

**Instructor: Julia Morrisroe**  
Office: Fine Arts Building D, 233  
Phone: 273-3031  
M + W 3:00 – 6:00

Office Hours:  
E-mail: [julia01@ufl.edu](mailto:julia01@ufl.edu)  
Spring 2023  
Art 3521 3 cr

### **ART 3521: Site-Specific Painting**

This painting course explores the relationship between painting and architecture as well as other contemporary developments in the expanded field of painting. Working on both a small and large scale, students will evolve traditional painting concerns and techniques into 3D or 4-D site-specific painting projects and murals investigating the complexity that this dimensional shift brings both to the work, the viewer and the artist. Students will develop skills in conceptualization, public art proposal development, schematic drawing (physical and digital) and the implementation of site-specific painting based work.

This course will include the following

1. The conceptual development, proposal, diagrammatic drawing, installation, execution and documentation of a variety of projects in the expanded field of painting.
2. Research into the relationship between painting and architecture and provisional painting through artist research and reading response papers and classroom discussion of selected essays.
3. Research and presentation of painting installation artists

#### **Objectives:**

Through in class exercises, formal assignments, readings, slide lectures and discussion students will

- Develop a practice of painting that experiments with space, architecture, muralism and site-specificity as a means to challenge what a painting is.
- Experiment with approaches to painting and collaborative strategies that translate 2D concerns into 3D environments engaging with space and time.
- To hone critical-thinking, research and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To research and expand knowledge of art and artists, writers and curators who challenge and champion painting and painting theory in the twenty-first century.

**Topics:** Space and Architecture, Muralism, Site-Specific, Temporary or Un-heroic Painting, Public Art, Painting Theories, Provisional painting, collaboration, Public Art, Modern, Post-Modern theories of painting, and the death of painting, formal concerns, materiality and experimentation,

#### **Evaluation:**

800 pts	Four Projects
	60% Installed finished work
	30% Complete Proposal paintings, studies
	10% Research Book including project ideation and supporting research
100 pts	Three Reading response and active participation in class discussion (33 pts ea)
100 pts	Artist Research Presentation
50 pts	One page response papers to one Visiting Artist Lecture
50 pts	One page response papers to one Gallery exhibition
100 pts	Participation and Attendance

#### **Requirements:**

Your grade will be determined by the following:

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1. Studio work – working every day for the entire class period. This includes studies + collages, process work in the Sketch/Process book, proposal paintings and installed projects.
2. Response papers and active participation in group topical discussions.
3. Presentations (Artist Research Presentation)
4. One page response papers to one Visiting Artist Lecture and one Gallery exhibition
5. Critical thinking and class participation include the depth and quality of your reading responses, leading and participating in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.
6. Tenacity, in terms of studio work, studio research, and willingness to succeed.

**Reading Response Papers and Discussion Group**

Course reading material is posted on E-Learning. You will write a one-page response paper for each essay, which we will then discuss in class. See additional sheet for details.

**Artist Research Presentation**

*See separate handout for details.*

**Research Book to support your studio practice (RB checks 2/1, 3/1 and due 4/26)**

Your Research/Sketchbook should show active and consistent work to get the most out of this class. RB's should include compositional and idea exploration, proposals, propositions, and directions (both taken and abandoned). Include notes, doodles, lecture, video, demo highlights, clippings, photographs, artist research and ideas you may want to explore. Investigate artists discussed in class, as well as responses to visiting artist lectures and gallery/museum exhibitions. This is a visualization of your thinking and a guide to facilitate your goals for the semester. Your sketch book should be with you always be available in class for review.

Minimum expectations (Labeled):

1. Ten compositional analysis of ten historical site-specific artworks (sketching structure)
2. Ten color analysis of ten contemporary site-specific 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. This is beyond the research paper. Label each response clearly; include the exhibition or lecture title, location and date.

**Course Policies****Attendance Policy**

Be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy. Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment therefore, your attendance is required. Coming to class late or unprepared is an absence. Three or more absences will result in the lowering of the final grade by one letter. Six absences will result in a failing grade. An absence does not constitute an extension of an assignment. Please refer to the University attendance policy for further information.

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

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CLASS COMMUNICATIONS: Students must check their school email accounts regularly and What's App is used for class communication. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts and the class Chat.

**FAC Shop Orientation**

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class.

**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

**Course Textbook**

Essays will be provided via Canvas.

**Bibliography - Additional suggested reading***Gaston Bachelard, Poetics of Space, 1992**Nato Thompson, The Interventionists: Users' Manual for the Creative Disruption of Everyday Life**Raphael Rubenstein, Provisional Painting, Art News, 2009**Jean Baudrillard: The Beaubourg-Effect: Implosion and Deterrence, Simulacra and Simulation**Barry Schwabsky, Object or Project? A Critic's. Reflections on the Ontology of Painting, Painting at the End of the World, Walker Art Center.**Marysol Nieves, Painting Expanded**Vitamin P New Perspectives in Painting, Barry Schwabsky, Phaidon Press, 2002*David Joselit, *After Art*, Princeton University Press, 2012**Visiting Artists Program**

SA+AH runs an extensive Visiting Artist and Scholars Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures each semester. The schedule for these events is fluid, however you will be given notice of upcoming speakers sponsored by SA+AH, the Harn Museum and other programs on campus. Your goal is to attend as many as possible and no less than two lectures.

\*\*Write a one page response paper to one lecture. Due date on canvas

**Galleries**

Here on campus, we have University Galleries and the Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, which has a permanent collection of more than 6,000 original works from around the world. More excellent venues include Santa Fe Community College Gallery and Thomas Center Galleries provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. Your goal is to attend as many as possible and no less than two exhibitions.

\*\*Write a one page response paper to one exhibition. Due date on canvas.

**LATE WORK:** All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each studio day it is late. If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered

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late. You must have work finished before the start of class on critique days or your work will not be critiqued, and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

**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.

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- 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

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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.