

# ART 3807c: WARPlite

University of Florida School of Art + Art History Summer B 2016; 3 credit  
M/W period 2 – 3 and T/R period 2-4 at WARPhaus (534 SW 4th Avenue)

Instructor Charlie Cumminings: [charlie@ufl.edu](mailto:charlie@ufl.edu) 352-359-2015

Lab Monitor: Hilary White - 352-283-2666

Lab Hours: Tentative – MWF 12:15pm to 3:00PM

Office Hours: W 12:15 – 1:15, or by appointment

## COURSE DESCRIPTION

WARPlite is a summer studio intensive that emphasizes conceptual frameworks and development of contemporary art practice, and is designed for recent and incoming transfer students into the UF School of Art + Art History. This course covers the art historical and conceptual practices of art making using a range of media and approaches. You will examine how to perceive, communicate, and make art relevant to contemporary art practice and culture by utilizing experimental and conceptual approaches. You will be challenged to develop your own visual strategies and to create unique aesthetic and conceptual experiences as tools to communicate with viewers. This course consists of lectures, demonstrations, in-class and group exercises, projects, outside of class lectures, and readings with discussion. You are evaluated based on your contribution to class discussions, critiques, collaboration, and your conceptual development in regards to your art practice.

## OBJECTIVES

In this course, you will:

Understand common strategies in art making and develop unique visual strategies relevant to your own practice.

View contemporary and historical artwork with an understanding of their contextual significance.

Develop a framework for studio ethics and practice.

Use a visual vocabulary relevant to your art practice.

Construct strategies for a successful collaboration on all levels.

## COURSE STRUCTURE

The course consists of four major projects. Details on each project will be distributed at the time of its assignment. During the course of each project, there will be introductory lectures/demonstrations, in-class exercise, work periods, and discussions or informal critique (as a class, in small groups, and individually). During many class periods we will have short exercises to challenge your technical and conceptual skills. There will be individual and group mid-process critiques of each project to gauge the process of the assignment. At the conclusion of each project there will be a formal critique to discuss the work. Critiques will provide an opportunity to use formal imaging vocabulary, see mistakes and find solutions to them, and recognize effective imaging strategies already present in the work.

## **COURSE TOPICS and TENTATIVE SCHEDULE**

Project 1: Group Collaboration and Blind with a Contemporary Artist

Project 2: Personal Concept Development

Project 3: Interdisciplinary Collaboration with Nobuho Nagasawa and Engineering students

Project 4: Collections/Installation

Final Exhibition

## **COURSE TEXT**

Assigned readings will be available via PDF, or available at the library.

## **MATERIALS/EQUIPMENT**

Materials for this course vary depending on the project. It is your responsibility to ensure the timely delivery and acquisition of materials for projects and critiques. Materials must be acquired outside of class time.

## **PROCESS BOOK**

For this course, you will be required to keep a process book that gathers all of your thoughts, sketches, writing, and image reference into one sketchbook. The Process book should be no smaller than 8 ½ X 11” with 100 plain or ruled white pages. Maintaining an active process book is a crucial component of good studio work, but it takes practice. Think of your book as a physical manifestation of your thought process/research in regards to your project. The process book is a place where you can compile any and all thoughts and images related to your project. Sketches, writing, printed out photos, magazine cutouts, interesting textures, research articles, images of other artworks related to your concept – any of these things are encouraged to be included in your books.

Your book will be submitted with each project and factored into the grade. Each process book check will come with detailed requirements. You must include original concept drawings and notes from feedback sessions with classmates and/or the instructor.

**Bring your Process Book to every class and class activity.**

## **PARTICIPATION and COLLABORATIVE ATTITUDE**

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participate in a responsive manner during critique, class discussion, and blogging. Be safe and thoughtful with equipment and facilities. Use of electronic devices for educational purposes is encouraged, use for non-academic purposes is strongly discouraged.

Being in class is your opportunity to get feedback from the instructor and your classmates. Take advantage of it! Ask questions and contribute answers. Offer constructive criticism during group discussions, class workdays, and critiques. Reflect on the comments you receive to gauge the effectiveness of your work. Examine the way your ideas change, evolve, and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

## REQUIREMENTS AND EVALUATION

Overall grades are based upon:

- 15% - Project 1
- 15% - Project 2
- 15% - Project 3
- 15% - Project 4
- 10% - Process Book
- 30% - Participation and Collaborative Attitude

### GRADING SCALE (possible 100%)

100% possible: A: 100%-95%, A-: 94%-90%, B+: 89%-87%, B: 86%-83%, B-: 82%-80%, C+: 79%-77%, C: 76%-73%, C-: 72%-70%, D+: 69%-67%, D: 66%-63%, D-: 62%-56%, F: 55%-0%

A =Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in a significant and original way. Goes beyond merely solving the problem - one's performance at this level is visibly outstanding.

A- =Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again goes beyond merely solving the problem.

B+ =Above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.

B =A bit above average: Slipping in levels of originality, craft, and presentation. The piece does not work as well as a unified whole or statement yet effort was made. Solid average work.

C+ =Problem solved: The requirements of the problem are met in a relatively routine way. A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.

C =Requirements of the problem are met in a relatively routine way. There is room for improving skills and concepts.

D=Inadequate work: The requirements of the problem are not addressed. The piece represents careless and /or incomplete effort. Some criteria met, work substandard.

F=Unacceptable work and effort

Grading guidelines will be explained in detail at the time each assignment is given. Always read the project description sheet! If anything seems unclear, you are responsible for asking the instructor for clarification far in advance of the due date.

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

## **ATTENDANCE**

Students are expected to attend every class and be prepared to participate. Up to two combined unexcused/excused absences are allowed (do not miss critiques). The overall grade is lowered by 5% for each unexcused absence thereafter. Arriving to class 5 minutes after roll call is considered late; three late arrivals constitute as one absence.

## **LATE WORK**

Late assignments and projects will be penalized up to 20%, and will not be accepted after one week from the due date. Arriving late and/or turning in assignments after being called to turn in is considered late.

Attending critique is one of the most important aspects of the class. Even if you are not prepared to turn in your project, you must come to critique! You will be penalized an additional 20% if you miss a critique.

## **Communication**

The University of Florida and the School of Art + Art History strongly encourage you to use your @ufl.edu email address for all official UF business. You are encouraged to check your UF email account at least once a day. There is a listserv for this class. I will occasionally send timely information about Fab Lab equipment issues, class reminders, schedule changes, and other relevant class information.

### **When you need to contact me, here are my suggestions:**

**Email** [charlie@ufl.edu](mailto:charlie@ufl.edu) with complicated questions that require long answers. It may take 24-48 hours for me to answer emails. If you will miss class due to illness or UF activities, send me an email. This is the best way for us both to have a record of our communication.

**Text** me (352-359-2015) with short questions that need a quick answer. An answer may take up to several hours. If I am not in class, but I usually answer quickly. Include your name so I know who you are. Never text after 10pm or before 8am.

**Call** me (352-359-2015) if you need verbal communication and it is very important to have a timely answer. Same rules as texting. I am very slow to return calls. Texting is better.

I use **Facebook** as a platform to promote my career as an artist and to promote my colleagues and students. You may friend me if you would like for me to tag you in images of your work I post (both with your permission.) I will never respond to a class related question posted on my wall or sent as a fb message. I also promise to never post class related questions on your wall.

## **ACADEMIC HONESTY**

An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

## **ACCOMMODATION FOR STUDENTS**

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office (<http://www.ada.ufl.edu>) is located in Room 232 Stadium. Phone: (352) 392-7056 /TDD: (352) 846-1046

Phone number and contact sites for university counseling services and mental health services: Counseling Services: <http://www.counsel.ufl.edu/392-1575> Peabody Hall

## HEALTH AND SAFETY

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: <http://arts.ufl.edu/art/healthandsafety>. Sign and return the waiver distributed on the first day of class. You are responsible for helping maintain the safety of the WARPhaus, especially by keeping it clean and free of trash and debris. Pick up after yourself, or your final grade will be lowered at my discretion. The following is an overview of the health and safety information specific to the WARPhaus.