

Instructor: Julia Morrisroe

Office: Fine Arts Building D,
237 Phone: 352-273-3031
M/W 11:45-2:45, FAD 115, 3 Credit

Office Hours: Monday 2:45-3:45 &

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Art 3310c – Thematic Projects in Drawing

This intermediate level drawing course places emphasis on conceptual strategies and image construction with a focus on themes in color drawing through the lens of themes in film, literature and art.

Utopia, Dystopia and the Post Apocalypse – Drawing at the End of the World

Utopian Flying Machines, *Mad Max*, Huxley's *Brave New World* and Plato's *Republic* are all rich imaginative material for artists. Utopian, Dystopian and Post-Apocalyptic fiction, film, art, architecture and music will be used as source material for studio projects that explore and expand the breadth of contemporary drawing practice and the use of color in drawing. Students will build a synthesis of observational, visual, technical and conceptual skills in both wet and dry drawing media. The class will consist of group discussions about assigned materials, screenings, studio practice, individual meetings and group critiques.



Course Objectives

- To expand and explore the definition of drawing including an observational record to a time-based, conceptual transcription of ideas.
- To employ themes in film, literature and art as a launching pad for making creative work.
- To investigate color drawing media: surfaces and media for drawing; for skill development and to question 'why' material choices are made and analyze the *affect* these materials have and to seamlessly merge form and content.
- To explore drawing as autonomous practice, as a vehicle for fully realized artist projects and developed bodies of finished drawings.
- To hone critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing in the twenty-first century.

Topics

Thematic Development Strategies

Color and Technologies: natural, found, manufactured

Color and Panoramic Space: spatial illusions, panorama, stereovision, anamorphic, cyclorama, diorama, myriorama, lenticular lenses, gestalt theory, etc.

Color and Temporality: luminosity, viewer interaction, linear/non-linear narrative

Color and Memory: collective memory, poetry, sensory memory, etc.

Calendar/Course Outline

W 1 – 4 Dystopia

Drawing Through Film
Thematic Development Strategies
Color and Technologies: natural, found, manufactured
In Progress and Group Critiques
Material demonstrations and in class exercises

W 5 – 7 Mad Max

Dioramas of Destruction for Drawing
Color and Panoramic Space: spatial illusions, panorama, stereovision, anamorphic, cyclorama,
diorama, myriorama, lenticular lenses, gestalt theory, etc.
In Progress and Group Critiques
Material demonstrations and in class exercises

W 8 – 10 Drawing a Perfect World

Strategies for Abstraction
Color and Temporality
Luminosity, interactivity, linear/non-linear narrative
In Progress and Group Critiques
Material demonstrations and in class exercises

W 11 – 13 Brave New World – Cinema and Narrative

Color and Memory: collective memory, poetry, sensory memory
In Progress and Group Critiques

W 14 -16 Self Constructed Project

Requirements:

90% Portfolio (Studies and finished work)

Four projects constructed by the instructor
One project constructed by the student by contract
Color Library – semester long project

10% Reading Responses

Attendance Policy

Be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy. Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment therefore, your attendance is required. Three or more absences will result in the lowering of the final grade by one letter. Six absences will result in a failing grade. An absence does not constitute an extension of an assignment. Please refer to the University attendance policy for further information <http://www.registrar.ufl.edu/catalog1011/policies/regulationattendance.html>

Late Work Policy

All work must be complete and installed before the start of critique. Late work is not accepted.

Grading Scale

a 95-100, 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-

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Course Textbook

All course-readings will be available on e-learning

Clips from Films will be screened in class, movie nights will be arranged too. Any movies not screened in class students are encouraged to screen on their own.

Gattaca (1997)
The Lathe Of Heaven (1980)
Logan's Run (1976)
The Handmaid's Tale (1990)
The Man Who Could Work Miracles
(1937) Children of Men (2006)
Minority Report (2002) –
Stepford Wives (1975)
Soylent Green (1973)
Alphaville (1965)
Blade Runner (1982)
Metropolis (1927)
Wall-E (2008)
A Boy and His Dog (1975)
H.G. Wells' The Time Machine (1960)
Fantastic Planet (1973)
Sleeper (1973)
Brazil (1985)
1984 (1984)
Westworld (1973)
Zardoz (1974)
Silent Running (1971)
Zero Population Growth (1972)

Visiting Artists Program

The Harn Museum of Art and School of Art + Art History run an active Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be given notice of upcoming lectures to attend. You are required to attend and write a brief response to two speakers in your notebook.

Galleries

You are required to attend two exhibitions this semester and respond to them in your sketchbook. You are strongly encouraged to attend exhibitions at the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Sante Fe Community College Gallery, Reitz Union, Thomas Center Galleries, University Galleries and other community galleries that provide exhibitions of student and local artists.

Bibliography – Additional suggested readings

Colour: Documents of Contemporary Art, David Batchelor ed., MIT Press, 2008.

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The World of Perception, Maurice Merleau-Ponty, Routledge, 2004 Chromophobia, David Batchelor
Handmaiden's Tale, Margaret Atwood The Children of Men, P D James
Take your time, Madeleine Grynsztejn, Thames and Hudson, 2007
Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art
Eye Infection, Robert Storr, Rudi Fuchs, Richter Verlag Publisher
Visual Explanations: Images and Quantities, Evidence, and Narrative, Edward R. Tufte, Graphics Press, CT
Vitamin D: Drawing, Emma Dexter, Phaidon Press, 2005
Interaction of Color, Josef Albers, New Haven, CT, Yale University Press, 1963.
The Art of Color, Johannes Itten, New York, Van Nostrand Reinhold, 1974.
A Grammar of Color: A Basic Treatise on the Color System of Albert H. Munsell, Albert H. Munsell. New York, NY
Van Nostrand Reinhold, 1969.
Afterimage: Drawing through Process, Cornelia Butler, Los Angeles Museum of Modern Art
A Short Guide to Writing about Art, 6th edition, Sylvan Barnet, Addison Wesley Longman, 2000.
Color: A Natural History of the Palette, Victoria Finlay

SAAH POLICIES**Lockers/Storage**

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

Academic Honesty Policy

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. **Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class.** In addition, work turned in for credit in another class may not be turned in for credit in this class.

Accommodation for Students with Disabilities

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 need to provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium 392-7056.

Additional policies for students in the SAAH

Students must turn off cell phones, beepers, and music devices during class time.

Safety and Hazardous Materials Policy - see attached Area Health and Safety Policy or

<http://saahhealthandsafety.weebly.com/>

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

Studio Use

The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines at all times. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp container for your use.

SA+AH CONTAINER POLICES

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

White:

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

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Appendix C: Health and Safety Area Specific Information: Drawing

4. Area Rules

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

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

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

All courses must engage in an end of the semester clean up.

In case of emergency, call campus police at 392-1111, you are in UF

Fine Arts Building D (Building # 269), and then give the operator your location (room #)

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