

## **Art 3380 – Experimental Drawing**

This course takes an experimental approach to the question, “What is drawing?” We will explore traditional definitions and techniques of drawing and investigate connections between drawing and other 2, 3 and 4 dimensional disciplines. Through presentations, discussion, videos, demonstrations, and critique, we will study historical and contemporary artists who address the practice of drawing and enlarge our understanding of the medium. We will expand our understanding of drawing beyond observational and perceptual frameworks to incorporate chance, collaboration, and time through experimental techniques and approaches using a variety of drawing media.



*Chavez, installation at University of Illinois, Chicago*

### **Objectives**

To experiment with notions of what drawing is and what it can be.

To introduce an alternative set of formal and critical ideas that will allow the student to expand and explore their individual vision through a wide range of studio projects.

To experiment and investigate a wide range of drawing materials, mediums, collage, and transfer techniques and to question ‘why’ material choices are made and analyze the *effect* these materials have on form and content.

To expand and sharpen your personal visual vocabulary by honing critical-thinking, research and verbalization skills through class critique of studio work and discussion of individual research and reading material.

To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing in the twenty-first century.

### **Calendar/Course Outline**

W 1	Drawing with the Body
W 2	Copy Drawing

W 3 – 6	Shaping our Tools
W 7 – 9	Non Drawing Project
W 10 -12	Portable Studio
W 13 – 16	Your Baseline

### **Requirements:**

80%	Studio Projects – 6 Projects including exercises + experiments
10%	Research Book Assignment * see for details
10%	Artist Research Presentation
10%	Participation and Attendance

### **Research Book – Two RB progress checks 2/1, 3/1 Due 4/26**

Your sketch/research Book should be a record of your thoughts and visual ideas for the various projects you will be working on during the semester. The RB should show active and consistent work to get the most out of the various projects. RB's should include compositional, color, material exploration, proposals, propositions, directions (both taken and abandoned), notes from class lectures, videos, artists studied, demonstrations, clippings from newspapers, photographs, artist research, reading notes and any other ideas of interest to you. Artist research should include artists discussed in class that you have researched independently.

Minimum expectations (Labeled):

1. Ten compositional analysis of ten historical artworks (sketching structure)
2. Ten color analysis of ten contemporary artworks (hue, value, chroma)
3. At least ten collected images of things that visually interest you (ephemera, printed or found)
4. Images of at least ten artists discussed in class through, lectures, readings, discussion, etc. with researched information such as materials, processes, concept or critical review. (one page ea)
5. Four one paragraph responses to ideas or artworks presented from two visiting artist lectures, and two gallery/museum exhibitions. Label each response clearly; include the exhibition or lecture title, location and date.

**Midterm Class Presentation** - You will research and present the work of a living artist from a list provided. Presentations should be between ten and fifteen minutes long and cover information detailed on the assignment sheet. Presentations are scheduled for **FEB 20**; a sign-up sheet with artist names and presentation dates will be passed around the first week of class.

### **Critical thinking, Class Participation**

Participation, support and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved in group discussion and critique. Critical Thinking and class participation include the depth and quality of your participation in group discussion, performance in critiques (analyzing the work of your classmates and your own), and the ability to accept, analyze and digest advice and suggestions. Prepare questions, solicit responses and encourage constructive criticism.

### **Attendance Policy**

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, and informed and considered opinions are all vital components of the classroom environment. Therefore, your attendance and full participation is required. **Three or more absences will result in the lowering of the final grade by one letter.** Six absences will result in a failing grade. Please inform me well in advance of any foreseeable absences. An absence does not constitute an extension of an assignment.

All work must be complete and installed before the start of critique. Late work is not accepted.

We meet twice a week for three hours. Class time will be spent on studio-work, lecture, discussion, critique, viewing slides, material/process demonstrations, discussing reading material, class presentations, etc. University guidelines stipulate that each three-hour credit class includes six hours of out-of-class preparation and study. You will need to complete at least six hours of outside work per week and should schedule your out of class time appropriately.

Attendance and full participation means be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy.

### **Evaluation**

#### **Grading Scale**

a 95-100, a- 94-90, b+ 89-87, b 86-84, b- 83-80, c+ 79-77, c 76-74, c- 73-70, d+ 69-67, d 66-64, d- 63-60, e 59-0

#### **Grading**

You will be evaluated on the following points: quality of completed assignments, individual participation in discussions, attitude towards the course and willingness to experiment and work hard as well as the progress you make throughout the semester.

- A        Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists' works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. A high level of craftsmanship evidenced by the creative handling of techniques and materials and finish in the overall form. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
  
- B        Well-presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A,' above. Participation in critique, attendance, and enthusiasm apply throughout.
  
- C        Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the breakdown of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). his work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
  
- D        Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous number of classes, (three and above) and has failed to complete assignments or keep up to date with the studio-based syllabus.
  
- E        When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

**Course Textbook:** Readings will be available on Canvas

### **Visiting Artists Program**

The School of Art + Art History runs an active Visiting Artists and Scholars Program. Internationally and nationally respected artists, curators, and critics are invited to lectures each semester. The schedule for these events available on the school website and through the school newsletter. You are required to attend and write a brief response to two speakers in your Research Book.

### **Galleries**

You are required to attend two exhibitions this semester and respond to them in your Research Book. You are strongly encouraged to attend exhibitions at University Galleries and the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Santa Fe Community College Gallery, Reitz Union, Thomas Center Galleries and other community galleries that provide exhibitions of student and local artists.

### **Bibliography**

*A Companion to Contemporary Drawing*, Kelly Chorpene, Rebecca Fortnum Editors  
*Afterimage: Drawing through Process*, Cornelia Butler, Los Angeles Museum of Modern Art  
*Hilma Af Klimt: A Biography*, Julia Voss  
*Janine Antoni*, Amy Cappellazzo  
*Joseph Beuys: Early Watercolors and Drawings*, Werner Schade  
*Vija Celmins* ICA, London and Lane Relyea  
*Deep Storage: Collecting, Storing, and Archiving in Art*, Ingrid Schaffner, Matthias Winzen, and Geoffrey Batchen  
*Drawing Now: Eight Propositions*, Laura Hoptman, Museum of Modern Art  
*Experimental Drawing*, Robert Kaupelis, Watson-Guptil, NY  
*Eye Infection*, Robert Storr, Rudi Fuchs, Richter Verlag Publisher  
*Infinite Possibilities: Serial Imagery in 20<sup>th</sup> century Drawings*, Anja Chavez, Davis Museum and Cultural Center  
*On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Susan Stewart, Duke University Press  
*Pictures, Patents & Monkeys*, Ingrid Schaffner, Independent Curators International  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT  
*Vitamin D: Drawing*, Emma Dexter, Phaidon Press  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT

CLASS COMMUNICATIONS: Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

### **SA+AH HEALTH AND SAFETY POLICIES**

**HAZARDOUS WASTE SATELLITE ACCUMULATION:** Please make yourself familiar with the SA+AH Health and Safety Program. Refer especially to the H&S Rules by Area sections pertaining to Drawing and Painting. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

Each studio has a designated area for art materials/hazardous waste pickup. This area should NOT be used for art making and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with faculty. A Handbook of Hazardous Wastes Disposal, Health and Safety will be posted at the studio for consultation as well.

**SHARED STUDIO:** Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person or class. Place all work in progress on the storage shelves. Leave the worktables, easels, drawing and painting boards clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

**STUDIO PRACTICE:** The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. Each student is responsible for ensuring that their projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

**POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:**

- Do not mark, paint on or deface any interior or exterior of the school or college facilities.
- Always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalk's, walls, and grounds.
- If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
- No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.
- Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.
- Students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions. In addition, projects involving the greater community should be carefully considered and faculty must be consulted throughout. All public projects must be cleared by faculty and permission granted.

AND SA+AH RESOURCES AND POLICIES:

[UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS](#)

[UNIVERSITY ILLNESS POLICY](#)

[UNIVERSITY ATTENDANCE POLICY](#)

[GENERAL UNIVERSITY POLICIES AND SERVICES](#)

[ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES](#): Students requesting classroom accommodation must first register with the Dean of Students Office.

[UNIVERSITY COUNSELING SERVICES](#): 352-392-1575

[STUDENT HEALTH CARE SERVICES](#)

For medical emergencies call 911.

For urgent care: 352-392-1161.

For after-hours mental health assistance, call 352-392-1575.

**SAFETY AND SECURITY:**

In an emergency call 911.

[University Police Department](#) non-emergency 352-392-1111.

[STUDENT NIGHTTIME AUXILIARY PATROL \(SNAP\)](#): 352-392-7627

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

[DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT](#):

Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs. In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity

among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

[ACADEMIC HONESTY POLICY](#)

[DISRUPTIVE BEHAVIOR](#): Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct... Be advised that you can and will be dismissed from class if you engage in disruptive behavior.