

Instructor: Julia Morrisroe
 Office: Fine Arts Building D, 237
 Phone: 273-3031
 M 6:30-9:25

Office Hours: M/W 2:30-3:00
 E-mail: julia01@ufl.edu
 Spring 2017
 Art 6933, 3 cr, FAD 111



Amy Sillman at Brent Sikkema Gallery

**ART 6933 The Problematics of Painting:
 Graduate Seminar and Critique**

The graduate seminar in drawing + painting provides a continuum between making and thinking. Seminar topics rotate.

Course Meeting:

Mondays FAD 111 Seminar 6:30-8:00, 8:15-9:30 Gradhaus

Seminar

This semester provides the opportunity for in-depth discussion and inquiry into contemporary art and art criticism as it relates to the practice of painting. The goal is to develop a more informed critical position for the experience of our art as well as the art of others.

Readings will introduce concepts, issues and artists past and present, relevant to the 2D art practice in their broadest sense. Through readings, the study of artwork, exhibitions, and critical writing, students will engage the pressing aesthetic issues of our time.

Objectives

- To develop knowledge about issues current in the art world.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing and painting historically and in the twenty-first century.
- To be able to write concisely about contemporary art, including yours, with purpose and clarity
- To hone your artistic voice through the development of a 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 find and define your place in the history art.

Topics

The problematics of painting, Painting as a new medium, the Spectator, Painting in Space, Modernism, Post Modernism, the Expanded Field, Ontology of Painting, Art Criticism, Performance, Abstraction, Alternate Supports, Provisionality, Neo-Modernism, etc.

Requirements:

Your grade will be determined by the following:

1. Active participation in seminar discussions and weekly critiques.
2. Seminar Moderation

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| 3. Studio work |
| 4. Response papers: two page reading response papers |
| 5. Tenacity, in terms of studio work, studio research, and willingness to succeed. |

Seminar Grade

70 % Response Papers

15 % Seminar Moderation

15 % Active and thoughtful participation in discussion and critiques

Course Policies

Attendance Policy

Seminar courses require intensive reading, reflection and preparation. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment, therefore your attendance is required. An absence does not constitute an extension of an assignment. Be on time, prepared to work, with the proper equipment/materials and research needed for class, there will be no deviations from this policy.

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

Course Textbook

Reading packet is provided

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. You are expected to attend a minimum of two visiting artist lectures this semester.

Galleries

Here on campus, we have some of the best galleries in the region directed by Amy Vigilante. University Galleries, which includes Focus Gallery and Grinter Gallery, have an ongoing series of exhibitions that change every month. In addition, the Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, 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. You are expected to attend a minimum of two exhibition openings this semester.

Selected Bibliography

e-flux journal reader 2009

e-flux journal What is contemporary art, 2010

Failure: Documents of Contemporary Art, Lisa Le Feuvre

Critical perspectives on contemporary painting: hybridity, hegemony, historicism, Jonathan Harris, Liverpool University Press.

Contemporary Painting in Context, Anne Ring Petersen

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Echoes: Contemporary Art at the Age of Endless Conclusions, Francesco Bonami, Monacelli Press, 1996.
Painting at the Edge of the World, Douglas Fogle, Walker Art Center, 2001.
Optic Nerve, Perceptual Art of the 1960s, Joe Houston, Columbus Museum of Art, 2007.
Lateral Thinking: Art of the 1990s, Hugh Davies, Museum of Contemporary Art San Diego, 2002.
The invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press
Art and Culture: Critical Essays, Clement Greenberg, Beacon Press
Wet: On Painting, Feminism, and Art Culture, Mira Schor, Duke Univ. Press
A Decade of Negative Thinking, Mira Schor
Painting as Model, Yves Alain Bois
The Daily Practice of Painting, Gerhard Richter
Chromophobia, David Batchelor, Reaktion Books
The Studio Reader: On the Space of Artists, Mary Jane Jacob and Michelle Grabner
Notes on the Painting, Peter Halley, Theory and Practices of Contemporary Art
Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art, NY, 2002.
What Painting Is, James Elkins, Routledge
As Painting: Division and Displacement, Philip Armstrong, Laura Lisbon, and Stephen Melville, MIT Press, MA
Talking Painting: Dialogues with Twelve Contemporary Abstract Painters, David Ryan, Routledge
Animated Painting, Bettis-Sue Hertz, San Diego Museum of Art
Madonna of the Future, Arthur Danto
Eye on Europe: Prints, Books & Multiples: 1960 to Now, Deborah Wye and Wendy Weitman, Museum of Modern Art, NY, 2006.
Greater New York, Claus Biesenbach, PS1:Museum of Modern Art, NY, 2005
Vitamin D: Drawing, Emma Dexter, Phaidon Press
Vitamin P: Painting, Barry Schwabsky, Phaidon Press
ArtForum, Modern Paintings, Parkett, Art in America, Flash Art, The Brooklyn Rail

Course Policies

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.

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.

Evaluation

A	Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, <i>and more</i> . 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
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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	