

Workshop for Art Research and Practice (WARP), ART 1803C - SPRING 2017



Geoff McFetridge, *Rules*, 2009

ART 1803C	Lecture	R Period 10 - 11 (5:10 PM - 7:05 PM)	FAC 127
ART 1803C	Studio	M,W Period 2 - 4 (8:30 AM - 11:30 AM) F Period 3 - 4 (9:35 AM - 11:30 AM)	WARPhaus (534 SW 4 th Ave)

Please note: WARP ART 1803C is a total of 6 credits consisting of a lecture and studio component.

Professor: Bethany Taylor

WARPhaus Artist in Residence
Coordinator of 4MOST gallery: Juan Griego

Teaching Assistants:

STUDIO:

Brianna Angelakis (Painting + Drawing)
Kailey Shea Smith (Sculpture)

GRADUATE ASSISTANTS (Open Studio Hours):

Jiaming Li (Graphic Design)
Gwendolyn Kelley (Ceramics)
Minah Shim (Painting + Drawing)

Office: WARPhaus, 534 SW 4th Ave. Gainesville, FL 32601

Website: <http://www.arts.ufl.edu/warp/>

<https://www.facebook.com/pages/WARPhaus-Gallery/152065564891401?fref=ts>

Calendar/Resources: posted on e-learning/canvas

Office Hours: Bethany: M 2:45-3:45 (by appointment), WARPhaus

Email: Bethany Taylor bwarp@ufl.edu

Please email the professor, Bethany Taylor regarding absences, course questions or emergencies. If you missed a class, contact a fellow student to find out what you missed. It is best to email us directly rather than through canvas/e-learning. Email response time is usually 24 hours (or by following morning).

WORKSHOP FOR ART RESEARCH AND PRACTICE (WARP)

WARP is an exciting and challenging, multi-faceted course. It is designed to expose students to a variety of styles, approaches, and debates in contemporary art and design. We will study how art functions in personal, historical and contemporary contexts, how various cultures have historically engaged in creative pursuits, and how art is affected by identity, politics, social and environmental concerns and popular culture. Through lectures, independent research, readings, and discussions, we will study the work of various artists and explore the role art plays in representing and reinforcing cultural, religious or personal ideology.

Students will gain understanding of artists' influences, motivations, and processes. In addition, students will become familiar with a variety of artistic strategies and methods. Research will enable the student to deal with both conceptual and aesthetic issues with greater sophistication, and in turn, analyze and question his/her own artistic methods. WARP will provide exposure to a cross-cultural understanding of art and human creativity.

At times WARP may seem somewhat distant from a student's pre-conceptions about art and design. This course may challenge beliefs and may even make one somewhat uncomfortable at times (as with any meaningful debate or new information). An important thing to remember as we learn, explore and achieve together in this workshop—the content of the course is an attempt to demonstrate a sampling of the myriad of approaches to making art and to reflecting on the information that informs contemporary culture. This course is not merely a “how to” class – although students will certainly learn and discuss many technical or formal issues and processes. WARP is a “what if” class. Students will learn to articulate their ideas and questions related to the field, and in turn, will discover tools, possibilities, and practices that will lead to a greater understanding and appreciation of art and design.

Artists and designers take risks, collaborate, solve problems, discover unconventional points of view, and/or raise awareness of socio-political problems. They experiment with new processes and unexpected materials. They tell stories, work actively with communities, develop highly original ideas or perhaps re-invent or explore age-old processes and subject matter. WARP encourages the development of students' own interests and sensibilities, while challenging them to examine other perspectives and motivations for making art. Naturally some of the assignments are designed to help students lose inhibitions, and to act and think more freely about art and design as a practice and livelihood.

WARP students will develop an art vocabulary, learn problem-solving skills, work in diverse media, and begin to conceptualize and produce complex works of art. WARP teaches basic art and design skills and simultaneously (and more importantly in terms of this particular course) provides students with conceptual and critical thinking skills that will allow them to be ambitious, smart, and poetic in future artistic endeavors.

WARP Program goals for each student are to:

- Learn to think broadly, imaginatively, creatively, and critically.
- Learn to transfer thoughts and inspiration into action. To acquire the ability to implement creative thinking, conceptualize, design and produce complex and personally motivated works of art. To become visually articulate through the actual practice, experience and experimentation with various media including drawing, painting, photography, printmaking, ceramics, sculpture, performance, installation, digital media and video.
- Attain a wide base of knowledge of art and artists, both historical and contemporary, and to cultivate the connection between the two. To develop visual and cultural literacy and begin to utilize a vocabulary regarding art practices, concepts and terminologies. To develop strong research skills, including web literacy and apply this research to the writing about art, the development of ideas, and the creation of art.
- Gain greater understanding of contemporary thought and theory and its relevance to the practice of art. To view and interpret complex works of art, and to view one's own work, with an understanding of underlying historical and theoretical tenets. To learn to write about art by describing and analyzing creative work, exhibitions, performances, films, in a “critical review” format.
- Prepare students to make confident informed choices regarding future studies (majors) and begin to recognize one's own personal style, media specific modes of expression, and preference for specific materials, technologies and conceptual processes. To consider the broad spectrum of careers in the arts and the various approaches and roles an artist may undertake.

- Become artistically self-actualized and to identify reasons and motivations for studying and making art. To take risks learn how to accept, consider, and make full use of criticism.
- Gain the real-life experience and satisfaction of showing one's work in public venue and learn to organize install, and publicize an exhibition.

EXPECTATIONS

WARP students are expected to **actively** engage in both studio and lecture. Successful students **work on projects during class, complete readings and assignments on time** and **bring all necessary materials to studio**. They fully **engage in individual art research** by seeking out contemporary artists of interest and by attending campus lectures and art exhibitions. They talk with peers about work and **engage in discussions and debates** in class on everything from art to international politics, philosophy, science, literature, and current events. **WARP is dependent on a community of focused, curious, critical, and thoughtful students**. Please make the most out of your WARP experience by participating wholeheartedly.

GRADES

Although WARP is one course it reflects the credits of two courses. Grades for the course break down in the following way.

25% of grade for actively "BEING THERE".

Yes, that's a fourth of your grade for **participation, attitude, in-class effort, preparedness and focus**. It is about fully investing in all aspects of the WARP community – **arriving on time, being prepared with readings completed and materials in hand, speaking up in discussions and critiques and listening carefully while others speak**. Everyone has something to offer and we need each and every one of you present and participating in order to take full advantage of the opportunity WARP presents.

- 25% BEING THERE (*see above description*) All attendance and participation grades will start at a grade of a "C" and be updated as earned at midterm and final. Attendance will be considered a part of participation grade in accordance with attendance policy allowing for no more than 3 unexcused absences.
- 30% PROJECTS —3 projects
- 15% WARPbook —3 grade checks
- 15% WRITING ASSIGNMENTS: Research Papers (2) Critical Reviews (1)
- 15% EXAMS (2) + pop quizzes on readings

****Final grades of incomplete are not given in WARP. Please talk with your professor throughout the semester to ensure completion of all coursework and submission of a final grade.***

****Individual Project and Paper Grades are team-graded by professor and TA, and the grading criteria for each studio assignment will be clearly outlined in each project handout. Considerations for all writing assignments are clearly outlined in syllabus and grading criteria will be discussed at the first lecture.***

Individual Projects Grading Scale/Criteria

- A 4.0 Extremely well-presented, superior work, all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in **exceptional studio practice**, which includes active research, looking up artists recommended by faculty, TAs and peers, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the project during studio hours. Resulting work demonstrates a high level of craftsmanship, conceptual experimentation, and a desire to learn and grow as an artist evidenced through hard work, curiosity, openness to criticism and willingness to make improvements while the work was in progress.
- A- 3.67 Well-presented, superior work, all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
- B+ 3.33 Very good work. All criteria of assignment were surpassed, and studio practice was exceptional.

- B 3.0 Very good work. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable.
- B- 2.67 Good work, most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.
- C+ 2.33 Adequate, average, work, meeting most of the criteria of the assignment. Studio practice could be improved.
- C 2.0 Adequate, average, work meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.
- C- 1.67 Adequate, average work. Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.
- D+ 1.33 Barely meets the criteria, poor or unfinished work, highlighting poor studio practice.
- D 1.0 Barely meets the criteria, extremely poor or unfinished work, highlighting unacceptable studio practice.
- D- .67 Extremely poor or unfinished work, accompanied by unacceptable studio practice.
- E 0.0 Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

** No surprise projects should be submitted on critique day. Projects must be discussed and viewed in progress by both the faculty and TA of your section prior to the critique. Projects not seen before critique day will not be eligible for an "A" and faculty reserves the right to determine an alternate critique process other than group critique. Numerous "surprise projects" will ultimately result in a low participation grade in studio.*

More information on UF final grades and grading policies can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

ATTENDANCE

You are expected to attend every single lecture and studio class on time.

LECTURE: At the beginning of each lecture a sign-up sheet will be posted by the door. Please sign this on your way in. The sign up sheet will be removed 10 minutes into the lecture. **If you arrive later than 10 minutes you will be recorded as absent.** Please, no arguments. Lateness is too disruptive to the lecture and wastes the time of those who are prompt so please be early. See professor after the lecture **only** if you have a legitimate written excuse

**Please do not approach professor at the beginning of lecture, as the time is needed to set up and get started on time. Studio is a better place to discuss projects. Occasionally we can talk after lecture for a few minutes. Thanks in advance.*

STUDIO: Studio attendance will be taken at the beginning of class by your TA. **Lateness of more than 30 minutes or early departure is considered an absence** (and habitual lateness of under 30 minutes will also affect your participation grade as every three times you are late will count as one absence). Sleeping in class, or working on non-WARP related coursework during class is also considered a form of absence and counted as such in WARP.

**Please do not ask your TA to leave studio early, please consult with your section professor on all attendance issues. If you need to work in a photo or computer lab, studio time out of class should also be arranged with the professor of your section.*

For both Lecture and Studio: The "being there" portion of your grade is earned with excellent participation beyond attendance, but please note that this grade will drop a full letter grade after the first three unexcused absences and another half a grade for each subsequent absence. If you are late three times it will be counted as an absence and after three absences the attendance/participation portion of your final grade drops one full letter grade.

Please see University of Florida Attendance Policies and criteria for excused absences at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

DISRUPTIVE BEHAVIOR

Disruptive behavior will not be tolerated in WARP. **Please turn off cell phones during class, and do not email, text, write letters, work on homework for other courses**, smoke or eat during studio or class critiques. “Being there” means giving ALL your attention to activities in class without disruption. **Laptop computers will be allowed in studio (for studio related work only) but not in lecture.** If they are used inappropriately in studio, we reserve the right to individually ban their use in studio.

As an educational institution, which encourages the intellectual and personal growth of its students, the university recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals, require the free exchange of ideas, self-expression and the challenging of beliefs and customs. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if he/she engages in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

ELECTRONIC COMMUNICATION

Students are advised to use ufl.edu email for all UF course correspondence. Using Gatorlink email ensures you will receive important information and updates from your course professors and advisors. It is also useful when using e-learning/canvas, where the WARP calendar, additional course materials, and announcements will regularly be posted. **It is best not to rely on canvas email, but email me directly at bwarp@ufl.edu - Bethany Taylor for emails needing a quicker response.** I usually respond within 24 hours, however, please keep in mind that I am not able to check email at ALL times throughout the day. The best time to expect an email response is first thing in the morning when I regularly check email.

SPECIAL CONSIDERATIONS

Please, if you have any limitations or documented learning disabilities, let us know immediately. Schedule time with one of **us during the first two weeks of class** and we can discuss appropriate accommodations. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make WARP a positive experience for you from the beginning. **Students requesting accommodations will first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/** The student will receive documentation to present to the professor. Student and professor will agree on appropriate accommodations and paperwork will be signed and returned to Dean of Students Office.

COUNSELING SERVICES

Resources and services are available for students (and their spouses/partners) having personal problems or lacking in clear career and academic goals, which interfere with their performance. The UF Counseling and Wellness Center offers brief counseling and therapy to help students confront personal, academic, and career concerns <http://www.counseling.ufl.edu/cwc/>

ABSENCES AND EMERGENCIES

If you need to be absent for an emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday, it is your responsibility to **inform us ahead of time** by emailing us (always the professor of your section not your TA). If you are forced to be absent, it can be excused, but **only** if we are kept informed. If you miss more than three days in a row, a written excuse will be required. Rather than wasting class time, please schedule time with us if you are having concerns about your attendance.

Please note: **There will be no make-up exams. Any exception to this rule (religious holidays, legitimate and documented medical excuses) should be discussed with the professors **at least a week in advance** in order to schedule a make-up.*

ASSIGNMENTS

Assignments will include creative projects, writing, and research, drawings and in class exercises that are part of your WARPbook. All must be submitted on time. Without an excused absence **late assignments will drop a full letter grade each class period they are not turned in.**

PROJECTS

Students will have the opportunity to develop several projects through out the semester engaging contemporary art topics and practices that are both collaborative and individual as well to as to delve into self-directed interdisciplinary research. The successful WARP project should be ambitious, thoughtful, well presented, and completed on time. Display and installation of your project should be given careful consideration. You are responsible for how we view your work in critique. You are also responsible for restoring the area of the studio to its original condition by the following morning so that others may install their work. **Unless directed otherwise by faculty, your project grade will drop a full letter grade if your project is not removed by the following morning.** It is not fair if others cannot install their work the next day because a project from the previous day has not been removed and the area has not been cleaned or re-painted.

WRITING ASSIGNMENTS

There are two types of papers in WARP, an artist research paper and a critical review. All written assignments must be composed on computer. **An electronic copy of your paper should be posted on e-learning/canvas and a hard copy submitted on the date due.** Your paper will automatically go through the Turnitin system once submitted to e-learning canvas. Make sure to **submit your paper in the correct format** (word .doc, docx or pdf files work best and note that the system will not accept .pages or .wps). Assignments must include your name, and specific title of assignment on both the hard copy electronic submission to canvas (example — file name: SmithResearchpaper2.doc or pdf). **Papers will be considered late (dropped one grade down) if both an electronic and paper versions are not submitted by the due date.**

Assignments must demonstrate proper spelling and grammar and be **a minimum of 400 words** in length.

Note: if you complete papers at least two studio days before the deadline we will offer suggestions and you may submit a re-written version for a final grade).

UF WRITING ASSESSMENT GUIDELINES (helpful to consider in writing WARP critical review and artist research papers)

	SUCCESSFUL PAPERS (A or B)	UNSATISFACTORY PAPERS (C or below)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

CRITICAL REVIEW

Part of being an artist is seeking out art experiences in the community. Performances, demonstrations, readings, films, exhibitions, etc. may provide creative ways to think about art and new and interesting ideas for inspiration. As students you must also develop critical skills and the ability to intelligently discuss and write about these events. This segment of the course is designed to develop your skills in viewing, writing about, and discussing art.

Throughout the semester you will be expected to attend a number of events and write a **critical review paper**. Your critical review paper should be related to art events in the community and we will keep you posted on events that qualify. These events will include visiting artist lectures, gallery and museum exhibitions, dance, theater and music performances, and independent films.

Before you begin writing a critical review, you should **visit the library and read a number of art reviews in periodicals and magazines** to get a feeling for the various forms a review can take. You may also refer to the student sample paper provided. **When writing, do not merely recollect the event and state whether you liked it or not.** Instead, describe the event in vivid detail, offering critical analysis and response to the work. Discuss what you consider to be important aspects of the event/exhibition and focus on certain works in depth as examples of your arguments.

The following specifics should be included in your critical review paper:

1. Title of the event
2. Date of event
3. Name of artist, event or performance
4. Name of the location or venue
5. Specific titles and vivid descriptions of work (first describe work — then analyze content)
6. Discussion of overall content (use your own words!)

Please see calendar posted on e-learning/canvas for the critical review paper due date.

Qualifying Art Venues include:

Hippodrome State Theater (*theater and independent film*) <http://www.thehipp.org/>

University Galleries (*art exhibitions, films, lectures*) <http://www.arts.ufl.edu/galleries/>

Harn Museum of Art (*art exhibitions, RISK Cinema, performances, lectures*) <http://www.harn.ufl.edu/>

Curtis M. Phillips Center for the Performing Arts (*dance, theater, music, performance art*)

<http://www.performingarts.ufl.edu/>

Reduced price student tickets available: <http://performingarts.ufl.edu/students/student-tickets/>

Civic Media Center (*films, poetry, lectures, music*) <http://www.civicmediacenter.org/>

Reitz Union Art Gallery <https://www.union.ufl.edu/ProgramsArtsLeisure/thegallery>

Thomas Center Galleries <http://www.gvlculturalaffairs.org/> (currently closed for renovation)

4MOST Gallery <https://www.facebook.com/4MostGallery>

WARPhaus Gallery <https://www.facebook.com/pages/WARPhaus-Gallery/152065564891401?fref=ts>

Gallery Protocol <http://galleryprotocol.com>

For information on other events:

<http://calendar.ufl.edu/>

<http://arts.ufl.edu/in-the-loop/>

Please Note: **Mainstream films do NOT fulfill assignment, such as *Fantastic Beasts and Where to Find Them*, or *Star Wars: Rogue One*; nor do high school art exhibitions, craft/food festivals, art poster shops in malls, gift shops, or rented home viewed videotapes.*

ARTIST RESEARCH PAPER

Independent research is very important to your growth as an artist. This semester you will be required to write **two research papers, one on your choice of artists from the artist research list posted on e-learning/canvas, and a second paper on an artist that will be assigned to you as a research component to a future studio project this semester.** Some of your research will be done on the Internet. You will get an intro to searching the web databases and library catalogues early in the semester and by the end of the semester will be regular “pros” at conducting art research. You should always supplement the information you find on the web with that from library books and periodicals.

Please Note: Always cite your references as part of your research and include commentary—in your own words. We will not accept papers that appear to have information that is not accounted for in your references. Please be careful to cite **all books, web sites and periodicals that were used to write your paper.*

1. Credit other scholars' words when you quote five or more words in succession directly from a source. However, direct quotes should only be used sparingly. It is better to paraphrase the author's ideas in your own words.
2. Credit others' ideas that you use even when not directly quoted.
3. Credit factual information when it is not common knowledge or might be questioned by your reader. It is better to have too many citations than too few.
4. If all your citations come from one or two sources, it indicates insufficient research.

MLA Citation Style Handbooks/websites (to aid in appropriate credit to your source material):

<http://www.citationmachine.net/mla/cite-a-book>

<https://owl.english.purdue.edu/owl/resource/747/08/>

<https://www.library.cornell.edu/research/citation/mla>

**Please see sample research paper at end of syllabus*

A successful artist research paper will meet the following criteria:

- Artist name is included, spelled correctly, and chosen from the **correct list of artists.**
- Must be typed on a computer with proper spelling and grammar and be free from plagiarism.
- The paper should open with a brief overall description and **analysis of the content** of the artist's work.
- Should include a brief artist **biography** (including noteworthy achievements, awards, current creative activities, or background information that may influence their artwork).
- Should include a general **description of materials and processes**, used by the artist.
- When possible, acknowledge related art movements or influences or compare to the work of other artists you are studying.
- After an overall introduction to the artist's work, focus on at least one artwork as an exemplary work. **Describe it first in vivid detail** and then provide **your own interpretation** of the work. (Your own observations, in your own words-not just the thoughts of other critics).
- Most importantly, provide an overall **analysis of the content of the artist's work.**
- Include an **image** (preferably an image of the artwork you will discuss in the paper).
- Use **at least 3 sources** (all sources should be cited, and from a variety of different sources: web, periodicals, and books).

Please see calendar posted on e-learning/canvas for each of the artist research paper due dates.

WARP DRAWING/IDEA BOOK

Your WARP book is a souvenir of experiences, a document of progress, and a record of your daily commitment to a creative process. It is a place to experiment with materials and ideas and a place to work through problems. It may also be a place to document artist research or to serve as a collection of thoughts, writings or images that intrigue you. You should work on it regularly and carry it with you EVERYWHERE. You should always bring it to class. It will be collected three times during the semester and a grade will be assigned based on successful integration of the components listed above as well as some others listed below.

Mandatory components of the drawing book:

- With instruction, you will make and bind your own WARP book.
- **Daily** entries should show evidence of art research, idea development, creative thoughts and activities.
- There will be 3 graded checkpoints throughout the semester (each worth 50 points). **At each checkpoint your WARP book should include 4 new research drawings** from works of art by artists on the **Research Drawing List** (*posted on e-learning/canvas*) for a total of 12 drawings by the end of semester. **Each drawing should be numbered #1-12 and should encompass the entire page. Always indicate the title, year and name of artist on the back or bottom of each drawing. Display the reproductions with your research drawings.** At each check you will be given a new set of drawing assignments and guidelines for your next four research drawings. Some will be straightforward reproductions of artists' works and others will use works as influences for original, combined, distorted or slightly altered drawings.

**Please note: A great site for quality art reproductions is ARTstor <http://www.artstor.org/> through the UF Art and Architecture library database list at <http://www.uflib.ufl.edu/afa/>. Art reproductions used for research drawings should not be downloaded off the web (unless you have access to a high quality reproduction and printer) but preferably should be found in library books and periodicals.*

- Critique notes, including questions and comments made about your work during critiques may be recorded in your book by another student or by yourself after each project critique.
 - Include idea development and documentation for all your assignments, including sources of influence or inspiration, research notes, and works in progress.
 - Additional exercises and drawing assignments to be included in your WARP book will be announced periodically in class or included on one of your research drawing assignment sheets posted on e-learning/canvas three times throughout the semester.
- * Include your own drawings, research, writing, photography, design, illustration, virtually anything inspiring or relevant to your creative research should be collected in your WARPbook.

WARPbook Grading Considerations (50 points total)

- Ambitious and varied drawing selections (5 points)
- Contrast/tonal range (value) (10 points)
- Quality of marks (line) (10 points)
- Proportion/accuracy (10 points)
- Overall quality of drawings —including use of entire page (5 points)
- Extra research, ideation, creative experimentation, and drawing (10 points)

You cannot earn an "A" on the WARPbook unless you do extra creative work in addition to the four research drawings per WARPbook check. Extra work could include drawings, photography, collage, creative writing, ideation, experimentation with materials, art and design research etc. The WARPbook should tell us everything about who you are as a creative person and what is most engaging to you about art and design.

One full letter grade will be taken off for each missed research drawing (4 per check). **One-half letter grade will be taken off** for each incomplete research drawing.

See calendar posted on e-learning/canvas WARP Drawing Book checkpoint dates.

ART MATERIALS, TEXTBOOKS AND SUPPLIES

University Bookstore	on campus	392-0194
*SoMA Arts Media Hub	601 S Main Street	792-6554
Jo-Anns Fabric	3202 SW 35th Blvd	338-4511
Florida Bookstore	1514 W. University Ave.	376-6066
Michael's Arts and Crafts	3644 SW Archer Rd.	377-9797
Utrecht (online)		http://www.utrechtart.com/
Dick Blick (online)		http://www.dickblick.com/
Amazon (online)		Arts Supplies, Crafts and Sewing
Lowe's	3500 SW Archer Road	376-9900
	564 NW 13th Street	367-8900
Combs Lumber	300 NW 8 th Ave.	376-7546
Home Depot	7107 NW 4 th Blvd.	331-7440
	5150 NW 13th Street	371-8459
Re-User Building Products	622 SE 2 nd Ave.	379-4600
The Repurpose Project	1920 NE 23rd Ave	www.repurposeproject.org

Although you will need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. WARP also maintains an inventory of additional supplies and equipment that will be used by students in the course so please ask us before you buy any extra supplies related to your individual projects.

You will need to bring the following items by **Monday, January 9th**.

*Most of these can best be found at *SoMA Media Hub*

- **18 X 24", 24 sheets, 80lb., series 400, medium, Strathmore Drawing pad**
- Assortment of **graphite pencils** (HB, 2B, 4B, 6B, 8B)
- **Erasers** (one hard, such as a pink pearl, and one kneaded)
- **Waxed dental floss** (regular old cotton waxed string kind, NOT plastic, flat gentle glide types)
- **Exacto knife and blades** (*optional but useful*)
- **Self-healing cutting board** (*optional but useful*)
- **12 in. straight edge metal ruler - or larger** (*optional but useful*)

Arrange to bring following items by **Friday, January 13th**.

- **Combination lock** (to share with your WARP partner if you'd like a locker)
- **large tub or bag** to hold your supplies (remember it will need to fit in a locker shared with another student)
- **3 ring binder or folder** for lecture notes, syllabus and handout
- **pens** (a black permanent **sharpie**, and a **colorless blender marker**)
- 1 can **spray fixative** (do not confuse with spray mount when using!)
- 1 small bottle **white glue and/or rubber cement**
- small **pair scissors**
- small **stapler**
- hand held **pencil sharpener**
- **flash drive** or storage for digital media

*Other optional but useful items:

- *other drawing mediums (pastels, watercolor, ink, vine or compressed charcoal etc.)
- *assortment of charcoal pencils (2B, HB, 4B, 6B, 8B)
- *recycled magazines and found materials (for collage work)
- *inexpensive brushes (2 thick, 2 medium, 1 thin)
- *acrylic paint (red, yellow, blue, white, black)
- *assortment of small jars with lids, plastic containers and Dixie cups
- *various widths of masking tape
- *camera (digital, or 35 mm)
- *big shirt or apron to protect clothes
- *colored mis-mixed water-based latex house paints (Home Depot or Lowes)
- *compass

TEXTS AND READINGS

There are three texts required for this course:

Believing is Seeing, Mary Ann Staniszewski

In The Making: Creative Options For Contemporary Art, Linda Weintraub

Artspeak, A Guide to Contemporary Ideas Movements and Buzzwords, (3rd edition) Robert Atkins

These texts will be critical to understanding concepts discussed in both lecture and in studio. The calendar will indicate reading assignments in these texts. There will be periodic discussions, pop quizzes and exams on both lecture and reading materials. Don't fall behind. (See enclosed calendar for exam schedule).

**Please note: The combined price of the texts "new" should be around \$50. You may also purchase these texts "used" at the University Bookstore (The Hub), online, or other bookstores in town. The texts can be found by course number, ART 1803C, Professor, Bethany Taylor.*

FACILITIES - POLICIES AND SECURITY

WARPhaus is equipped with a security system that enables students to access the building **through the eastside door only during class times, and TA supervised open studio hours**. All students enrolled in courses at WARPhaus will have card access and will be programmed into the system at the beginning of the semester.

- Students, Faculty and TAs should use their UF ID cards to **enter and exit through the eastside card accessible door only**.
- Open studio hours will be posted prominently in the WARPhaus and you will be notified via email about any temporary changes to the schedule. Students should plan appropriately to complete projects during supervised studio hours.
- Please do not ask TAs to permit you continue working after hours. For your own safety and security TAs may not leave students to work unsupervised in the space.
- Entering and exiting through any other door in the facility may set off a silent alarm that will call the UF Police Department. These doors should be used only in an emergency and should not be left propped open at any time. The security system will recognize open side doors and this too will set off an alarm that will alert UF Police.

Although WARP TAs will be responsible for locking up the facility each evening, please do your part to maintain security. The last one out **always assists TAs** in turning off the lights and locking the doors. For your own safety do not prop open doors, especially when working at night and commute to the WARPhaus with a friend whenever possible.

Security and emergency phone numbers are posted in the space. In case of a **true emergency**, students should call 911. Supervising WARP TAs/GAs will be responsible for calling 911 in the case of a serious emergency, reporting suspicious activity to non-emergency UF police dispatch (352) 392-1111, and upholding policies related to student behavior and safety.

- In case of a minor injury, a first aid kit is mounted in each bathroom and another in the shared portion of tool closet.
- All minor injuries should be treated at UF infirmary or the individual's doctor immediately after the incident.
- Eye wash station is located in NE corner of large WARP space by main entrance.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP)

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location. At night it is advised to call SNAP 45 minutes before the end of open studio hours.

LOCKERS

Each student may have a locker to share and between you and your partner you will need to buy your own lock. Please maintain a secured locker to keep your art supplies free from theft and do not use other student's materials without permission.

PARKING AT WARPHAUS

We have VERY limited parking at WARPhaus.

- **Students must park on west side of building** in an organized manner not parking on the sidewalk or the corner grass area and only during hours they are actually working at the WARPhaus. We can only accommodate about eight or nine student cars at a time, so we encourage students to ride bikes, carpool or walk to the WARPhaus whenever possible. If parking becomes a problem we will issue parking passes in the near future.
- **No parking in front of west-side dumpster on Tuesdays 7-9am (scheduled garbage pickup).**
- **Faculty, TAs and guests, ONLY may park in the three reserved spaces on the east side of building** (just outside the gate).
- There is also one handicapped parking space inside the gated courtyard that should be open and reserved for disabled students and guests only.
- Bike racks are located inside the east courtyard gate (between small building and picnic table).
- Cars parked across the street in open lot will be towed!

WARP COMMUNICATION PARTNERS

Everyone in WARP will have a "partner". This is the person you should call when you have missed a class and need lecture notes, or if you missed an important announcement or handout. You and your partner might consider getting a back up e-mail or phone number from somebody else in class in case you both miss some information. It is your job to stay in communication and notice when your partner is absent. Please collect extra handouts for your partner while they are away so that they will come to the next class prepared regardless of their absence. WARP faculty and TAs are more than willing to talk with you about projects, clarify assignments or answer questions as they arise but not to answer simple "partner-type" questions. Always ask your partner first.

SHARED SPACE AND SAFETY ISSUES

In common consideration for others in the WARP community, please clean up after yourself, respect property by not using or damaging others materials without permission, and take care around others' projects. Unwieldy materials cannot be stored where they may present a problem or hazard to other students in the course.

Tools and equipment must be checked out with your TA before use and you will be held accountable to replace tools that are lost or damaged due to negligence. A tool check out sheet will be posted in the tool closet. Please use this sheet to track check out and return of tools. An equipment demonstration will be provided and all WARP students will be expected to **wear eye protection and closed-toe shoes** when working with tools and sharp materials. **Use of power saws will require faculty or TA supervision** and power tools will not be checked out overnight. Students should plan to work on projects requiring power saws **during regularly scheduled class hours-not during open studio**. **No thinners, spray adhesives or spray paint may be used inside the facilities.** You must use these types of materials outside in our designated area, with a tarp to protect the concrete.

All students enrolled in courses taught at WARPhaus must participate in upkeep of facilities.

Custodians are not responsible for removing trash or your project materials and scraps. When you disassemble your projects do not simply stuff the indoor trashcans with heavy materials. Put reusable lumber in designated recycling area and the rest inside the west-side outdoor dumpster. The dumpster should not be overstuffed. Boxes and sculptures should be broken down before disposal and garbage should not be placed on the ground outside the dumpster. Remember, if you leave a project behind, or do not dispose of the remnants correctly, your grade will begin to plummet in just 24 hours and the project will ultimately be thrown out.

PLEASE DO NOT EAT IN THE STUDIO ENVIRONMENT

Please eat lunch/breakfast before class so that you are not hungry during regular studio hours. Food in the classroom is disruptive, unhealthy and must be disposed in an outside trashcan or dumpster (not left in the classroom garbage cans overnight). Drinks are OK but must be disposed of after class in the outside receptacles and empty cups and containers should NOT be left on tabletops at the end of day. A picnic table is located in the WARPhaus courtyard. **Students may eat or read at the east courtyard concrete picnic table, but should not use this table as a studio work-space.**

**Please feel free to take a break during studio, but limit these breaks to 10 minutes.*

SAAH HEALTH & SAFETY PROGRAM - HAZARDOUS WASTE SATELLITE ACCUMULATION

All students will get a presentation on safe use and disposal of hazardous materials and be expected to be conscious of the safe use of materials and proper waste disposal procedures. Please make yourself familiar with the SAAH Health and Safety Program at: <http://arts.ufl.edu/academics/art-and-art-history/health-safety/> during the first week of class. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

Each studio facility has an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with WARP faculty and TAs. A List of Hazardous Wastes Disposal and Health and Safety will be posted at the studio for consultation as well.

PROJECT ACCOUNTABILITY AND CONSEQUENCES

As an art student at the University of Florida you will receive our support and guidance for carefully thought out projects, but we are counting on you to use your best judgment. Please think carefully about the repercussions of your work, especially as they relate to the use of human subjects and animals, the health and safety concerns of you and others, environmental concerns and effects, inappropriate or illegal use of property including copyright violations and other legal and ethical issues. **Being an art student does not protect you from academic and even legal actions,** should your judgment be flawed. You are responsible for checking with us and with other officials if you are the least bit uncertain in this regard. **Please note that the School of Art and Art History at the University of Florida retains the power to veto any particular response to a set project and to require a more appropriate solution.**

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art and Art History, the College of the Arts and The University of Florida. Specifically we ask that you follow these guidelines:

- Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
- If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
- No art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.

Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Projects on campus and in the surrounding community will be held at a higher level of scrutiny than those conducted inside the studio. Proper care should be taken in order to assure all property in the area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions.

In addition, projects involving the greater community should be carefully considered and faculty and TAs must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Treat the community surrounding WARP studio with respect. Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community.

Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT

WARPhaus is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

ACADEMIC HONESTY

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."* <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

This commitment applies primarily, but is not limited to, WARP research papers. **Please do not share papers, or lift any material from the web, periodicals, books or magazines with out using quotations, footnotes and a biography.** Always cite all of your sources! We also expect that you will cite other artists and styles that influence your work and that your ideas and work on creative projects will be your own.

Projects must be created specifically for WARP. In other words no "double-dipping" by submitting your projects to multiple courses.

Any paper or project where plagiarism is found will receive an "F" grade with no possibility for make-up or re-submission.

For more information about academic honesty, contact, Student Judicial Affairs, P202 Peabody Hall, 392-1261 or visit <http://www.dso.ufl.edu/sccr/>

ONLINE COURSE EVALUATION:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations 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/>.

STUDENT SAMPLE CRITICAL REVIEW

NAME:

Studio AM or PM:

Critical Review Paper

Art, Media, and Material Witness

Beyond aesthetics, art has the ability to capture contemporary politics and social issues and explore them through the artist's individual expression. The current exhibit at the Harn Museum of Art, until August 2010, focuses on the artist as an important representative to political or social events, conveying to the audience an individual account that might otherwise be lost in history. The drive of the artists showing their work in the gallery, and the ambition of many other artists, is to extend art past mere aesthetics and allow it to act as a form of media, presenting the audience with a unique perspective of how an event took place and what is most meaningful to consider. The exhibition title poetically describes the artist as a 'material witness', covering ideas as broad as world poverty or as individual as one's sense of cultural identity. The exhibit explores many questions by introducing the topic of the artist as another kind of media outlet. Through the embodiment of ideas surrounding a significant political or social event, art becomes "essential" to "resolving" an issue by "changing the way we... imagine our world". The works of twenty-five artists from across the globe provide ample evidence of the prevalence of art being employed as another way to present historical perspectives. The gallery curator, Kerry Oliver-Smith, chose to smartly divide the space according to region, so that the viewer could recognize any shared ideology among artists of common or diverse countries, and what kind of concerns affect them collectively. The space is separated among artwork from Africa, America, Asia, the Middle East, and Latin America.

At the entrance to the gallery are artworks from Asian countries, featuring artists like Mishima Kimiyo and Fujino Sachiko. Kimiyo's hyperrealist work, "Orange Box Filled with Newspaper and Red Teapot" is a screen-printed clay sculpture of exactly what the title suggests. Made completely out of clay, it is a vibrant, red, ceramic teapot nestled neatly in a pile of crumpled newspaper that has been stuffed inside of a worn cardboard box previously used to ship oranges. Using mundane subjects such as these, Kimiyo intricately crafts models out of clay closely resembling the original object and material. By employing dry humor, Kimiyo subtly comments on how her own industry-driven homeland, Japan, mistreats the environment in the pursuit of economic achievement. This work explores the ornamentation of ordinary objects in order to place emphasis on how industrialized cultures can so easily discard common items. The placement of a valuable teapot -symbolized by a rich, bold, red hue- within a box of seemingly useless, crumpled up newspaper explores Kimiyo's common theme of using print in art beyond its general purpose as a way to convey information, finding multiple values for her 'mundane' subjects. The work emphasizes Kimiyo's idea that no object has any one shallow purpose, but rather a complex history and functionality. Kimiyo presents this abstract idea of modern advancement's flaws, and thus becomes a 'witness', or commentator, to a significant historical phenomenon. Because she created this artwork, future generations, who will continue to struggle with over-consumption and protection of the environment will be confronted with the ongoing destructive outcomes of industrialization progress.

The African portion of the exhibit included works by El Anatsui, William Kentridge and Magdalene Odundo. First engaging the viewer is El Anatsui's massive, 487.7 x 548.599 cm mosaic-like 'tapestry', titled "Old Man's Cloth". The work is woven entirely out of recycled aluminum beer bottle caps and cans, and is meant to mimic the style of quilting called kente cloth common to the Ghana culture. By creating these traditional 'tapestries' out of parts of liquor bottles and cans, El Anatsui is making broad comments about slavery literally being woven into the history of Ghana, since alcohol was tightly tied to the slave trade. William Kentridge, is a white South African artist that explores post-apartheid Africa, presenting his "Promenade II"; four, thirteen inch tall bronze statues suggesting the morphing of man-made tools, such as a compass, into more human-like forms. These figures with compasses for legs and human heads

are placed in single file, to reference a kind of procession. In doing this, Kentridge examines the division of the African landscape by outside powers during the colonial era. One can imagine these outside powers, each following in the footsteps of another, inspecting the African landscape, dragging their compasses across maps of African territories, all in hopes of claiming new territories in the spirit of colonialism. Kentridge and El Anatsui both explore the mistreatment of the African people by outside powers, though El Anatsui is able to take the African's perspective as a native of Ghana, while Kentridge, a white Jewish German immigrant, can only speculate on what injustices he observes in his homeland, and rather grieve out of a sense of guilt. Both contribute greatly to the theme of acting as "material witnesses", because both provide unique, individual accounts of their own feelings on the injustices of apartheid. For example, Kentridge sees apartheid as originating from the white man's thirst for territory and domination; while El Anatsui sees slavery as the result of the white man's thirst for wealth.

American artists included in the exhibition are, Kehinde Wiley, Renée Cox, Cindy Sherman, Jason Middlebrook, Eric Fischl, Charles Arnoldi and Hiram Williams. Kehinde Wiley's large 96x84 inch oil painting is set adjacent to the African segment of the gallery. Wiley was raised in Los Angeles; although, most of his work is inspired by his estranged father, who is a native Nigerian. His work explores the relationship between modern and traditional Africa. His painting in the gallery displays two realistically depicted African men dressed in contemporary garb, one with his arm around the other's shoulder, sitting in red chairs facing outward into the viewer's space. The man on the left rests his fingertips upright on his knees while the man on the right places his left, unoccupied hand palm-up in his lap. The background does not realistically incorporate an urban setting to match the style of the subjects; and there is no depth of vision. Instead, there is an abstractly patterned backdrop featuring a design alluding to traditional African fabrics. The painting is actually based on a famous African metal and wood sculpture from 16th-19th Century Mali, depicting a Dogon man and woman seated next to each other on a stool. This would explain the lack of background, since Wiley would be trying to emphasize the allusion to the recognized African statue. The exact placement of hand gestures also serves to highlight the obvious mimicking of the original statue. In the African piece, the subjects' lower bodies do not touch and are stiff. Even the placement of the male's arm around the woman's shoulder seems forced. The sculpture was created to present the typical relationship between men and women in the Mali region and their individual responsibilities. The woman, on the left, has a baby on her back and drooping breasts from breast-feeding multiple children. She wears the traditional lip ring indigenous to the Dogon culture. Her hands rest daintily on her knees. The male places his hand before his genitals, emphasizing his masculinity. He sports the traditional chin-extending beard and protectively places his arm around his spouse, as if she is his property.

In his work, Wiley places the modern African man at odds with his traditional African heritage in an effort to retrace the popular image the world has of African culture. This common perception includes a belief that Africa is unchanging and that, like the subjects of the Dogon Couple sculpture, African peoples are living in an oblivious, primitive society. The culture of the subjects from both works are similar in that they were created to be identified by their dress; but unlike the subjects from the statue of old Africa, it is made clear that the average African man is not still wearing traditional, old-African piercings, or running around nude like 'barbarians', but like black, American, suburban men, they wear athletic jerseys, long shorts and store-bought sandals. Also, though they are seated on the same chair, there is an allusion to the figures of the traditional African statue being separate. Wiley's figures are slightly depicted as 'separate' only since they are seated in different chairs, but there seems to be a more intimate connection between the men as they are seated closer together in a more protective embrace, with each leaning into each other. This is Wiley's way of erasing the idea of African relationships resting solely on the idea of marriage being used to promote a sense of security. Instead, the viewer becomes aware that African men of the modern society, like men from any other country, are able to create friendships for the sake of friendship, not as a way to serve primal survival instincts. Through subtle differences in an obvious parody, Wiley is able to promote the questioning of common preconceptions viewer have of modern African society, and elevate them beyond the traditional way of thinking into a realm of true understanding. The better we are able to understand these sometimes forgotten people, the more consideration we have for their well being, rather than tossing them aside like an incurable nation, dependent on the charity of 'more powerful' countries.

Behind Wiley's portrait is another work by the American photographer Cindy Sherman. Sherman is the subject of all her photos, but she uses makeup so artfully that she is hardly recognizable in any of the images. The characters she impersonates are popular images and stereotypes of American women, mutilated with grotesquely applied makeup. In *Untitled #409*, Sherman depicts the typical southern woman who looks as if she had just come from her garden, wearing a light, airy, feminine shirt, a straw gardening hat, and tightly fitted jeans accentuating the woman's curves. She tosses her body back with her garden-gloved hand sensually tugging at her jean pocket. Everything from the woman's posture to her clothing lends the piece a sexual tone, exaggerated and complicated by the obscenely overdone makeup. By using the makeup this way, her baggy eyes, heavily lined lips, and artificial, drawn-in eyebrows are accentuated to the point where one cannot possibly find the woman attractive anymore, even given her plethora of sexual cues. Aside from the artificiality as portrayed by the subject, Sherman also uses technique to convey this sense. Using Photoshop, Sherman haphazardly places the woman cutout over a clichéd gradient background. The bottom seam of the woman's image clearly does not line up with the bottom of the gradient background. She does this to emphasize the idea of the role of synthetic, popular, and overused images in the American lifestyle. Sherman becomes the 'material witness' to a society driven by these mediated standards, and she questions whether these standards are worthy of being heralded by an entire culture as an ideal. Instead, she finds the American woman's obsession with artificial, contrived beauty as self-destructive. Like the work of American artist, Wiley, Sherman deliberately uses specific individuals, herself, as a way to convey these stereotypes and the way these affect individual thinking. Using individuals as subjects rather than abstractions or objects, like the work of the gallery's Asian or African artists, is a contemporary American phenomenon. This exhibit suggests that American concerns often have to do with identity and individuality, rather than broadly sweeping ideologies that artists from different nations choose to explore.

The Latin American segment of the exhibition presented works by the artists Los Carpinteros, Carlos Garaicoa, Melanie Smith, Gabriel Orozco, Sergio Vega, Ana Mendieta, Rafael Jesús Soto, Wilfredo Lam and Roberto Matta, and various others. On the first wall is another oversized painting titled *Complejo Marti*, (Spanish for swimming pool), by Los Carpinteros. The artists collectively call themselves Los Carpinteros in an effort to create a unity, not displaying the individual feats of one artist in the group over another. This collaboration, once again, counters the American collection's tendency of presenting the individual as a unique, primary subject. This work, like a lot of the group's work, utilizes a blue-print aesthetic quality. This stylistic choice creates a theme of functionality versus uselessness, and is principally ironic. For example, the drawing represents beautifully crafted, luxurious pools that have been 'drained' of their functionality and are going against their original, logical purpose by being used as a shooting range. Employing the beautiful, light quality of watercolor, the artists paint three different sized pools (from foreground to background: an Olympic pool, average swimming pool, and a diving pool) in an angular perspective. The pools are painted in a stunningly sharp aqua against the stark whiteness of the paper. The beauty and luxuriousness of the color and the general association of pools to enjoyment and relaxation are juxtaposed with the shooting range targets placed at the bottom of these emptied pools. The history of this imagery goes back to the reign of Fidel Castro in Cuba, who, as a socialist leader that despised all things relating to the wealthy class, saw pools as a symbol of the bourgeoisie enemy. He ordered all pools to be drained and used these areas for his army's shooting range. Through displaying this specific event in history, Los Carpinteros becomes a true eye-witness in history. Without knowing his seemingly minute detail of Castro's tyrannous reign, another piece of evidence of oppression in Cuba might have been lost in history.

Another artist whose work is shown in the Latin American segment of the gallery is Carlos Garaicoa, who also creates adverse commentary on the tyrannous reign of Fidel Castro in Socialist Cuba. His works often focus on architectural structures and their decay as symbolic to the politics of his homeland. His color photograph, known as *Decapitated Angel*, depicts a headless, ornate, marble statue of an angel at the bottom post of a fancily crafted wrought iron fenced stairwell with the word FIDEL painted in red positioned on a wall behind where the Angel's head used to be. Also painted on the wall, above the word FIDEL, is a segment of a speech by the dictator where he promises a utopian Cuban society that will exist under his control. Unlike Los Carpinteros, who also comment on the oppression that existed during the reign of Fidel Castro through symbolic elements, Garaicoa chooses not to focus on a single, specific example of Castro's cruelty to represent the entirety of the issue. Rather, Garaicoa relies on the figurative image of a decapitated angel paired with Fidel's message of hope and promise for prosperity. Garaicoa saw something

powerful in this pairing of images when he “witnessed” it first hand in Cuba. Because he captured this emotional vision, he is able to share the feelings of oppression that this region has experienced for decades. After being closed off from interaction with other nations for so many years, it is works of art like these that provide historical evidence of the cultural values and political issues of a culture, saving them from the depths of oblivion.

The *Art, Media, and Material Witness* exhibition at the Harn beautifully captures the theme of art being used as a way to convey current events through the perspective and values of an artist, and how it can, in turn, give voice to an entire nation. Divided into major regions across the globe, the exhibition allows the viewer to experience the commonalities and differences of artists from different regions. Though the American artists selected tend to reflect the nation’s popular politics of individuality, artists from Asia included in the exhibit choose to focus on the politics of industrialism and its effects. African artists represented explored human rights because of the history of racism that the region has experienced, and the Latin American artists included comment on the oppression and failed promises of a tyrannical government. Each region’s artists have highly individualized values, but all share the heightened sense of value placed on using art as a way to raise awareness for a particular cause, and an underlying need to ensure that their cause is recorded for the sake of history.

SAMPLE STUDENT ARTIST RESEARCH PAPER

NAME:

SECTION TA:

RESEARCH PAPER: #1 or #2

Petah Coyne

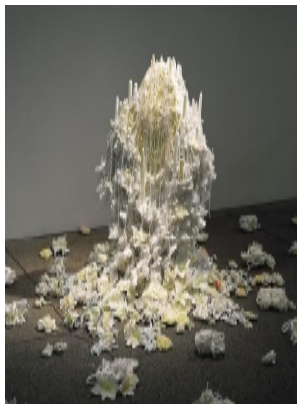
Horsehair, dead fish, car metal shavings, twigs, chicken wire, and wax; these are just a few of the materials from which Petah Coyne constructs her large-scale, bizarre sculptures that encapsulate her fascination with history, femininity, mythologies, life and death, devotion and the body. Either hanging from a ceiling or resting on the floor these organic forms demand attention with their seemingly contrasting visual components.

Petah Coyne was born in 1953 in Oklahoma City (Castro, 2005). She is the daughter of a military doctor and a stay-at-home mother (Castro, 2005). Coyne's family was extremely encouraging of her artistic endeavors, allowing her to even paint the Sistine chapel on their own ceiling (Castro, 2005). Her family was devoutly religious therefore it comes to no surprise that a common theme that echoes through her work is Catholicism and devotion. She received an education at Kent State University in 1973 and the Art Academy of Cincinnati in 1977 (Castro, 2005). During her early career years, she worked as a freelance graphic designer for Chanel where she learned how to dazzle people with beauty in order to get them to look beyond the surface of things. Petah Coyne first captivated audience in the 1980's with her large black pea pods made of mud, hay, hair and rope (Schwalb, 2003). Following a trip to Italy in early 1990's, she began incorporating candle wax into her work (Schwalb, 2003). Since then, wax has become her signature media.

Coyne's thousand pound sculptures are formed through a long process of delicate layering that starts with a center core of chicken wire and steel (Schwalb, 2003). She then applies a wax to the surface made from a formula created specifically for this purpose by a hired chemist. According to Susan Schwalb, pots of this wax sit on a boil in Coyne's studio so that it's kept at a fixed temperature. The wax is actually comprised of an equivalent mix of plastic and wax that can span from 20-180 degrees temperature but cannot drop more than 40 degrees in one hour (Davenport, 1995). An important aspect of Coyne's work is her constant shift in materials every 5 years (Castro, 2005). For example, in 1989 she used car oil in "Untitled #634" to create a foul smell and draped the sculpture with a black velvety sand surface. In contrast, Coyne's "Buddha Boy" is veiled with a multitude of white embellishments (Everett). Coyne works with an entourage of assistants, contractors and chemists in a "dictatorship" she calls it (Schwalb, 2003). "Fairy Tales", for instance, required 2 years in the making and the recruitment of 30 students and interns to help separate, wash, dye and weave the horsehair (Goodman, 1999). Coyne works with a conservator to ensure conservation and preservation (Castro, 2005). Originally Coyne created her work with specific sites in mind stating, "I didn't believe that the pieces could be separated from whatever space they were made for" (Davenport, 1995). Now, rather than borrowing pieces and redoing them completely when they were being moved, she changes her pieces for the spaces they will occupy only slightly (Davenport, 1995). This attentive, continuous process should explain the large numbers in the titles of her pieces. Every time they are moved to a different place or something new is installed, they are "renamed" and given a "new identity" according to Coyne (Davenport, 1995).

Coyne refers to the most recent sculptures as "her girls" which hang suspended from her studio ceiling by pulleys, sometimes requiring several years to create and undergoing several transformations along the way (Schwalb, 2003). These dynamic yet ambiguous sculptures allow us a glimpse into Petah Coyne's mysterious personal world. Some of her most prominent influences are her family and upbringing, Asian art and the beauty industry.

Catholicism permeates through much of her work from which she “cannot escape” such as when she uses dead fish as a symbolism for Christianity. Coyne also is inspired by stories and mythologies that must first filter through Coyne’s whimsical imagination, ultimately “reflecting a composite layering of impressions, things and ideas” from which the viewer must peel away in order to grasp the true meaning of the work (Krantz, 2005). For example, “Daphne” was based on a nymph in Greek mythology that was transformed into a tree by Zeus to escape the Sun God (Castro, 2005). She is an all black tree like structure with dark blossoms and protruding twigs that suggest the persistence of life even beyond death (Everett, 2005). A common feature of all her works is the juxtaposition of contrasting ideas. She makes black droopy sculptures alongside white perky sculptures. She incorporates innocence and decadence, hope and despair, celebration and mourning, and strength and fragility (Summers, 1997). The ribbons both adorn and smother the sculptures. The wax is analogous to the skin, providing protection and strength yet fragile and revealing such as in “Above and Beneath the Skin”. The use of dead animals in her pieces including foxes, pheasants, wild turkeys, woodchucks, birds, beetles and grasshoppers that are sometimes trapped in webs of wax and wire represent mortality, incite questions about the species and our own survival and reflect Coyne’s relationship with her sister who runs a nature preserve (Goodman, 1999). Petah Coyne employs “baroque humor” and irony to disguise the meaning of the work (Castro, 2005). Such is the case in “Ghost/First Communion” in which she built a tall pointed hat with a wide brim that descends from the ceiling leaving only about a child’s height from the floor. This simply, delicate structure questions the notion of Holy Communion as a cleansing process and sheds light on the vulnerabilities of young children and the evil which has been done by Catholic priests (Everett). Coyne’s use of polarities relate back to her love of photography, in which she always captured movement as evident in “Tear Drop Monks” or “Saucer Baby” (Castro, 2005). She also has incorporated her own grief and mourning, such as when her brother died of cancer. “Fairy Tales” was an installation in which Petah Coyne says she had to revert back to childhood memories for artistic motivation (Goodman, 1999). All the titles of these 12 mixed-media works are based on family nicknames and jokes such as “Top Hat” and “Put-Put”. Petah Coyne’s work shares a connection with that of Eva Hesse’s sculptures. Like Coyne, Hesse’s sculptures possess an emotional vibe and female voice that permeates through her work despite the use of found objects and fiberglass as her media. Hesse also uses the walls, floor and ceiling when showing artwork to reflect both order and chaos, one of many polarities exaggerated in Coyne’s work (Castro, 2005). Despite their similarities though, Coyne’s work possesses a stronger femininity and absurdity, a different content and different media.



Untitled #1093 (Buddha Boy), 2001



Detail, Untitled #1093 (Buddha Boy), 2001

One particular piece highlights many aspects of Petah Coyne’s technique and intent. Untitled #1093, also known as “Buddha Boy”, is a sculpture that offers a spiritual encounter. An ornate and complex drapery composed of a

special white wax, strings of pearly beads, and an assortment of white flowers and candlesticks hide a white Madonna face beneath it. In contrast to the title and the sculpture's stout appearance, this is actually a female representation. With this in mind, Buddha boy can be interpreted as a feminine gesture. This woman, burdened by this immense, heavy covering of embellishments and society's unachievable standards of beauty and perfection, resorts to being a young man. Historians have cited that the Virgin's perfection, Our Lady, of the Middle Ages made it impossible for women to measure up (Castro, 2005). Also, this could represent the toll of embellishing one's self to the point of unrecognizable or hiding behind the outward portrayal of yourself. The white flowers suggest delicacy and purity along with the wax. In addition, the manner in which the flowers were thrown over the Madonna makes it seem as if she is already dead, as is the case when one is paying respect to a deceased love one and places a bouquet of flowers on their headstone. The pearly white beads symbolize femininity, beauty, and class. An important element to this sculpture is its context, in the vicinity of Daphne. The white, delicate and quiet beauty of Buddha Boy contrasts sharply with the black, tree trunk shape of Daphne sprinkled with deep red roses. It's evident that Coyne incorporates beauty and fashion with her use of strings of pearls, the Madonna face and white wax drapery to lure viewers in. She has also highlighted devotion as in the title, "Buddha Boy", femininity, and life and death with her use of black and white color contrasts with "Daphne" and "Buddha Boy".

Petah Coyne's whimsical, extravagant sculptures are both thought provoking and visually astounding. She uses baroque humor to present sensitive issues such as the nature of mourning or Catholic devotion. Her feminist, inventive approach captivates viewers and lures them to unravel and peel away the multitude of elusive and delicate layers that mask the true meaning of the work.

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