ART 3561C EXPERIMENTAL PAINTING  
(PROJECTS IN EXPERIMENTAL MEDIA)

DESCRIPTION
In recent decades, the definition and practice of “painting” has undergone a radical reconsideration. This course is designed to help you come to terms with that art-historical reconsideration and to provide a forum (format) within which you may reach your own conclusions about what “painting” means today as both a generalized and private practice.

OVERVIEW / OBJECTIVES
Through a series of studio and research projects, readings, class discussions, and critiques, you will develop a more comprehensive, historically relevant, and personally meaningful definition of “painting.”
- You will learn to make more informed and sensitive materials choices in your own work
- You will become more familiar with significant historical and contemporary theories of “painting”
- You will develop your ability to give insightful, meaningful feedback to others through critique
- You will learn any number of additional, awesome painting-y things

CLASS POLICIES
1. Group critiques are essential to this course. Critiques can be, by their nature, very personal. It is expected that you show respect for the work that is being discussed and give useful feedback to your peers.
2. The cost of supplies will not be accepted as an excuse for incomplete assignments. If you are going to be an artist you will need to learn to prioritize and budget since art supplies have always been and will always be expensive.
3. Missing a due date for an assignment will automatically result in the loss of a letter grade for that assignment. Each consecutive class period missed thereafter will result in an additional loss of a letter grade for the project.
4. Disruptive behavior that undermines the educational environment of the classroom will cause you to be asked to leave class. This will be considered an absence.
5. I will explain all assignments and due dates in class. You will not always be given a handout! It is your responsibility to be in class and take notes.
6. In the case of an absence it is your responsibility to find out what has been missed. Make sure you talk to me or one of your classmates to get any information you might have missed.
7. Any discussion between a student and myself regarding a personal grade will be held outside of class and in private.
8. Students are encouraged to visit me during office hours for extra help, feedback, or explanation about class work. And you can always send me an email!
9. Absolutely NO CELL PHONES DURING CLASS!!
10. Do not wear ear buds, headphones, or anything else that will prevent you from hearing me in class.
11. Children and other visitors are not allowed in the classroom during class time unless approved by the instructor in advance.
12. Any student with a special need for an accommodation in course activities should make arrangements with the Office of Disability Services. I'm happy to make any necessary accommodations once it "official."
13. Be prepared to work outside of class! Most assignments will include in class work time but, in general, you will be expected to do work outside of class as well.
EVALUATION

Your grade for the course will be distributed as follows:
Studio Projects - 60%
Presentations and Reading Responses - 20%
Participation (Presence and Disposition) - 10%
W.A.R. - 10%

Studio Projects will be graded based on the following three criteria:
1. Is it smart? - Is the appropriate concept/material/technique being fully developed/emphasized? Is there a substantial engagement with relevant ideas and principles? Has the objective of the assignment been accomplished?
2. Does it look good? - Is it visually compelling? Is the space/picture plane being fully utilized? Are basic techniques and principles of good design being put into practice? Does it feel resolved? Is the presentation professional/appropriate?
3. Did you work hard? - What was the nature of your learning process? Did you use class time effectively? Did you come prepared? Were you willing to rework the Drawing? Did you respond to feedback from critique? How much time/energy was invested in the work?

All studio projects will receive three grades, one corresponding to each of the three criteria listed above. Each of these grades will have an equal weight. Individual projects will not receive an overall grade, rather, at the conclusion of the semester, all the grades from each respective category will be averaged to produce an overall grade for your performance in that particular criteria; i.e. you will receive an overall grade for “is it smart?”, “does it look good?”, and “did you work hard?”. These three will then be averaged to produce your Studio Projects grade.

Grading scale is standard A-F:
A 100-95, A- 94-90, B+ 89-87, B 86-84, B-83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, E 59-0

ATTENDANCE

Attendance is mandatory. Anyone not in class at the time attendance is taken will be marked as absent. If you show up after I've taken attendance it is your responsibility to bring this to my attention and ensure that I change your status from “absent” to “late.” Arriving late on three occasions will constitute an absence. Failure to bring in required materials will be considered an absence. If you are absent more than four times you will fail the Participation portion of your grade. I do not make any distinction between “excused” and “unexcused” absences. You have four so use them wisely and at your own risk!

ACADEMIC HONESTY POLICY

UF’s academic honesty policy can be found online at:
http://www.registrar.ufl.edu/catalog/policies/students.html#honesty

Any Academic work that you submit to an instructor is assumed to be the result of your own thought, work, and research. Borrowing is fine, but only if and when the originator is given open and full recognition. This is an art class so I'm not going to be uptight about academic standards for formatting of citations, but if I have reason to believe you are purposefully misrepresenting the work, images, or ideas of someone else as your own I will consider it plagiarism and you will face a disciplinary hearing. This is true for both studio and written assignments. Also, submitting a project completed in another course -or during a previous semester- for credit in this course will result in similar disciplinary action.
W.A.R. / W.A.R. REPORT
Weekly Art Review. Exhibition reviews are the front lines in the ideological battle for the future of art. Over time the opinions expressed in these reviews will, like combat trenches, be proven indefensible and overrun, or harden and calcify into the borders, boundaries and frontiers that will define tomorrow's art. Like good war correspondents, you are required to give a weekly report from the front as you select, read, and then submit -to me- an exhibition review of your choosing. You will be provided a list of reputable sources including blogs, newspapers and magazines from which you can select your review. You're not reviewing the review -you just have to read it and tell me which one you read! Submit an email to me containing either a link or citation (periodical/publication, title, author). W.A.R. must be submitted every Tuesday, prior to the commencement of Tuesday's class.
We will then begin Tuesday's class each week with the W.A.R. Report - where I will randomly select two class members to give a brief presentation/summary of their W.A.R. reading to the class - touching on key points of the review and, more importantly, giving their personal response to the ideas/opinions contained therein. W.A.R. Report counts as part of your Presentations and Reading Responses grade - if, on the day you are selected, you unable to report you will receive a "0" for one of your Presentations and Reading Responses grades. W.A.R. is serious business!

PRESENTATIONS / READING RESPONSES
Instructions/guidelines for presentations will be given on a case by case basis. Reading Responses should be formatted as follows:
-Your name, name/origin of the article, and date at the top
-Brief summary of events and/or author’s main argument (200 words)
-Brief response to the events/arguments, etc. The readings are intended to impact, one way or another, your views/thoughts on painting as a historical and contemporary practice - convince that you've made an effort to reconcile yourself with the content (200 words)

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
Students requiring/requesting a special classroom or course accommodation due to a disability (physical, learning, emotional, etc.) must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will then provide that documentation to the instructor. More information is at: www.dso.ufl.edu

SAFETY AND HAZARDOUS MATERIALS POLICY
Art supplies can be very toxic! this is not a joke - many revered visual artists have died from complications resulting from the toxicity of their chosen materials. Don’t be scared of them - but be informed and be self-aware. The SAAH Area Health and Safety Policy can be viewed here: www.saahealthandsafety.weebly.com. Please download and read the Handbook. And use your common sense! - Don’t pour anything other than water down the sink, and don’t use any aerosolized anything inside the building! (unless you’re at the spraybooth - 2nd floor FAC)

TEXTBOOK
There is no required textbook for this course - reading materials will be provided via hardcopy or electronically as needed.
ONLINE COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.