

PAINTING: EXPLORING THE SERIES

Spring 2023 | ART5930C /ART3522C (3cr.) | FAD 205 T/ R 11:45a- 2:45p

Logan Marconi | Office FAD 227 T/R 10:30a- 11:30a | lmarconi@ufl.edu

Exploring the Series is primarily a self directed course with guidance towards development of individual visual language and the strategies necessary for creative practices. Students will synthesize visual, technical, color, and conceptual skills in a variety of painting media while understanding historical context and contemporary possibilities of painting. The class will consist of studio projects, lectures and group discussions about assigned material, and individual meetings and group critiques. It is a long-standing tradition for artists to explore their ideas through examining variations on a theme. These explorations can be a linear examination of a related subject, idea, theme or process. For example:

Sequence

A following in a certain order of succession resulting in a consequence; sequel. Ex. In music, the recurrence of a harmonic progression or melodic fugue at a different pitch or key to that it was first given.

Synchronic

Linear sequence: Ex. Word Tree depicts multiple parallel sequences of words. It could be used to show which words most often follow or precede a target word (e.g., "Cats are...") or to show a hierarchy of terms (e.g., a decision tree).

Rhizome – a root-like stem sequence ordinarily in a horizontal position – non-hierarchical.

Series

A continuous succession of similar things or things bearing a similar relation to each other, an extended order, line, sequence, succession as a series of calamitous events. Ex. A number of things produced as a related group such as a set of novels by one author dealing with the same characters.

Serial

Succession of continuous parts at regular intervals.

- Creating visual relationships through “units” or “cells”
- Visual units can be made up of; shapes, images, patterns, textures, color etc.
- Conceptual units can be made up of; ideas and non-visual associations – words – thoughts.
- Repetition - regular occurrence of similar units.
- Rhyme – regular occurrence of similar or corresponding units influenced by association.
- Metaphor – the transference to one word the sense of another (i.e. screaming headlines).
- Simile – one unit is likened to another dissimilar unit, distinguished from metaphor in that the comparison is made explicit (heart beats like a drum).

Variations on a Theme

- Color – can alter mood, tone, light etc.
- Point of View –macro/micro view, birds/ants eye, relationship to picture plane, etc.
- Cropping – Full view – partial view
- Subject – Similar subject categories, (i.e. objects. location)
- Transformations – One thing becomes another.
- Technique / Media – Transparent – Opaque media – extremes in impasto (thick to thin), Drawing to painting, monochromatic to chromatic, etc.
- Narrative: Passage of Time, progression

Explorations of these tools will be accomplished through a series of exercises aimed at developing your painting skills.

COURSE GOALS

- Develop individual ideation and expression.
- Explore the creative and expressive possibilities of working with variations on a theme.
- To strengthen technical and conceptual skills as an artist.
- Further develop your principles of visual organization.
- Exploit the physical properties of your chosen medium.
- Expand your problem-solving ability and creativity.
- Research and expand your knowledge of contemporary and historical artists working in a series.
- Create a related body of work.
- Hone your critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and course material.

CLASS STRUCTURE AND REQUIREMENTS

Developing Individual Series

Studio class time will be dedicated to the exercises and projects working on developing a cohesive series of artworks.

Project #1

Idea - Excavation – Focus on Quantity and Quality – A series of works 12” max dimension

Project #2

Expanding Ideation – creating metaphors and similes – at least three finished artworks.

Project #3

Product and presentation

A series of at least four medium or two large completed works, formally presented (Framed/Installation/etc).

Required Texts

Students are required to obtain a copy of each book.

In Praise of Shadows Paperback – by Junichiro Tanizaki

Notes for a Young Painter Paperback – by Hiram Williams

Lectures & Discussions

A series of presentations and discussions will focus on contemporary and traditional issues related to working in a serial format, attempting to address the connections between the class concepts, your personal work, art history, and the contemporary art world.

Ignite Artist Presentation

Artist presentations will be a 5 minute, 20 slide research presentation on one contemporary artist from a provided list. These succinct presentations must be written and practiced prior to performance. The focus will be on the artists ideation practice, studio process and background accompanied by a series of their artworks. See separate handout on canvas for details.

Critiques

The critique sessions are intended to serve as an open forum for the critical evaluation and discussion of your work. We will always attempt to address both the positive and negative aspects of your work.

Informal process critiques: We will have frequent and regular in process critiques either individually or in small groups that will provide constructive feedback during the production of your series.

Formal project critiques: Each project will conclude with a formal critique where each student will have his or her work evaluated and critiqued by the instructor and the class. Critique strategies will be amended as needed.

Journal/ sketchbook

Each student will be expected to maintain a journal / sketchbook for ideation, compositional studies, color studies, note taking from lectures and more.

- BRING YOUR SKETCHBOOK TO EACH CLASS TO RECORD

Preliminary sketches, drawings, and ideas.

Notes from lectures, discussions, readings, research.

Additional Artist Research. If your professor or peers suggest an artist for you to look at DO THE RESEARCH, document that information in your sketchbook.

Due dates, expectations, notes from critiques, both formal and informal.

More drawings, sketches and ideas.

Visiting Artist Lectures & Gallery Visit

You are required to attend one exhibition this semester and two visiting artist lectures. More info below.

Papers are to use proper, college level writing and follow the guidelines below.

1. Cite the exhibition or lecturer at the top of the page
2. Summarize the exhibition or lecture first.
 - What is the theme of the exhibition or lecture?
 - What does the artist give to back up the ideas? • What are the artist's main points?
3. Next, react and comment on your thoughts about what you have seen or heard.
 - Note unclear points or points you disagree with.
 - Note ideas of interest to you or problems with the artist's position or work.
4. Most importantly, support your statements and opinions with evidence found in the work, just as you support your comments in critique with physical evidence from an artwork.

COURSE GRADE

Three Series projects – 875 pts

275 points - Project #1

300 points - Project #2

300 points – Project #3

“Ignite” presentation – 50 pts.

A 5-minute, 20 slide powerpoint research presentation on one contemporary artist covering the artist's background, ideation, process and showing a series of their artworks. (SEE handout)

Two visiting Artist Lectures and 1 Gallery Exhibition Response Papers – 75 pts

SA+AH runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visits, critique sessions, each semester. The schedule for these events is fluid, however you will be given notice of upcoming speakers sponsored by SAAH, the Harn Museum and other programs on campus. You are required to attend a minimum of two artist talks this semester and write a one page response paper to the lecture. The papers are due on Canvas as listed.

Galleries

Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, has a permanent collection of more than 6,000 original works from around the world. More excellent venues include University Galleries, Sante Fe Community College Gallery, Reitz Union and Thomas Center Galleries, and provide an excellent opportunity to see diverse works of art directly, not in the secondary slide or book format. Your goal is to attend no less than two gallery or museum exhibitions. you are required to write one one-page response paper about one of the exhibitions attended.

Studio Participation Grade – 100 pts

This includes: A concerted effort to follow the guidelines and objectives of each exercise/project, being fully engaged, coming to class prepared, on time, and ready to work with all the required materials, supplies needed to participate. This also includes demonstrating proper studio practice including showing respect for your fellow students, the facilities, staff and the instructor.

PARTICIPATION & ATTENDANCE

DEMONSTRATING Proper Studio Citizenship is required. You will be expected to:

- Come to each class prepared, on time, and ready to work!
- Maintain the studio equipment as well as the general studio environment respecting the rights and property of UF and your classmates.
- Always clean up following each class or working session.
- Properly dispose of all used materials and solvents as instructed following SA+AH health and safety policies (NEVER POUR PAINT OR SOLVENTS DOWN THE SINK)
- Respect other people and their property.
- NEVER deface or paint on the walls or floors inside of this class or in the hallway

Attendance

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.

- 3 tardies/ early dismissals = 1 absence
- 3 absences allowed, additional absences dropping the final grade by one letter per absence
- 6 or more missed classes = course failure

An absence does not constitute an extension of an assignment. Please refer to the University attendance policy for further information

<http://www.registrar.ufl.edu/catalog1011/policies/regulationattendance.html>

Grading

A | 90- 100 | Superlative work: goes beyond merely solving the problem.

B | 80- 89 | Above average: solution to the problem and idea well planned.

C | 70- 79 | Solid average work: problem solved in a relatively routine way.

D | 60- 69 | Inadequate work: The requirements of the problem are not addressed.

F | 0- 59 | Unacceptable work and effort.

Note: A grade of C- or below will not count toward major requirements

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Assignments will be evaluated according to the following criteria:

1. Successful resolution of the assigned problem

2. Initiative - scope of undertaking. Did you challenge yourself?
3. Craftsmanship, neatness, attention to detail, etc.
4. Inventiveness/ Overall artistic design
5. Overall effort, improvement over the semester, and participation in the course

Communication

Use of your Canvas is required. Emailing me through Canvas results in a quicker response.

Craft/Completion/Work Ethic

It takes time to make art, therefore, exercising “courage, desire, risk, and belief” will aid in personal development. Development as an artist hinges on an artist’s ability to integrate these qualities and make effective choices and express ideas clearly. Come to class early, set up, and work till the end of class. Be ready to take risks and fail as this often proves more fruitful than staying safe. It is required for students to work on in-studio assignments outside of class time, THIS CAN NOT BE STRESSED ENOUGH.

Inventiveness/ Experimentation

New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. Students must take risks. The sketchbook *should* be worked consistently. Drawing is a way of thinking and problem solving, refer to your sketchbook often.

UF POLICIES

Academic Honesty Policy

The course will follow the University’s honesty policy found on-line at:
<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Work must be your own and must be created specifically for this class. In other words, “no double dipping” by submitting projects to multiple classes.

Accommodation for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Disability Resource Center will provide documentation to the student who will need to provide this to the instructor when requesting accommodation.

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

SAAH POLICIES

Lockers/Storage

SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students and keep the locker form attached at all times. Lockers will be cleaned out at the end of each semester. When storing materials, it is advisable that you have your name on everything with a black marker, the course number, and the instructors’ name. The SAAH is not responsible for items left in the classrooms.

Additional policies for students in the SAAH

No headphones in class, turn off cell phones. Mask wearing and social distancing are required in FAD, there are no deviations from this policy.

Studio Use

Your assigned studio classroom is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Do not bring anyone into the classroom that is not enrolled in the course. Students are expected to follow studio guidelines for continued access. There is a first aid kit in each room as well as a sharp container for your use. In case of emergency, call campus police at 392-1111. You are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room#).

SAFETY & HAZARDOUS MATERIALS POLICY

See attached Area Health and Safety Policy <http://saahhealthandsafety.weebly.com/>

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying fixative or other toxic materials is not allowed in the drawing studios or hallways, use the ventilation booth on the 2nd floor of FAC. Each student is responsible for assisting in studio clean up.

SA+AH CONTAINER POLICIES

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

WHITE: New or used products

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc.) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

YELLOW: When hazardous items are waste.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top). 5-gallon jugs must have a yellow hazardous waste label on the outside. Fibrous containers must have a yellow hazardous waste label on the outside (top). Each item in the blue bin must have a yellow hazardous waste label. **Note:** Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Appendix C: Health and Safety Area Specific Information: Drawing

4. Area Rules

All users of the studio classrooms are expected to follow studio guidelines. If you have any questions, ask your instructor.

Follow all SA+AH Health and Safety handbook guidelines.

Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.

Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly. Material Safety Data Sheets (MSDS) are available in each SA+AH work area. Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance. If you bring an item into the classroom, be sure you have the MSDS form filed for the material used. Familiarize yourself with the closest eyewash unit. Do not spray any aerosols in any SAAH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A. Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios. Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste label and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.

No eating, consumption of alcohol or smoking is permitted in the studios. Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel). Do not block doorways or block access to lights. Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators. Do not create “daisy chains” with multiple electric cords. No hazardous materials down sinks. Store all flammables in the flammable cabinet. Keep the flammable cabinet closed. Clean up after yourself. First aid kits are found in each studio. Notify your instructor if supplies are low. Report any safety issues IMMEDIATELY to your instructor. All courses must engage in an end of the semester clean up.

IN-CLASS RECORDING

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent

may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student

SUPPLY LIST

- Brushes
- Sketchbook
- Drawing materials
- Palette
- Paper towels
- Vegetable Oil (for cleaning oil brushes)
- Container for materials
- Oil or acrylic paints and mediums (NOT “student grade”)
- Try these online retailers: Dick Blick, Nova Paint Colors, Utrecht Art Supply, Pearl Paint, Jerry’s Artarama.

CALENDAR *subject to change*

1.10- Syllabus, READ <i>Notes for a Young Painter- Part 1</i>	1.12- Ideation exercise, READ <i>Notes for a Young Painter, Part 2</i>
1.17- Intro P1, discuss ideation and readings, work on 10 skbk pages, prep gesso paper, start b/w paintings, READ <i>Notes for a Young Painter, Part 3</i>	1.19- P1
1.24- P1, READ <i>In Praise of Shadows</i> (first 20 pages)	1.26- P1
1.31- P1, READ <i>In Praise of Shadows</i> (finish)	2.2- P1
2.7- P1, Intro P2	2.9- Critique P1
2.14- P2	2.16- P2
2.21- P2	2.23- P2
2.28- P2	3.2- P2
3.7- P2	3.9- Intro P3, 8 Sentence Artist Statement
3.14 SPRING BREAK	3.16 SPRING BREAK
3.21- Critique P2	3.23- P3, 6 Sentence Artist Statement
3.28- P3	3.30- Ignite Presentations, 5 Sentence Artist Statement
4.4- P3	4.6- P3, 3 Sentence Artist Statement
4.11- P3	4.13- P3, 2 Sentence Artist Statement

4.18- P3	4.20- studio clean up, P3, 1 Sentence Artist Statement
4.25- Final Critique	