la presse jeunesse" in Montreuil (Paris).











# Roger Olmos

## Oil and graphite

30 July/3 August

The oil technique, with a great versatility and an incomparable chromatic strength, today is meeting a great interest by the contemporary illustrators, thanks to artists like Roger Olmos. In this course Olmos will guide us to the discovery of the oil and the graphite to show us the potentiality of these two techniques.

**Materials for graphite:** sketch paper, smooth paper without texture, pencils of different grades (ex. HB, 2B, 4B, 6B, 9B), graphite dust, paper scotch, 1 little and 1 big smudge, kneaded eraser (the grey one for charcoal), normal white rubber (ex. Staedler), precision rubber (Mono Zero, Tombow), fixative.

**Materials for oil:** smooth paper (not less than 300gr of weight). Short handle synthetic brushes (for tempera or acrylic, not the ones for oil on canvas), some pointed, some flat (ex. 0, 1, 3, 5, 6). Flat brush.

Oil colours: titanium white, cyan blue, yellow, magenta, vermilion, sienna, bladder green, natural umber, prussian blue. A desiccant medium, a scalpel, cotton rags, smooth linoleum roll 8/9 cm, plastic spatula.

Roger Olmos lives and works in Barcelona. After graduating he started an apprenticeship at the Institut Dexeus as a scientific illustrator. Then he attended the school of arts and crafts Llotja Avinyò in Barcelona. In 1999 he was selected at the Bologna Children's Book Fair where he met his first editor Kalandraka. The following year he published his first book *Tiò Lobo* that in 2002 was included in the

selection *White Ravens* of the Internationale Jugendbibliothek in Monaco. He published more than 60 books with spanish and international publishing houses such as Edelvives, Penguin Random House, Macmillan, Kalandraka, Oqo Editora, Anaya, Nubeocho. In Italy his books are published by Logos Edizioni.



# Ars in Fabula the school

Specialised in the publishing field of the illustrated book for children and young people, the school of Macerata, Andersen Award 2011 for the education, has been a professional springboard for many young talents.

The kids' field has been holding a role of main importance for a long time in the publishing field and in the last ten years it has experienced a great development. The illustrator who deals with this field is a professional to whom

knowledge and specific skills are requested. Organisational, narrative and management ability must combine with creativity and stylistic originality. Ars in Fabula is the illustration school specialised in this field. Born in 2001 in



Macerata, it is located in the rooms of Palazzo Compagnoni Marefoschi, one of the most important buildings of the city, work of Luigi Vanvitelli.

Headed by the illustrator Mauro Evangelista, Andersen Award 2008 and 2012, it boasts teachers well-known all over the world: illustrators, writers, editors, graphics, agents and literary critics. In 2008 the school set up the first Italian Master in Illustration obtaining the recognition from the MIUR. It collaborates with the contemporary art museum MAXXI in Rome, the Macerata Fine Arts Academy, the University of Macerata, the Children's Book Fair in Bologna (Ars in Fabula Grant Award) and with the municipality of Macerata in the organisation of Libriamoci-the picture book festival. Ars in Fabula has always dealt with publishing and it is recognised in the sector for the level of preparation of its graduates. Many, in fact, are the professional illustrators who studied at Ars in Fabula and that

now work at international level participating in the most important exhibitions of the sector: the Illustrators Exhibition of the Children's Book Fair of Bologna, the Biennial of Bratislava and the Biennial Ilustrarte of Lisbon. There are different courses offered at the school and the Master in Illustration for Publishing is the focal point of the artistic and professional advanced training that represented for a lot of students the entrance to the world of work with the publication of the first book. Ars in Fabula received the Andersen Award for the education in 2011.

*On the page on the left the inside of Palazzo Marefoschi. On this page Mauro Evangelista, head of the school.*



# Summer School 2018

## RULES

### DURATION AND PLACE

The courses have all a weekly duration (Mon-Fri schedule 09:00-13:00/14:30-18:30) and take place at the headquarters of the school Ars in Fabula, Palazzo Marefoschi, via Don Minzoni 11, 62100 Macerata (Italy).

### CERTIFICATE

For each course the students will be issued with a Certificate of Attendance. Each course is recognised with 1 point in Specific Training for the entrance to the Master Ars in Fabula.

### PRICES

The cost of each course is 360,00 euro. It's possible to pay by bank transfer of 360,00 euro in one solution or, for those registering before May 31st, by bank transfer of 160,00 euro in advance and with the final payment of 200,00 euro within 30 days.

### REGISTRATION

Send by email the completed entry form (download the form in the Summer School section on our website) together with a short curriculum (only for the new students) to the secretariat at [info@arsin-fabula.com](mailto:info@arsin-fabula.com).

### PAYMENTS

Payments must be made within five working days from the confirmation by the secretariat about the availability of places. The registration will be considered regularised upon receipt of payment.

### METHOD OF PAYMENT

Bank transfer on checking account registered to Ars in Fabula

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In the payment description only specify the student's name and the name of the teacher. Then send the receipt by email to the secretariat.

### ARS IN FABULA MEMBERSHIP CARD

Ars in Fabula-Summer School is a service provided by the cultural association Ars in Fabula. In order to attend our courses you must be associated with the above mentioned and be up to date with the payment of the membership card. The cost of the card as ordinary member is 15,00 euro; it lasts one year and entitles you to participate in all the initiatives of the association. For membership card or renewal contact the secretariat.

*On the right the facade of Palazzo Compagnoni Marefoschi, location of the school.*







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