

Perceptual Studio

Art2825C

Summer 2023

M-F 9:30-12:15

FAD 107

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Office Hours: T 12:30-1:30 in the Adjunct Office, or by appointment

DESCRIPTION:

Perceptual Studio will question and expand your understanding of seeing and how it is informed by physical, psychological, and ideological systems. The course emphasises experimentation and research focused on contemporary art and design practices to explore visual organisational methods. Students will explore visual dynamics through hand and digital processes.

METHODS:

Collaborative and individualised studio practices will be informed by a provocative mix of artworks, readings, lectures, video/film screenings, web based research, museum visits, and discussions. Critiques and exhibitions will engage students in analysing and synthesising their own perceptual investigations and understanding about what is involved in seeing.

UNITS:

This course is divided into four basic units with corresponding investigations through studio practice, reading, discussions, and in class exercises.

INTRODUCTION TO SEEING AND LOOKING

What is art? | Tools of Looking | Understanding of Seeing | Factors that effect visual perception

VISUAL ORGANISATION

Pictorial Structures | Impact of Cultural Context | Translating the 3D world into 2D

COLOUR THEORY & PRACTICE

Biology of Seeing | Impact of the Machine and Technology | Roles of Psychology, Ideology, and History

SEEING AND MEANING

Exploring Perception as a Physiological Process | Constructing and Interpreting Visual Meaning

OBJECTIVES:

- Effectively use media, composition, and materials to fulfil unit objectives.
- Understand the way media, composition, and materials can be intentionally used to create meaning in a work of art.
- Recognise that a willingness to take risks that may result in failure is an important part of the creative process.
- Understand how the presentation and craft of a work shapes its meaning and reception.
- Ability to describe and analyse the forms and content of creative work, articulating ideas, theory, and questions associated with contemporary art practice.
- Ability to analyse, challenge, and expand your practice through engagement with aesthetic and conceptual ideas.
- Demonstrate an understanding of how history, culture, and societal values effect the way we see.
- Demonstrate a working knowledge of the principles and elements of design and colour theory to enhance the meaning of visual works of art.
- Utilise research strategies and link them to the production of visual forms.

DISCUSSION:

Each module will begin with a pertinent reading/screening/podcast/lecture. You may be asked to prepare questions and or a written response. You will always be expected to participate in the discussion of the assigned material. Further details will be delivered at each project introduction.

CRITIQUE:

A core objective in this course is practicing and improving our ability to give valuable feedback to peers—as such, at the end of each project there will be a live critique. Critiques will provide an opportunity to work through research, explain your experimentation, and understand how your work is received by a public. Ultimately, you will learn to offer articulate explanation for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have the obligation to speak candidly, honestly, and without unnecessary prompting so that your unique ideas can enrich the class. Because of the collective aspect of the critique it is mandatory that you are present and speaking. Please take note, a large portion of your grade will come from your contributions in critique. Additionally, for each project you will discuss your concept and process through informal critiques with your peers and instructor.

On critique days you will be expected to have two things; your work set up and ready for critique by the beginning of class—I will open the critique space early so you can do this, and enough printed copies of your artist statement for the class. Work that is not set up on time will be considered a day late. Documentation of your project and your artist statement will be uploaded to Canvas within 24 hours of your critique.

If your work is unfinished on the due date, or not present it will be counted as late and will be marked 10% off for each day it is late.

PARTICIPATION:

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussions and critiques. Please remember that participation is a significant proportion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback.

ACTIVITIES:

- Each project will be informed by readings, demos, in class experiences and exercises, lectures, and other outside research.
- Students will keep a research journal to use for in class exercises and design problems, as well as individual research and ideation.
- Students will be expected to view artists lectures, local presentations, and exhibitions as available through the semester.
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COURSE WORK:

- Personal research presentation.
- 5 individual projects.
- 5 reading responses of 4-500 words. These are not academic papers and do not require sourcing. Instead I expect to hear YOUR interpretations—what resonates, what doesn't, why? What questions do you have after reading? Each week one group will lead the discussion.
- Sketchbook containing notes, sketches, exercises etc.

GRADING:

The work from PERCEPTUAL STUDIO will be graded on specific criteria defined by individual project goals. However, all projects will be graded on their success in the following areas: concept development, excellent design decisions, craftsmanship, risk-taking, experimentation, ambition, and meeting in process deadlines. A drawing book is required for recording notes, ideas, research, and process, and all work must be finished within the specified deadlines.

EVALUATION:

The course grade for each student will be evaluated based on:

- The completion and success of a series of projects/exercises
- Completion of readings, writings, and discussions.
- Attendance at all assigned field trips and lectures.
- Research - the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials.
- Presentation – all work should be presented in critique in a finished and professional manner.
- Effort, hard work, and a diligent, consistent effort toward excellence.
- Active participation and discussion.

FINAL GRADES:

5 Projects	50%
Exercises, sketches	20%

Participation 30%

Participation includes arriving at studio ready to work, on time, with materials, keeping studio clean, device use, respectful behavior, and participation in critiques and discussions.

GRADING:

Letter Grade and Corresponding Grade Points are as follows

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

Specific criteria for grading will be listed on each assignment sheet but will always consider:

1. Completion: The work addresses the assignment and its parameters, is completed on time, has taken significant effort and thought, and critiques/feedback have been considered.
2. Creativity: The work and ideas are unique and thoughtful; research has been engaged in
3. Form + Content: The form of the project and the content of the project are chosen thoughtfully and support one another.
4. Detail: Choices are specific and considered; small details and decisions have been made purposefully.
5. Execution: The work is well crafted and presented, and technically executed at a high level

Generally, project grades in this course are considered in the following way:

- A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
- A- 3.67 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+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.
- B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.
- B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.
- C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate but could be more reflective and thoughtful.
- C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation - studio practice was adequate but could be more reflective and thoughtful.
- C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but lacks quality and quantity.
- D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

D	1.0	Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
D-	.67	Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
F	0	Unacceptable work and effort: the work submitted is inadequate; the requirements of are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard not submitted.

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 Students must earn a grade higher than C- to earn credit toward their major.

OVERVIEW:

This course will include artwork and ideas that may be controversial. Our lectures and sections are designed to be places for discourse, not avoidance where we will think critically before reacting impulsively. I expect maturity and professionalism from all students. Digital devices may be used for notetaking, research, and artmaking when appropriate, but off-topic browsing is not allowed. During open work time, partial headphones are allowed.

I want all of you to ask lots of questions and learn as much as possible this quarter. To make this most efficient, please follow the steps below in order:

1. Consult available resources: Syllabus, google, your brain, etc.
2. Phone a friend! Get email/contact info for 2 of your classmates this week
3. Contact your professor

ATTENDANCE:

- Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.
- Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop. Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered.
- If an absence occurs it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of- class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.
- Arrival to class fifteen minutes after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as tardiness.
- Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

LATE WORK:

All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each projectsheet 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 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.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS:

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

UNIVERSITY ILLNESS POLICY:

Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class.

GENERAL UNIVERSITY POLICIES AND SERVICES:

<http://www.dso.ufl.edu/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

- Student Mental Health, Student Health Care Center, 392-1171, personal counseling
- Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.
- Career Resource Center, Reitz Union, 392-1601, career assistance and counseling.

HEALTHCARE:

Student healthcare center <http://shcc.ufl.edu/>

For medical emergencies call 911.

For urgent after-hours care, call 352-392-1161.

For after-hours mental health assistance, call 352-392-1171

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> — 352-392-1111

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

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. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). 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.

SAAH Health & Safety

GENERAL SAFETY:

- Common sense and your best judgement are required at all times
- Closed toed shoes are recommended in studios and required in many labs
- Do not eat in any areas where art supplies are being used
- Avoid significant and prolonged skin contact with paint, especially cadmium colors
- Label paint water clearly
- Be careful, alert, and sober in the studios
- Wear clothes you can afford to get paint on. Some of our materials are very staining.

HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to WARPhaus, Drawing and Painting. Each student will be asked to complete a H&S student waiver form (which will be given and signed during studio).

SA+AH facilities have an area designated 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, Healthand Safety will be posted at the studio for consultation as well.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:

The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages are not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities, including vaping. 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.

COVID-19 PROTOCOLS:

As conditions continue to shift, we ask for your patience and flexibility. The last 18 months has been hard for all of us in different ways and I expect compassion, respect, and empathy from everyone. Please adhere to all health and safety protocols and make thoughtful choices.

Use of Facilities

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. Remember to place all work in progress on the storage shelves. Leave the worktables 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 his/her 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.

GENERAL CLEANLINESS:

- Wipe up as much paint as possible and dilute anything that goes down the drain
- Acrylic paint will dry quickly and cure permanently; wipe and wash your brushes regularly
- Be spatially aware; paint on your hands will transfer to anything you touch.
- Be tidy. Dust, dirt, oils, hair, and bugs manage to find their way into paint.
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POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS, & OTHER INSTRUCTIONAL SPACES:

Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art and Art History, the College of Fine Arts and the University of Florida. Specifically, we ask that you follow these guidelines:

1. Do not mark, paint, or deface any interior or exterior of the school or college facilities. Take care to 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. This also applies to the sidewalks, walls, and grounds.
2. 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.
3. No art project may interfere with or impede access to classrooms, hallways, public spaces.
4. All site-specific art projects must be installed & engineered with the safety of the public in mind.
5. 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
6. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure

Working in the Community

Proper care should be taken to assure all property in the surrounding area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. Ason campus, 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 mustbe consulted throughout. All public projects must be cleared by faculty and permission granted. The School of Art and Art History at the University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. 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.

Guidelines for Student Conduct:

Student Conduct Code; Violations, Penalties and Procedures for Adjudication can be found at <http://www.aa.ufl.edu/aa/Rules/4016.htm>

UF PHILOSOPHY:

The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs. In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY:

As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University."

Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

DISRUPTIVE BEHAVIOR:

Faculty, students, Administrative and Professional staff members, and other employees 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, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.html>. Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Tentative Course Calendar

Subject to change, this is a brand new course and I appreciate your patience as we iron out the bugs.

Week 1: INTRODUCTION & Shape

M: Presentation of Syllabus & Health and Safety. GET YOUR SUPPLIES!

T: Lecture on Project 1. In class experiment, 2nd reading assigned.

W: Personal research presentations, work day.

R: Work Day.

F: Reading discussion. Work day. Possible activity.

Week 2: End Shape/Begin Value

M: Shape Crit.

T: Lecture on Project 2. In class experiment. 2nd reading assigned.

W: Work Day.

R: Reading discussion.

F: Work Day.

Week 3: End Value/Begin Line

M: MEMORIAL DAY—NO CLASS.

T: Value Crit, Lecture on Project 3. 3rd reading assigned.

W: Work Day.

T: Reading discussion.

F: Work Day.

Week 4: End Line/Begin Colour

M: Line Crit, Lecture on Project 4. 4th reading assigned

T: In class experiments.

W: Work day.

R: Reading discussion.

F: Work day.

Week 5: End Colour/Begin Perception and Seeing, Form and Content

M: Colour Crit.

T: Lecture on Perception and Seeing, Form and Content. In class discussion. 5th reading assigned.

W: In class experiment.

R: Reading discussion. Lecture on Project 5.

F: In class experiment.

Week 6: Interdisciplinary Project

M: Work day, experiments, films.

T: Work day, experiments, films.

W: Work day.

R: Work day.

F: FINAL CRITIQUE. Cleanup of studio.

Materials

Below is a list of supplies you will need to purchase as soon as possible. Other materials will need to be purchased throughout the semester depending on your specific needs from project to project.

BLICK U LIST LINKED ON CANVAS:

- A notebook or sketchbook in which to take lecture notes, personal notes, and doodles/research for project
- Watercolor paper 16x20" or larger with at least 20 pages
- Black artist pad at least 8x10" with at least 20 pages
- Gouache in black and white
- Acrylic Paint (Golden, Liquitex Artist Grande, or Artist Loft Level 3 Artist brands only)
ivory black titanium white zinc white
quinacridone magenta cadmium red light hansa yellow
cadmium yellow medium ultramarine blue (red shade) phthalo blue (green shade)
- Various size brushes, vary between both natural and synthetic bristles (see addendum)
Example:
Round: # 00, 3, 4, 8
Flat: # 2, 4, 6, 9
Filbert: # 10, 12, 16
One small sign painter's brush
- Metal tipped palette Knife (not plastic, see image addendum)
- Artists' tape – white
- Drawing Pencils and an eraser, plus chamois and/or blending stump
- A black fine tipped drawing pen like a micron pen
- X-acto knife and spare blades
- Metal ruler 24" or longer

OTHER SUPPLIES:

- A black sharpie or medium sized permanent marker
- Digital Camera – point and shoot, DSLR, or camera phone
- Laptop computer with Photoshop, Illustrator and a flash drive or portable hard drive
- Box, bag or container for all materials
- At least 4 small plastic containers with sealable lids (craft paint or to go sauce containers)
- 2 thick plastic cups for water
- Chip or foam brush for gesso, cyanotype medium (see image addendum)
- Glass scraper (see image addendum)

OPTIONAL OR RECOMMENDED

- Combo lock to share a locker with another student in the class
- Cloth rags for wiping and reusing
- Water based oil paints (instead of acrylic paint - in colors above)
- Other painting and drawing media/supplies you already own or wish to try
- Other supplies to be included with specific project parameters
- An apron, smock, or large old shirt

Suggested places to purchase supplies:

- Michaels (in town)
- SoMa (in town)
- Craigslist
- Jerry's Artarama
- Cheap Joes
- Facebook Marketplace
- Amazon

- Dick Blick