

Instructor: Julia Morrisroe
Office: Fine Arts Building D, 237
Phone: 273-3031
M + W 8:30-11:30a, F 8:30a - 2:45p

Office Hours: Wed 11:30-12:00, 6:00-6:30
E-mail: julia01@ufl.edu
Fall 2013
Art 4312, 6 cr, FAD 117



Marlene Dumas

ART 4312 Advance Drawing

This advanced course for drawing majors is designed to develop an individual body of creative work, and to foster independence, self-motivation, and artistic maturity in an open studio environment. The course builds on existing drawing skills and facilitates the student in their pursuit and development of personal themes for studio work and professional practice. Students will work towards relating conceptual ideas to technical skills as well as exploring a range of drawing media to define content. Closely mentored, this autonomous exploration will incorporate direct reference to art historical methodologies, (utilizing reproductions of artwork, readings, online research and books consulted in class). Alongside day-to-day studio-work, a commonplace book and sketchbook for drawing, ideation, problem solving, research, writing an artist statement and response papers are major components of the course.

Objectives

- To hone your artistic voice through the development of a thematic body of work.
- To refine critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To develop an intellectual foundation for ongoing engagement in the discipline and potentially further study at the graduate level.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing historically and in the twenty-first century.
- To take responsibility for the initiation, planning and execution of both visual and written research.
- To create a professional portfolio package.

Topics

Research and Ideation, aesthetics (beauty, aura, faktura, authorship, provisionality, kitsch,

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modernism, nostalgia) contemporary and historical, documentation, studio strategies, collaboration, installation, professionalism, graduate school, exhibitions.

Requirements:

Your grade will be determined by the following:

1. Studio work-Thematic Body of Work, this includes studies and finished work presented each three weeks for review. This work will be guided by your Project Plan contract – due 8/29
2. Response papers and Leading Discussion Groups
3. Lineage Project and Presentation - **Due Oct. 10**
4. Common Place Book – Due Weekly and completed for presentation **Nov. 23**
5. Professional portfolio package – Resume, Artist Statement, Cd of Images, Slide List and Website - **Due Nov. 28**
6. Critical thinking and class participation
7. Tenacity, in terms of studio work, studio research, and willingness to succeed

Calendar/Course Outline

W 1 – 3 Meaning
W 4 - 5 Avant-Garde and Kitsch
W 6 – 7 Death of the Author
W 8 - 9 The Vernacular of Beauty
W 10 – 11 What do pictures want?
W 12 – 13 Provisionality
W 14 – 15 Lineage

Requirements:

70% Studio Projects - includes studies, material exploration, artist study, maquette and finished work presented at critique

30% Studio Research

10% Reading Response papers and discussion
10% Commonplace Book
10% Lineage Project and Portfolio Package

Studio Work

Students will develop an ambitious semester long research agenda that represents a minimum of 350 studio hours. The drawings should be thematically linked to your Visual Research Book and Lineage Project. You are expected to work throughout our class meeting time – all research should be conducted outside of class time.

Part of class time will be spent on reading discussions, critiques, lectures and presentations. The majority of the course will be dedicated to developing your individual projects **and** your professional and intellectual development.

Critiques will be held every three weeks. Work **must be new** and an artist statement regarding the presented work is due via email 24 hours in advance of critique. Work should be presented in a professional manner-**plan your installation needs in advance**. Informal tutorial critiques will be occur as needed and upon request. In addition, guest faculty may conduct studio visits during the semester. The scope, size, and scale of each project will depend on the individual student project and will be discussed with the instructor in advance.

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Studio Log

350 Logged studio hours

You are responsible for 12 hours of class time, and **at least 12** additional hours of working time outside of class time. That is a minimum of 24 hours each week focused exclusively on this course. The course focuses on your immersion into your art practice, to provide an environment for you to explore and experiment with your ideas in great depth. Your best effort is expected, as will a constant striving to reach beyond your expectations.

Class time will be spent on studio-work, reading discussions, critique, viewing slides, material/process demonstrations, class presentations, etc. As senior students your incentive to perform successfully in this course should exceed the simple desire for a high grade, rather, your efforts should reflect your interest in the material and your commitment to your artist development. The quality of work you put into your studio practice, the conscientiousness with which you read, the initiative demonstrated in your contributions to class discussions, and the attention you give to the discussion of other students' work all reflect your commitment to your artistic development.

Project Plan Contract – Due Monday Aug. 29

By the second week of class present the instructor with a typewritten contract with the following information

1. Long term goals
2. Short term goals
3. Project plan (containing conceptual framework and explanation of structure)

Long-term goals should represent this semester, and/or this senior year. Short-term goals include what you need to know, learn, practice, and experiment with in order to achieve your long-term goals. The Project Plan is the schedule/time line you'll need to achieve the long-term goal.

This plan is critical to keeping your studio work focused during the semester.

Common Place Book: Due every Monday

Think of the Common Place book as your calisthenics, your daily exercise routine when you come into the studio. The goal is for the Common Place Book to focus your mind and to aid your inventiveness. Determine your size in advance, 4 x 5" or 4 x 4" and stick to it. I'll provide you with paper in the beginning and you'll need to tear them down to size. Find/Design/Build a container for the drawings, you must take care of them and turn them in at the end of the semester. You are responsible for making a minimum of 1 small drawing a day, for a total of 5 per week = 70 by semesters end.

The rules:

1. Each drawing must evolve from the previous drawing.
2. Each Monday morning 5 new drawings must be posted in a designated spot in your studio.
3. Each drawing should be dated and initialed on the back in pencil

Reading Response Papers and Discussion Group

A reading packet of six essays is posted on e-learning. You will write a response paper for each essay, prior to our class discussion of the material. Each student will either lead or co-lead a discussion about a reading, this includes preparing questions (in advance) in order to aid the groups investigation of the authors ideas. See additional sheet for details.

Typewritten **Reading Responses**

1. Cite the articles (author, title, date source) at the top of the page
2. Summarize the article first.
 - What is the author's main argument?
 - What proof does the author give to back up the ideas?
 - What are the author's main points?

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3. Next, react and comment on your thoughts about what you have read.
 - Note unclear points or points you agree or disagree with.
 - Note ideas of interest to you or problems with the author's arguments.
4. Most importantly, support your statements and opinions with evidence from the article, just as you support your comments in critique with physical evidence from an artwork.

Lineage Project: Due Week Oct. 10 BUT work begins NOW

How and where do you fit into art history? Whose shoulders do you stand on, what is your art historical family tree? These questions will be addressed in a 15 min presentation to the class on Oct. 10. This project will take you all semester to develop and will have a definitive impact on your art making. *See separate handout for details.*

Your Sketch/Research book:

Your Sketch/Research book will show compositional and material exploration, proposals, propositions, and directions (both taken and abandoned). Include notes, doodles, lecture, video, demo highlights, clippings, photographs, artist research and ideas you may want to explore. Investigate artists discussed in class, as well as responses to visiting artist lectures and gallery/museum exhibitions. This is a visualization of your thinking and a guide to facilitate your goals for the semester. Reviewed periodically, this book should be with you always and available in your studio for review.

Professional Portfolio Package: Due Nov. 28

You will develop your professional portfolio this semester. You will create a website and pdf version containing your resume, high quality images of your artwork, and artist statement. This portfolio is a professional presentation of the culmination of your BFA studies.

Critical Thinking and class participation

Critical Thinking and class participation includes: the depth and quality of your reading responses, leading and participating in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

Course Policies

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.

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

FAC Shop Orientation

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class.

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Evaluation

- A Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and *grow* as an artist.
- B Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- D Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

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 59-0

Course Textbook

Essays will be provided via E-Learning courseware. One-page response papers are required prior to the reading discussion. Please see response paper and leading discussion guidelines.

Course Supplies

Most materials will be dependent on your research project. Budget accordingly. In addition to these supplies **you must have a tool box**. The tool box must include the following tools, labeled with your name: measuring tape, hammer, braid nails, screw driver, small level, staple gun, staples, scissors, razor blades, picture framing wire, wire cutters and pliers. Other tools as appropriate.

Visiting Artists Program The School of Art + Art History runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is fluid, however you will be given notice of upcoming speakers sponsored by SAAH, the Harn Museum and other programs on campus. Your goal is to attend as many as possible and no less than two lectures.

Galleries

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Here on campus, we have University Galleries and the Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, which has a permanent collection of more than 6,000 original works from around the world. More excellent venues include Sante Fe Community College Gallery, Reitz Union and Thomas Center Galleries, and provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. Your goal is to attend no less than two gallery or museum exhibitions.

Bibliography

The Invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press
Art and Culture: Critical Essays, Clement Greenberg, Beacon Press
Chromophobia, David Batchelor, Reaktion Books
Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art
Visual Explanations: Images and Quantities, Evidence, and Narrative, Edward R. Tufte, Graphics Press, CT
Vitamin D: Drawing, Emma Dexter, Phaidon Press
The Reenchantment of Art, Suzi Gablik, Thames and Hudson
Contemporary Drawing, Margaret Davidson, Watson Guptil
Lets See, Peter Schejdahl, Thames and Hudson

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.

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SA+AH CONTAINER POLICY

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.
- 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 #).**