

Workshop for Art Research and Practice (WARP)

ART 1803C

Please note: WARP ART 1803C is a total of 6 credits consisting of a lecture and studio component.

Lecture	T	(P 10-11)	5:10pm	-7:05pm	FAC 0127
AM Studio	MW F	(P 3-5) (P 3-4)	9:35am 9:35am	-12:35pm -11:30am	WARPhaus

THIS SYLLABUS IS YOUR GUIDE

all course resources available on e-learning/canvas - <http://elearning.ufl.edu>

Your instructors will not answer questions that this document answers for you. It's why we put it together. Read it!

YOUR INSTRUCTORS

M/W STUDIO:

Devin Harclerode she/her
Kayla Burnett
Eugene Agyei

TUESDAY LECTURE:

Devin Harclerode

FRIDAY STUDIO:

Kayla Burnett
Eugene Agyei

ABOUT WARPFAUS

WARPhaus, 534 SW 4th Ave. Gainesville, FL 32601
Facebook: <https://www.facebook.com/WARPhaus-Gallery-152065564891401/>
Instagram: @warphaus

WARPhaus Teaching Lab Specialist

Myles Dunigan, mdunigan@arts.ufl.edu

TEACHING ASSISTANTS

Tanja Vuksanovic (S21), Photography
tanja.vuksanovic@ufl.edu
Ebenezer Nketsia Mensah(F22), Paint/Draw/Print
mensah.enketsiah@ufl.edu
Atsumi Oya, (F22), Paint/Draw/Print
atsumioya@ufl.edu
Eugene Agyei (S21), Ceramics
eugeneagyei@ufl.edu

OFFICE HOURS

Devin Harclerode: FAD 239 or [Zoom](#)
Tuesday 4:00 – 5:00

ELECTRONIC COMMUNICATION

All course materials are located on Canvas. Students are advised to use ufl.edu email for all UF course correspondence. **It is best not to rely on canvas email, but email us directly via Outlook for emails needing a quicker response.** We usually respond within 24-48 hours: emails sent after 5pm will receive a response the following day and those sent over the weekend will receive a response on Monday.

WORKSHOP FOR ART RESEARCH AND PRACTICE (WARP)

WARP is designed to expose students to a variety of styles, approaches, and debates in contemporary art and design. Students are expected to take risks, discover unconventional points of view, and develop original ideas to solve problems. They will learn to articulate their ideas and questions related to the field, discover new tools, possibilities, and practices.

Through artmaking, independent research, discussions, readings, and lectures we will study art in personal,

historical, and contemporary contexts. Coursework will allow students to enact a variety of artistic strategies and methods. Research will facilitate dealing with both aesthetic and conceptual issues with greater complexity. Critique and discussion will constructively analyze and question their/her/his own artistic methods.

WARP aims to provide exposure to a cross-cultural understanding of art and human creativity. Students will explore artists' influences, motivations, and processes. Content will address how various artists and cultures have engaged in creative pursuits, the role art and design plays in cultural, religious or personal ideologies, and how art is affected by identity, politics, popular culture, social and environmental concerns. The course may challenge beliefs, introduce new perspectives, and may make students uncomfortable at times.

BY DESIGN, YOUR INSTRUCTORS WILL NOT HAVE ALL THE ANSWERS.

WARP isn't about figuring out the "right" way to make art.
It's about exploring possibilities for YOUR way to make art.

We will have ideas about ways you can move forward, context for your work, observations on its progress. The point is for *you* to genuinely engage in the course material, consider the assignment parameters, and push yourself into new creative territory.

CONTENT WARNING

In this course, we may cover content and materials that some may find difficult. It is important that in a course discussing art that we do not shy away from engaging with materials that may be controversial or challenging. You will be asked to engage in conversation about sticky and challenging topics that engage with art, identity, politics, and ideology – Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether you agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

I will give individual content warnings whenever appropriate, and I encourage you to reach out to me if you are struggling with the course materials or believe there should have been a content warning where there wasn't one. If you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

WARP COURSE GOALS

- Think broadly, imaginatively, creatively, and critically.
- Conceptualize, design and produce complex and personally motivated works of art.
- Experiment with various media including drawing, painting, photography, printmaking, ceramics, sculpture, performance, installation, digital media, video, and beyond.
- Attain a wide base of knowledge of art and artists, both historical and contemporary.
- Develop strong research skills and apply this research to writing about and creating art.
- Develop a contemporary art vocabulary. Learn to write about art by describing and analyzing creative work, exhibitions, performances, films.
- View and interpret complex works of art, and view one's own work with a beginning understanding of underlying historical and theoretical connotations.
- Begin to recognize one's own artistic practice. Consider the broad spectrum of careers in the arts and the various approaches and roles an artist may undertake.
- Take risks and learn how to accept, consider, and make full use of criticism & support. Offer support & criticism generously to peers.
- Gain the real-life experience and satisfaction of showing one's work in a public venue and learn to organize, install, and publicize an exhibition.

WARP PARTNERS

Everyone in WARP will have a “partner.” This is the person you should call when you have missed a class and need lecture notes, or if you missed an important announcement or handout. You and your partner might consider getting a backup e-mail or phone number from somebody else in class in case you both miss some information. It is your job to stay in communication and notice when your partner is absent. WARP faculty and TAs are more than willing to talk with you about projects, clarify assignments or answer questions as they arise, but not to answer simple “partner-type” questions. Always ask your partner first.

EXPECTATIONS & BEHAVIOR

WARP is dependent on a community of focused, curious, critical, and thoughtful students. Please make the most out of your WARP experience by participating wholeheartedly, and cultivating community with your peers.

WARP students are expected to engage **actively** in lectures. Successful students **work on projects during class, complete readings and assignments on time** and proactively **source all necessary materials**. They fully **engage in individual art research** by seeking out contemporary artists of interest and by lectures and art exhibitions both in person and virtual.

Please do not surf the Internet or participate in social media, or work on homework for other courses during studio, class critiques, or lectures. “Participation” means giving ALL your attention to activities in class without disruption.

As an educational institution which encourages the intellectual and personal growth of its students, 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. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if they engage in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' (<http://www.albion.com/netiquette/corerules.html>), excerpted from the book Netiquette by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Please treat each other with respect. Online learning participants who do not adhere to the netiquette expectations may result in both personal and legal consequences. Note: The instructor reserves the right to remove any discussion postings deemed inappropriate.

BE KIND TO EACH OTHER.

This means having patience not only with your peers but the WARP staff & faculty as well.

WEEKLY CALENDAR OVERVIEW (Detailed calendar on Canvas)

Wk 1	Intro to WARP	Wk 9	Installation + Access – Critique 2
Wk 2	Art, Research, Practice	Wk 10	SPRING BREAK
Wk 3	Influence – Artist Research Paper	Wk 11	Realness – WARPbox check 2
Wk 4	Bodies, Boundaries, Context	Wk 12	Collaboration(s)
Wk 5	Research / Performance – Critique 1	Wk 13	Participation + Engagement

Wk 6 Magic + Materiality -- **WARPbox check 1 + Exam 1**

Wk 14 Discourse + Jargon -- **Exam 2**

Wk 7 Alternative Space

Wk 15 No Conclusions – **Final Critique + Whitechapel Paper**

Wk 8 The Take Away – **Materiality Paper**

Wk 16 Cleanup ☺ -- **WARPbox check 3**

PARTICIPATION AND ATTENDANCE

PARTICIPATION

Participation will be assessed on your continued engagement, attitude, in-class effort, preparedness and focus. It is about fully investing in all aspects of the WARP community and curriculum – arriving on time, being prepared with readings completed and materials ready, speaking up in discussions and critiques and listening carefully while others speak. Everyone has something to offer and we need each and every one of you present and participating in order to take full advantage of the opportunity WARP presents. As a cohort you will determine what WARP is this semester.

STUDIO ATTENDANCE

Studio attendance will be taken at the beginning of class by TA's. Lateness of more than 20 minutes or early departure is considered an absence (and habitual lateness of under 20 minutes will also affect your participation grade as every three times you are late counts as one absence).

LECTURE ATTENDANCE

Course lectures will begin with an interactive poll: participation in this poll will serve as attendance for the evening. Students are expected to stay for the whole lecture, and participate in any dialogue. Lecture will also include SAAH's Visiting Artist Lecture Series

VISITING ARTIST LECTURE SERIES

VALS will take place during Tuesday lectures and attendance is mandatory. For these, please sign in with a TA or via the YouTube chat for virtual lectures. See details below. UF will record lectures with the permission of individual speakers and some of the talks will be available in the future for faculty, staff, and students.

Please mark your calendars:

1/24— Abigail Deville (virtual)

2/28—Sara Greenberger Rafferty

3/7—Cosmo Whyte

EXCUSED ABSENCES AND EMERGENCIES

Attendance will be taken daily. You are allowed four unexcused absences in studio classes and two in lecture classes for the semester, after which each absence that does not meet university criteria for "excused" will result a in 10 point deduction from your final grade.

Attendance includes arriving on time and with all materials and equipment necessary to actively participate in that date's discussion, lecture, or presentation. Students arriving without assigned materials will be counted absent on that date.

If you are sick, do not come to class – if you are unable to get a doctor's note due to insurance issues or other extenuating circumstances, please discuss this with your instructors. Your health (physical and mental) should always be priority.

For excused absences due to emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday from affecting your attendance by **uploading documentation of your excused absence (such as a doctor's note, or note from family) to the EXCUSED ABSENCES section on Canvas.** You don't need to email your instructors to do this: just upload your documentation.

Regardless if an absence is excused or unexcused, you need to be in dialogue with your WARP partner to keep pace with course content, and arrange for alternate participation with any team or collaborative projects.

Please see University of Florida Attendance Policies and criteria for excused absences at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.asp>

LATE POLICY

Late work will only be accepted within a week of the original due date. Every class period an assignment is late will result in a ten point deduction to the final grade.

Q: WHEN IS IT DUE?

A: CHECK CANVAS.

ASSIGNMENTS

Assignments will include 3 projects, 3 papers, 3 WARPbox checks, and 2 exams.

PROJECTS

Throughout the semester, students will have the opportunity to develop several projects engaging contemporary art topics and practices that are both collaborative and individual, as well as delve into self-directed interdisciplinary research.

PROJECT ASSIGNMENTS ARE INTENTIONALLY VAGUE AND OPEN.

The projects are about you taking the prompt of the assignment on genuinely, thinking critically about it, venturing into unfamiliar territory, listening to TA, peer, and Instructor feedback, and challenging your own process. Avoid reproducing what you already know to be art—they are not about regurgitating an industry-given standard of what is defined as Art or Design. The work you produce may look nothing like the work you've made in the past, what you expect your career to be, or what you previously understood to be Art or Design, and **that is the point.** That experience transfers to multiple mediums and contexts. As artists and designers, you will be forever venturing into new and unknown territory. The ability to creatively respond and adapt to a variety of prompts is an essential skill, one we learn constantly from contemporary Artists and Designers. The successful WARP project should be ambitious, thoughtful, formally well presented, and completed on time.

****If working in WARPhaus, You are also responsible for restoring the area of the studio to its original condition by the following morning so that others may install their work. Unless directed otherwise by faculty, your project grade will drop a full letter grade if your project is not removed from WARPhaus by the following morning.*** It is not fair if others cannot install their work the next day because a project from the previous day has not been removed and the area has not been cleaned or re-painted.

PROJECTS SNEAK PEAK

Project 1- The Weave

A 3 part project that considers art as a holistic realm. You will be asked to explore your selfhood in relationship to Gainesville and other external contexts (social, political, environment, metaphysical, etc...) via the metaphor of 'the weave' and the visual language of a banner.

Project 2 – Material in a White Cube

A work made specifically for a group exhibition that's organized by the class. You will investigate and criticize a specific material and then consider its relationship to the white cube. As a cohort, you will consider 'failure' as a

locus for change and use it to generate an 'alternative space.

Project 3- Shadow Work

A collaborative project that explores the stuff of 'reality' via the making of a complex artwork that exists in two spaces simultaneously.

WARPboxes

Your WARPbox is a version of a sketch book that you will populate throughout the semester using [Are.na](#). You will submit your Are.na link to canvas to be graded at three points in the semester. Your WARPbox is a digital record containing notes, sketches, images, ideation, creative writings, artist research etc.

Mandatory components of the WARPboxes are outlined on the assignment page for each of the three checks:

+ Project specific research, sketching, and ideation

The WARPboxes are a place for you to sketch. But they are also a place for you to question what sketching is, and how it happens. In some forms, a sketch might be a rehearsal. It might be a voice memo. It might be a conversation. In some processes, a sketch might be a maquette. It might be an experience: it might be a collage. **How does a sketch best communicate the ideas it represents?** *How does a sketch best inform the process to which it is the foundation? How does the idea of a sketch inform our understanding of what art is?*

For all three projects in this class you should have a wide variety of 'sketches' to inform your project. Include: conceptual development and documentation for all your assignments, sources of influence or inspiration, research notes, and works in progress.

+ In class exercises, prompts, and notes

During WARP you will discuss readings and participate in workshops and demos – all of the notes you take from these activities need to be included in your WARPbox

You may all be prompted to complete exercises in class, this too will live in your WARPbox

For each Critique you will take notes related to your work and the work of your peers to be posted to your WARPbox. You may ask someone in class to take notes for you during your critique

+ Contemporary Artist Collaboration

For each WARPbox check you will need to 'collaborate' with two contemporary artists of your choosing listed in each week of the schedule.

For each artist do the following:

Reproduce a work of their works in a different media.

Annotate a project by them relating the formal attributes to external contexts rooted in history (social, environmental, political, etc...)

+ WHITECHAPEL Check-ins

Between each WARPbox check you will be given class time to meet with your WHITECHAPEL group to discuss the text. These conversations should be recorded (in notes, or sketches, or sound, or...) and uploaded to your WARPbox.

WARPbox GRADING

Sample WARPbox Grading Rubric (50 points total)

- Meets mandatory components (5 points)
 - Ambitious and comprehensive research (10 points)
 - Diversity and experimentation in ideation and prompts (10 points)
 - Effective communication & representation (comprehensibility, quality of writing) (10 points)
 - Overall quality of work (10 points)
 - Extra research, ideation, creative experimentation, and sketching (5 points)
-
- Some adjustments will be made depending on the specific WARPbox check.
 - Extra work could include drawings, photography, collage, creative writing, brainstorming, experimentation with materials, art and design research etc.

WRITING ASSIGNMENTS

An electronic copy of your paper should be posted on e-learning/canvas. Your paper will automatically go through the Turnitin system once submitted to e-learning/canvas. **Please review the UF Honor Code: Turnitin will flag excessive quotation, plagiarism AND self-plagiarism.** Make sure to **submit your paper in the correct format** (word .doc, .docx or pdf files work best and note that the system will **not accept** .pages or .wps). Assignments must include your name, and specific title of assignment the electronic submission to canvas (example — file name: SmithResearchpaper2.doc or pdf).

LATE PAPERS WILL BE DROPPED A FULL LETTER GRADE.

ARTIST RESEARCH PAPER

Independent research is very important to your growth as an artist. In this paper, you will research the work of a contemporary artist that you will then embark on an imagined collaboration with. You'll need to cite at least 3 sources demonstrating in-depth research of their work, establish a clear interpretative thesis, and include a photo. Please see the assignment on Canvas for full details.

WHITECHAPEL RESEARCH PAPER

Part of being an artist is seeking out art experiences in the community. Performances, demonstrations, readings, films, exhibitions, etc. may provide creative ways to think about art and new and interesting ideas for inspiration. As students you must also develop critical skills and the ability to discuss and write about these events. This segment of the course is designed to develop your skills in viewing, writing about, and discussing art.

MATERIAL RESEARCH PAPER

The material you are working with as an artist directly informs the meaning of your work. In this paper, you'll need to conduct in-depth research on a material you'll be working with, and examine the impact and meaning of that material in the work of a contemporary artist.

PAPER SUBMISSION CHECKLIST

In finalizing your papers, please use this general checklist, adapted from Leigh Claire La Berge, the author of *Is Art a Commodity?* via [Making and Being](#).

Please see each assignment on Canvas for that paper's specific parameters.

FORMATTING

- My paper is typed using Arial and at least 10-point font.
- My paper uses 1.5 spacing consistently, with one space between paragraphs.
- The paper is at least 400 words long.

- I have included my name and the title of the assignment.
- It is formatted in .doc, .docx, or .pdf.
- All sources are cited MLA style:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

AUDIENCE

- I considered the audience for the paper in terms of tone, language, length, and style.

CONTENT

- My paper does not make a historical claim in the first sentence that is beyond the scope of the essay. For example, "Humans have always had culture." OR. "Life has always been hard."
- My paper has an introduction that lays out the scope of the whole paper and that offers the reader an overview of the key points without going into detail on any particular point.
- My paper has a clear thesis.
- My thesis comes late in the first paragraph.
- The paper includes an image of the artists work, which is captioned with title and year, cited appropriately, and which is discussed in relationship to the thesis.

PARAGRAPHS

- Each body paragraph has a topic sentence that gives a sense of the content of the paragraph AND that supports the thesis statement.
- The last sentence of each paragraph provides a segue or a transition into the next paragraph to come.
- I did not capitalize words that are not proper nouns (like John, or Citibank) or the first word of a sentence.
- My paper does not have any contractions, combinations of words such as "it's" or "wouldn't."
- All of my sentences contain a subject, a verb, and an object.
- I have no run-on sentences in my paper.
- None of my sentences begin with a gerund, a verb that ends in "ing" (also known as the present participle).

EVIDENCE

- The paper uses at least one quotation.
- The quotations are all three lines long or less.
- The quotations are cited by author and page number.
- In each body paragraph with a quotation, the quotation appears roughly in the middle of the paragraph, and never as the first or last sentence.
- The paper paraphrases evidence from other sources in my own words, and credits those sources even when they are not quoted.
- The paper cites at least 3 sources.
- The paper cites sources for everything that is not common knowledge, or which I did not experience directly.
- All outside sources are cited.

PROOFREADING

- I read my paper over at least three times.
- I read my paper aloud.
- Spacing and grammar are correct.

EXAMS

There will be two graded exams given during the Tuesday night lecture over the course of the semester. These will include student-led activities like a structured dialogue at an exhibition, a panel discussion using content generated in the Whitechapel research paper, and a student organized and run exhibition.

(1) MIDTERM EXAM , TUESDAY 2/7

NAME DROP DANCE CARD → An informal dialogue at an exhibition that tests references and context

(2) FINAL EXAM, THURSDAY 4/11

PANEL DISCUSSION → A group panel discussion using content generated from the Whitechapel research paper

PROJECT ACCOUNTABILITY AND CONSEQUENCES

As an art student at the University of Florida, you will receive our support and guidance for carefully thought out projects, but we are counting on you to use your best judgment. Please think carefully about the repercussions of your work, especially as they relate to the use of human subjects and animals, the health and safety concerns of you and others, environmental concerns and effects, inappropriate or illegal use of property including copyright violations and other legal and ethical issues. **Being an art student does not protect you from academic and even legal actions**, should your judgment be flawed. You are responsible for checking with us and with other officials if you are the least bit uncertain in this regard. **Please note that the School of Art + Art History at the University of Florida retains the power to veto any proposed artwork and require a more appropriate solution.**

ACADEMIC HONESTY

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."* <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Do not share papers, or lift any material from the web, periodicals, books or magazines without using quotations, footnotes and a bibliography. Use your own language in your papers, and do not submit the same work to multiple classes. Always cite your sources!

As artists, we might work in a style commonly known as "appropriation," but it is common courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

Any paper or project where plagiarism is found will receive an "F" grade with no possibility for make-up or resubmission.

For more information about academic honesty, contact Student Judicial Affairs, P202 Peabody Hall, (352)392-1261 or visit <http://www.dso.ufl.edu/sccr>

TEXTS AND READINGS

There are several texts required for this course:

- *CRITS: a student manual*
- One book (TBD) from the *Whitechapel: Documents of Contemporary Art Series*
- *Making and Being*, free to download from makingandbeing.com
- Required software: <https://www.are.na/>

Look for reading deadlines on the course calendar. You will also have various weekly Research Assignments listed on the Course Calendar and on Canvas including videos and articles meant to introduce you to a variety of artists. Additional readings will be posted on Canvas.

**Please note: The combined price of the texts “new” should be around \$50. You may also purchase these texts “used” at the University Bookstore (The Hub), online, or other bookstores in town. The texts can be found by course number, ART 1803C, Professor Devin Harclerode via the University Bookstore.*

ART MATERIALS AND SUPPLIES

The materials you will need in the class will vary based on the project and your idea for the project – I encourage you to buy/find used materials whenever possible. I would budget ~\$50 dollars for each project.

REQUIRED MATERIALS AND SUPPLIES

- At least 8.5” X 11” drawing pad with high-quality, medium weight paper
- Drawing instruments
- **Erasers** (one hard, such as a pink pearl, and one kneaded)
- **Some form of adhesive** (*spray mount, gluesticks or white glue*)
- Scissors
- camera (phone, digital, film)
- Flash drive or storage / way to share digital material
- **Pencil sharpener**
- **Some means of digitizing your drawings: scanner, high-quality camera and photo setup, etc.**
- **As an alternative to the above: a digital drawing platform capable of exporting in multiple formats**

*Most of these can best be found at *SoMA Media Hub and Michael’s Arts and Crafts and online*

OPTIONAL MATERIALS AND SUPPLIES

- Exacto knife and blades (optional but useful)
- Self-healing cutting board (optional but useful)
- 12 in. straight edge metal ruler - or larger (optional but useful)
- big shirt or apron to protect clothes
- closed-toed shoes
- masking or drafting tape
- other drawing mediums (pastels, watercolor, ink, vine or compressed charcoal etc.)
- assortment of charcoal pencils (2B, HB, 4B, 6B, 8B)
- recycled magazines and found materials (for collage work)
- assortment of small jars with lids, plastic containers and Dixie cups

Although you will need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. WARP also maintains an inventory of additional supplies and equipment that will be used by students in the course, so please ask us before you buy any extra supplies related to your individual projects.

LOCAL AND ONLINE SUPPLY RESOURCES

University Bookstore
FabLab Material Shop

on campus
978 SW 2nd Ave

(352) 392-0194
<https://fablab.arts.ufl.edu/material-shop/>
<https://fablab.arts.ufl.edu/services/>

*SoMA Art Media Hub
Jo-Ann’s Fabric

[435 South Main Street](#)
3202 SW 35th Blvd

(352) 213-3071
(352) 338-4511
<https://www.joann.com/>
(352) 377-9797

***Michael’s Arts and Crafts**

3644 SW Archer Rd.

Utrecht (online)		https://www.michaels.com/
Dick Blick (online)		http://www.utrechtart.com/
Amazon (online)		http://www.dickblick.com/
Lowe's	3101 Clarke Butler Blvd. 564 NW 13th Street	https://www.amazon.com/ (352) 448-2000 (352) 367-8900
Combs Lumber	300 NW 8 th Ave.	https://www.lowes.com/ (352) 376-7546
Home Depot	7107 NW 4 th Blvd. 5150 NW 13th Street	(352) 331-7440 (352) 371-8459 https://www.homedepot.com
Re-User Building Products	622 SE 2 nd Ave.	(352) 379-4600 www.repurposeproject.org
The Repurpose Project	1920 NE 23rd Ave	
Reynolds Advanced Materials	6512 Pinecastle Blvd, Orlando, FL 32809	(407) 856-6115 https://www.reynoldsam.com
Contractors Supply	3010 NE Waldo Rd, Gainesville, FL 32609	(352) 372-6315
Compleat Sculptor	110 West 19th Street Lower Level, New York, NY 10011	(212) 243-6074 https://www.sculpt.com/

GRADES

WARP is a six credit course which is the equivalent of two normal studio courses. Grades for the course break down in the following way:

20%	ATTENDANCE & PARTICIPATION
35%	PROJECTS- 3 projects
15%	WARPboxes- 3 grade checks
15%	WRITING ASSIGNMENTS- 3 research papers
15%	EXAMS- 2 total

**Individual Project and Paper Grades are team-graded by a professor and TA.*

MAJOR PROJECTS GRADING SCALE

For grading of other assignments and tasks, please see the relevant rubric on Canvas.

- A 94-100 Extremely well-presented, superior work; all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in **exceptional studio practice**, which includes active research, and being thoroughly engaged in the project during studio hours. Resulting work demonstrates a high level of craftsmanship, conceptual experimentation, and ambition as an artist, evidenced through hard work, curiosity, and responsiveness to feedback.
- A- 90-93 Well-presented, superior work; all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
- B+ 87-89 Very good work. All criteria of assignment were surpassed, and studio practice was exceptional.
- B 84-86 Very good work. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable
- B- 80-83 Good work. Most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.

- C+ 77-79 Adequate, average work, meeting most of the criteria of the assignment. Studio practice could be improved.
- C 74-76 Adequate, average work, meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.
- C- 70-73 Adequate, average work. Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.
- D+ 67-69 Barely meets the criteria; poor or unfinished work, highlighting poor studio practice.
- D 64-66 Barely meets the criteria; extremely poor or unfinished work, highlighting unacceptable studio practice.
- D- 60-63 Extremely poor or unfinished work, accompanied by unacceptable studio practice.
- E- 0-63 Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

UF final grades and grading policies info: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

***A final grade of a C- or lower does not count toward major requirement**

****Final grades of Incomplete are not given in WARP.** Please talk with your professors throughout the semester to ensure completion of all coursework and submission of a final grade.

EXTRA CREDIT

Extra Credit must be submitted by the end of studio on the last day of classes. You may make up an unexcused absence by attending an art-related public event, such as a lecture, opening, panel, etc and writing a review of the event. You can find the list of approved venues and writing instructions in the “Event Review” page on Canvas. One additional event review can also be used to make up for a low Exam or Paper grade, but they must be of exceptional quality to do so.

ONLINE COURSE EVALUATION

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Guidance on how to give feedback in a professional and respectful manner is available at 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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-result

GUIDELINES FOR HEALTH AND WELLNESS

With regard to COVID, the university recommends – but does not require – people to wear masks on campus and encourages everyone to get vaccinated and stay current with boosters to minimize COVID-related risks. Further, the university is monitoring the spread of monkeypox and urges people who have been exposed or who develop a rash to consult the Student Health Care Center or their private physician.

For additional detail on campus policies related to COVID or monkeypox, please view the Campus Updates section of this page. Please also visit coronavirus.ufhealth.org or the Centers for Disease Control and Prevention website for additional information on both viruses.

ACCESS & DIVERSITY

In Gainesville, we are working on the traditional lands of the Timucua and Seminole peoples. The WARP curriculum includes a variety of voices and supports content from a wide variety of artists and histories. WARP aims to be a safe and respectful space for students of all cultural and religious backgrounds. Please let us know how best to support your participation in the course, including the accommodation of religious holidays, issues of access, equity or representation.

DISABILITY RESOURCE CENTER

If you have any limitations or documented learning disabilities, please let us know immediately. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make WARP a positive experience for you from the beginning. **Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process.** Students requesting accommodations must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/. The student will receive documentation to present to the professor. **Please upload your DRC memo to the course Canvas as soon as possible.**

COUNSELING SERVICES

It's OK not to be OK. The UF Counseling and Wellness Center offers short-term counseling, therapy, and other resources to help students (and their spouses / partners) confront personal, academic, and career concerns:

<http://www.counseling.ufl.edu/cwc/>

Free Online Counseling available at Talkspace: <https://gatorcare.org/health-resources/mental-health-services/online-therapy/>

Please also seek out services for any number of conflicts and barriers at U Matter We Care:

<https://umatter.ufl.edu/>

SAMPLE STUDENT ARTIST RESEARCH PAPER

NAME:

SECTION TA:

ARTIST RESEARCH PAPER

Petah Coyne

Horsehair, dead fish, car metal shavings, twigs, chicken wire, and wax; these are just a few of the materials from which Petah Coyne constructs her large-scale, bizarre sculptures that encapsulate her fascination with history, femininity, mythologies, life and death, devotion and the body. Either hanging from a ceiling or resting on the floor these organic forms demand attention with their seemingly contrasting visual components.

Petah Coyne was born in 1953 in Oklahoma City (Castro, 2005). She is the daughter of a military doctor and a stay-at-home mother (Castro, 2005). Coyne's family was extremely encouraging of her artistic endeavors, allowing her to even paint the Sistine chapel on their own ceiling (Castro, 2005). Her family was devoutly religious therefore it comes to no surprise that a common theme that echoes through her work is Catholicism and devotion. She received an education at Kent State University in 1973 and the Art Academy of Cincinnati in 1977 (Castro, 2005). During her early career years, she worked as a freelance graphic designer for Chanel where she learned how to dazzle people with beauty in order to get them to look beyond the surface of things. Petah Coyne first captivated audience in the 1980's with her large black pea pods made of mud, hay, hair and rope (Schwalb, 2003). Following a trip to Italy in early 1990's, she began incorporating candle wax into her work (Schwalb, 2003). Since then, wax has become her signature media.

Coyne's thousand-pound sculptures are formed through a long process of delicate layering that starts with a center core of chicken wire and steel (Schwalb, 2003). She then applies a wax to the surface made from a formula created specifically for this purpose by a hired chemist. According to Susan Schwalb, pots of this wax sit on a boil in Coyne's studio so that it's kept at a fixed temperature. The wax is actually comprised of an equivalent mix of plastic and wax that can span from 20-180 degrees temperature but cannot drop more than 40 degrees in one hour (Davenport, 1995). An important aspect of Coyne's work is her constant shift in materials every 5 years (Castro, 2005).

For example, in 1989 she used car oil in "Untitled #634" to create a foul smell and draped the sculpture with a black velvety sand surface. In contrast, Coyne's "Buddha Boy" is veiled with a multitude of white embellishments (Everett). Coyne works with an entourage of assistants, contractors and chemists in a "dictatorship" she calls it (Schwalb, 2003). "Fairy Tales", for instance, required 2 years in the making and the recruitment of 30 students and interns to help separate, wash, dye and weave the horsehair (Goodman, 1999). Coyne works with a conservator to ensure conservation and preservation (Castro, 2005). Originally Coyne created her work with specific sites in mind stating, "I didn't believe that the pieces could be separated from whatever space they were made for" (Davenport, 1995). Now, rather than borrowing pieces and redoing them completely when they were being moved, she changes her pieces for the spaces they will occupy only slightly (Davenport, 1995). This attentive, continuous process should explain the large numbers in the titles of her pieces. Every time they are moved to a different place or something new is installed, they are "renamed" and given a "new identity" according to Coyne (Davenport, 1995).

Coyne refers to the most recent sculptures as "her girls" which hang suspended from her studio ceiling by pulleys, sometimes requiring several years to create and undergoing several transformations

along the way (Schwalb, 2003). These dynamic yet ambiguous sculptures allow us a glimpse into Petah Coyne's mysterious personal world. Some of her most prominent influences are her family and upbringing, Asian art and the beauty industry. Catholicism permeates through much of her work from which she "cannot escape" such as when she uses dead fish as a symbolism for Christianity. Coyne also is inspired by stories and mythologies that must first filter through Coyne's whimsical imagination, ultimately "reflecting a composite layering of impressions, things and ideas" from which the viewer must peel away in order to grasp the true meaning of the work (Krantz, 2005). For example, "Daphne" was based on a nymph in Greek mythology that was transformed into a tree by Zeus to escape the Sun God (Castro, 2005). She is an all-black, tree-like structure with dark blossoms and protruding twigs that suggest the persistence of life even beyond death (Everett, 2005). A common feature of all her works is the juxtaposition of contrasting ideas. She makes black droopy sculptures alongside white perky sculptures. She incorporates innocence and decadence, hope and despair, celebration and mourning, and strength and fragility (Summers, 1997). The ribbons both adorn and smother the sculptures. The wax is analogous to the skin, providing protection and strength yet fragile and revealing such as in "Above and Beneath the Skin". The use of dead animals in her pieces including foxes, pheasants, wild turkeys, woodchucks, birds, beetles and grasshoppers that are sometimes trapped in webs of wax and wire represent mortality, incite questions about the species and our own survival and reflect Coyne's relationship with her sister who runs a nature preserve (Goodman, 1999). Petah Coyne employs "baroque humor" and irony to disguise the meaning of the work (Castro, 2005). Such is the case in "Ghost/First Communion" in which she built a tall pointed hat with a wide brim that descends from the ceiling leaving only about a child's height from the floor. This simply, delicate structure questions the notion of Holy Communion as a cleansing process and sheds light on the vulnerabilities of young children and the evil which has been done by Catholic priests (Everett). Coyne's use of polarities relates back to her love of photography, in which she always captured movement as evident in "Tear Drop Monks" or "Saucer Baby" (Castro, 2005). She also has incorporated her own grief and mourning, such as when her brother died of cancer. "Fairy Tales" was an installation in which Petah Coyne says she had to revert back to childhood memories for artistic motivation (Goodman, 1999). All the titles of these 12 mixed-media works are based on family nicknames and jokes such as "Top Hat" and "Put-Put". Petah Coyne's work shares a connection with that of Eva Hesse's sculptures. Like Coyne, Hesse's sculptures possess an emotional vibe and female voice that permeates through her work despite the use of found objects and fiberglass as her media. Hesse also uses the walls, floor and ceiling when showing artwork to reflect both order and chaos, one of many polarities exaggerated in Coyne's work (Castro, 2005). Despite their similarities though, Coyne's work possesses a stronger femininity and absurdity, a different content and different media.



One particular piece highlights many aspects of Petah Coyne's technique and intent. *Untitled #1093*, also known as "Buddha Boy", is a sculpture that offers a spiritual encounter. An ornate and complex drapery composed of a special white wax, strings of pearly beads, and an assortment of white flowers and candlesticks hide a white Madonna face beneath it. In contrast to the title and the sculpture's stout appearance, this is actually a female representation. With this in mind, Buddha boy can be interpreted as a feminine gesture. This woman, burdened by this immense, heavy covering of embellishments and society's unachievable standards of beauty and perfection, resorts to being a young man. Historians have cited that the Virgin's perfection, Our Lady, of the Middle Ages made it impossible for women to measure up (Castro, 2005). Also, this could represent the toll of embellishing one's self to the point of unrecognizable or hiding behind the outward portrayal of yourself. The white flowers suggest delicacy and purity along with the wax. In addition, the manner in which the flowers were thrown over the Madonna makes it seem as if she is already dead, as is the case when one is paying respect to a deceased love one and places a bouquet of flowers on their headstone. The pearly white beads symbolize femininity, beauty, and class. An important element to this sculpture is its context, in the vicinity of Daphne. The white, delicate and quiet beauty of Buddha Boy contrasts sharply with the black, tree trunk shape of Daphne sprinkled with deep red roses. It's evident that Coyne incorporates beauty and fashion with her use of strings of pearls, the Madonna face and white wax drapery to lure viewers in. She has also highlighted devotion as in the title, "Buddha Boy", femininity, and life and death with her use of black and white color contrasts with "Daphne" and "Buddha Boy".

Petah Coyne's whimsical, extravagant sculptures are both thought provoking and visually astounding. She uses baroque humor to present sensitive issues such as the nature of mourning or Catholic devotion. Her feministic, inventive approach captivates viewers and lures them to unravel and peel away the multitude of elusive and delicate layers that mask the true meaning of the work.

Literature Cited

Castro, Jan G. "Petah Coyne: Baroque Transformations and Humor." *Sculpture* 24 (2005): 48-53. 10

Feb. 2007 Schwalb, Susan. "Petah Coyne At MIT." *Art New England* 24 (2003)

Everett, Deborah. "Long Island City and New York: Petah Coyne: the Sculpture Center and Galerie Lelong." *Sculpture* 24 (2005): 70-71. 10 Feb. 2007

Goodman, Jonathan. "Petah Coyne: Galerie Lelong." *Sculpture* 18 (1999): 69-71. 10 Feb. 2007

Davenport, Kimberly. "Impossible Liberties Contemporary Artists on the Life of Their Work Over Time." *Art Journal* 54 (1995): 40-52. 10 Feb. 2007

Krantz, Claire W. "Petah Coyne." *Flash Art* 38 (2005): 126. 10 Feb. 2007

Summers, Suzanne. "Petah Coyne." *New Art Examiner* 24 (1997): 50. 10 Feb. 2007

NAME:
SECTION TA / INSTRUCTOR:
MATERIAL RESEARCH PAPER

Beads

Beading tells the stories of a variety of cultures, becoming a primitive material to show unity, creativity, and community values of a given group of individuals. Over the course of time, beads have shown to be a unique way to portray cultural ideas through artwork, ranging from mosaics, sculptures, jewelry, incorporated in textiles, and included in hairstyles as well. For example, artist Demond Melancon creates Mardi Gras suits with his talent in hand-sewn beadwork. In brief, his skills in beadwork represent the history of African culture while also portraying the African American diaspora of the past and the present. In this example, and numerous others, beads have proven to be a primitive, universal choice of material to carry on cultural traditions and values.

In the past, bead-making became popular from using a variety of sources. Based on archaeologists, beadwork dates back to 40,000 years and originally made out of bones, glass, and clay, the earliest being “shells and seeds” (Lake Erie, 2018). Beads were usually made from natural materials found in the environment, which made their products more valuable and depended on the quantity of the materials needed to make the beads (Art History, 2020). These materials, like bones and shells, created sturdy beads but material like glass beads is more at risk to be broken. For example, early Mesopotamians created faience beads, made by firing a composition of “powdered clays, silica, sand, and soda” (Art History, 2020). Native Americans also use a variety of natural materials, like seeds, as sources for their bead-making process (Art History, 2020). Using a variety of components for the beads is another way that increases the sturdiness of the bead. As an instinct, these cultures focus on their environment to create beads, representing this process to be a universal theme and overall increasing the value of the bead itself. In addition, the most popular component used in bead making is glass. Glass beads, shown in Fig.1. were used all around the world and still are today. Specifically, for their production of glass beads, the Mesopotamians also held shards of glass over a flame to soften it. Then they would wrap the glass around a metal mandrel to form the bead, also known as core-forming (Lake Erie, 2018). Glass beads also became popular in Venice, Italy during the 14th century. Artisans used “Murano glass” to create their glass beads using their protected glass-making productions (Art History, 2020). Glass beads, like other beads made from natural sources and sources accessible within their environment, were the first components that groups of people around the world used. On the other hand, the production of plastic beads became prominent in the late 20th century. In contrast, the production of plastic beads is an easier process because the beads can be made in bulk, are more accessible in colors, sizes, shapes, and patterns, and are made to look more expensive (School Helper, 2019). This is shown in Fig.2. This shows the change of accessibility of the beads based on their material. Synthetic beads are easier to produce and maintain while beads from natural sources are made from components that are heavily dependent on the environment. These are few examples showing the range of the components used in bead-making, overall showing the versatility of beads.

As well as being versatile in production, beads also represent a variety of themes and ideas in different cultures. The symbolism behind the beads also increased their value in certain cultures as well. In many ancient cultures, beadwork was used for religious and spiritual purposes. For example, “in ancient Egypt, Greece, and Rome”, glass beads represented talismans and religious symbols and were used for religious sites like druids (Britannica, 2017). In African cultures, individuals used beads to communicate with their gods, while in Buddhist culture, it was common for the usage of beads to help with enlightenment (Lake Erie, 2018). These examples show the versatility of beads in religious contexts. On the other hand, many individuals used beads for decorative matters. In the Renaissance and Elizabethan eras, beads were incorporated in clothing garments, accessories, jewelry, fancy boxes, etc. and during the 19th century, beadwork branched out to smaller garments like stockings, gloves, and belts (Britannica, 2017). Soon this beadwork represented the wealthier classes in society and pertained to be a social construct in western Europe. In contrast, decorative beadwork in some cultures did not

portray social division but cultural unity. For example, in Fig.3, Native Americans, like the Eskimos, also incorporated beadwork into their garments to decorate tunics, boots, and capes, and African beadwork also extends to baskets, dolls, and masks (Britannica, 2017). All individuals in these examples have access to beaded garments, showing equal distribution throughout the community. In today's society, beads are still found in garments and are more accessible for individuals to contain, depending on the material of the bead. Whether beadwork symbolizes religious ideals, social division, or cultural traditions, beads have a universal usage for a variety of meanings.

A specific artist that utilizes beads to emphasize his culture is Demond Melancon. Demond Melancon is a contemporary artist, known for his handcrafted beadwork in his Mardi Gras Indian suits. Mardi Gras Indians are African American "tribes" who marches during the Mardi gras parades and challenges each other in ceremonial dances. These suits resemble indigenous designs from head to toe and may represent the mixing between indigenous and African cultures (64 Parishes, 2020). Soon this tradition became prominent in New Orleans and apart of the vernacular culture there. Each Big Chief hand sews their suit for the upcoming Mardi Gras year and Demond Melancon is one of the most successful suit makers. Melancon was born in 1978 in New Orleans, Louisiana, and quickly emerged in the Mardi Gras culture as he got older. He grew up in the Lower Ninth Ward of New Orleans and learned the culture under Big Chief Ferdinand Bigard (Demond Melancon, 2020). He first started beading when he was 14 years old and soon began to learn the craftiness of hand-sewn beadwork and its significance in telling the history of Black Masking in his tribe, the Seminole-Hunters (Demond Melancon, 2020). At this young age, Melancon acknowledged the importance of keeping this tradition alive and perfected his craft in beadwork. In a personal statement, Melancon stated that beading "means the world" to him because it symbolizes the important aspects of his life, his culture, and his community. It represents his success in being the first person to create contemporary artwork from beadwork and his success in passing down his culture to future generations (News UN, 2019). Using his success as his determination, Demond Melancon constantly engages the Mardi Gras crowds with elaborate suits, and physically shows the images of Black American history and their stereotypical representations (Demond Melancon, 2020). His suits are very popular and known to be huge in scale. For example, his 2018 suit, *Ethiopia*, "weighs around 150 pounds" and he completed it in a year (News UN, 2019). *Ethiopia* includes a large color range of shades of blue, red, purple, orange, white, yellow, black, green, and brown. The subjects in the main apron represent the "Nyabinghi warriors, the 13th-century rock-hewn church in Lalibela, Ethiopian hermit monks, the Church of Our Lady of Zion, and the Obelisk of Axum" (Demond Melancon, 2020). The whole suit is outlined by yellow ruffles and yellow feathers. Fig.4 and Fig.5 show the details of the suit up close and from afar. The beads are minuscule and solid in color, which makes it easy for the audience to understand the details of the subjects and their settings from afar. *Ethiopia* is inspired by Haile Selassie, the Emperor of Ethiopia from 1930 to 1974, who is described to have two sides of his reign. (Dread Library, 1998) Nonetheless, Melancon presented these portrayals in the suit and represents just one of the African histories he chose to represent. The overall time he spent on the suit is shown through his use of color and design to emphasize the details of the suit. In Demond Melancon's example, beads have surrounded his life and play a role in the location of his environment. Also, they signify the cultural unity between Black Americans in New Orleans, but they also show the creative diversity, shown from the different Mardi Gras Indian tribes. Overall, Demond Melancon uses his talent in beadwork to continue teaching the cultural traditions of his community and keep this history alive through his suits.

Comparison to the significance of using beads as material, specifically shown by Demond Melancon's purpose, is very different from the materials I use in my work. As stated before, beads are used in various ways and symbolize an abundance of ideas. In comparison, I use 2D materials like graphite pencils, markers, fine-point pens, and acrylic paint to create portraits of people. These materials do not symbolize a deeper meaning relating

to cultural practices in my work. Instead, they represent the availability of access, similar to the materials used in the construction of bead-making. These materials are always around in stores, so it is easy to use them in my work. Also, these materials are usually made out of synthetic dyes and plastic, and they can be found almost everywhere in the world. So, in the present context, they do not symbolize the significance of a particular location as much as the origins of the beads. In Demond Melancon's life, beads resemble Black American history and Mardi Gras traditions because this is the life he grew up in. In my life, I grew up in the age of technology and continue to see innovative advancements of technology to this day. In this sense, my usage of photography and digital arts is significant because it reflects my environment constructed by societal standards just like how beads reflect Demond Melancon's environment. Using photography and digital arts, I capture the ongoing social and cultural movements in society. Like the importance of beads to signify different aspects of life individually, I use technology in the art to represent these aspects altogether. In a way, the mediums I use have some similarities to the origins and usage of beads. However, compared to its individuality and versatility and compared to Demond Melancon's usage of beads in his own life, the mediums in my work contrast thematically. On the other hand, this would be my first-time using beads to create an artwork. For my project, I will be using pony beads, which are used in hairstyles, to create a piece that represents the importance of black hair as a form of empowerment. I chose to use pony beads because they represent the hairstyles young African American girls would wear during their youth. In my own experience, I also incorporated beads into my own hair. I would use a wide range of colors depending on my outfit, and I felt that they helped boost my esteem in my childhood. In today's society, Black women's hair is always threatened by cultural appropriation or rules banning our hairstyles. I believe the usage of beads here, like Demond Melancon, not only emphasize the culture of Black Americans but to empower the individuals who are subjected to losing their identity to society.

In conclusion, beads are versatile in appearance, construction, purpose, and symbolism as well. Incorporated into many aspects of society, beads reflect community changes and continuities locally, nationally, and internationally. Artists like Demond Melancon use the versatility of beads to reflect their cultural atmospheres in society as well as maintaining their own cultural traditions. Overall, the values behind the usage of beads have shown a consistent significance throughout the timeline of human life in the world.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 3.

Fig. 4



Fig. 4.

Fig. 5.



Images

- Fig. 1. "Furnace Glass Beads." *Kiddle Encyclopedia*, 2020, <https://kids.kiddle.co/Bead>.
- Fig. 2. "Plastic Beads." *Schoolwork helper*, 2019, <https://schoolworkhelper.net/beads-uses-history-production/>.
- Fig. 3. "Mi'kmaq beaded bag." *Encyclopædia Britannica*, 2017, www.britannica.com/art/beadwork.
- Fig. 4. "Ethiopia." *Demond Melancon*, 2020, <https://www.demondmelancon.com/>.
- Fig. 5. "Ethiopia." *Demond Melancon*, 2020, <https://www.demondmelancon.com/>.

Citations

"Artist." *Demond Melancon*, www.demondmelancon.com/artist. 2020

Author: William Anderson (Schoolworkhelper Editorial Team) schoolworkhelper.net/ Tutor and Freelance Writer. Science Teacher and Lover of Essays. Article last reviewed: 2019 | St. Rosemary Institution © 2010-2020 | Creative Commons 4.0, et al. "Beads: Uses, History, Production." *SchoolWorkHelper*, 2019, schoolworkhelper.net/beads-uses-history-production/.

"Beadwork." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 2017, www.britannica.com/art/beadwork.

"Beadwork." *Arthistory.net*, 8 June 2020, www.arthistory.net/beadwork/#:~:text=According to scholars, bead-making,adornments like necklaces and earrings.

Cardillo, Joseph. "THE DREAD LIBRARY." *Debate Central - Since 1994*, Apr. 1998, debate.uvm.edu/dreadlibrary/cardillo.html.

"FIRST PERSON: 'Big Chief' and the Million Beads | | UN News." *United Nations*, United Nations, 2019, news.un.org/en/story/2019/12/1053921.

Sakakeeny, Matt. "Mardi Gras Indians - Know Louisiana." *64 Parishes*, 21 Feb. 2020, 64parishes.org/entry/mardi-gras-indians.

"The History of Beads." *Lake Erie Artists Gallery*, 2018, lakeerieartists.com/history-beads/.