

Art 2401c: Printmaking- Color Theory
Semester: Spring Year: 2019 Instructor- Robert Mueller
Section number: 0783 & 27AD Meeting time: M/ W – periods 8-10 (3pm- 6pm)
Location: FAC 318 email: bmuelle@ufl.edu,
Email: bmuelle@ufl.edu, Office: FAC 317 cell: 352-870-5620
Office Hours: Monday, Wednesday noon- 1pm and also by appointment.

Important Communications: I will be using my above UFL email address to communicate with you outside of class. Please check your email daily. I will reply within a two day period. In case of an emergency I have supplied my cell number above.

Course description:

This course will introduce you to color theory and composition using the art of printmaking. You will be taught the tools, materials, ideas and approaches required to move your individual studio practice forward. We will be using the specific processes of Collagraphic, and Water-based monoprints. The course will broaden your knowledge of the dynamics and usages of compositional devices and color usage as it applies to the physical, perceptual, psychological, symbolic and states of being - the emotional. This course depends upon seeing, doing and thinking, using demonstrations, exercises, your own resource book and the making of a consistent suite of fine art prints.

THE STUDIO PRACTICE OF SYNESTHESIA AND IMPROVISATION – FREE PLAY

We will explore, experience and express synesthesia , a completely natural human attribute that we use daily to negotiate our way through the physical world. All this means is that we transfer from one sense to another. Listening to a piece of music can conjure up a shape, a color, a texture etc. We will be taking each one of the senses at a time to create a **non-objective visual interpretation**....a unique, individual visual philosophy exclusively of your own making. The free play (improvisational aspect) of actually creating an interpretation will happen in the studio....in the making of the work. As artists that is what we do....but on a more subconscious level. What may and can often happen is that we can experience unusual states of mind....states of mind which have no rational basis in reality. Each sense will begin with a physiological experience....that will then expand into a moment by moment movement throughout the studio, manipulating....experimenting with materials, ideas, re-adjustments and calculated risks to create images that are far removed from the traditional....into the more exotic. My hope is that this approach to art making will inform your previous work and move your studio practice forward to surprising outcomes not imagined before. I see the mind as a muscle and once it's been stretched it will rarely return to its original shape. I am looking forward to working with all of you.

DISCUSSION TOPICS:

1. Preamble: Definitions-

Representational Art: Representational Art is a type of recording in which the sensory information about a physical object is described in a medium.

Abstract Art: Abstract Art indicates a departure from reality in the depiction of a physical object. This departure from an accurate representation can be slight or it can be partial or severe.

Non-Objective Art: - A work of art that does not represent objects known in the physical world.

Why are we using exclusively a non-objective approach to create artworks? Is it appropriate, valid, useful in transmitting and transforming your ideas? How do you see synesthesia – the stimulation of one sense stimulating another as a strategy in your art making practice particularly if your primary mode of expression is in the representational and abstract spheres?

2. Elements of “Chance”, “Improvisation” as profound play in both the solo- studio practice and in the collaborative setting as a rich approach to invention and the discovery of the new. What kind of shifts take place both in the habit of mind and attitude that invite this to happen? What kinds of thoughts and feelings can be generated with this improvisational approach and strategy? Do you use this in your art practice?

3. What does an artist mean when they say that they are having a “dialogue” with their work?

REFLECTION TOPICS:

1. As a practicing artist what do you think and feel about the following statement: “The answer is in the studio.”

2. A quote from Meno, a pre-Socratic Philosopher: "How will you go about finding the nature of which is totally unknown to you?"
3. What are your thoughts and feelings about working individually and collaboratively? Is there a difference in meaning between self-expression and expressing the self?

Objectives/ Goals:

This course is designed to help you to build your own language of images and transform them into 2 dimensional mediums. After completing this course you will be able to:

- Demonstrate a working knowledge of Color, mark, line, shape, texture, space and engaging compositional devices.
- Students will learn how to make mock-ups and preliminary sketches and learn how to translate them into print. This will be an integral and important component of the course.
- Develop your own knowledge of print-based images as they align with your core practice.
- Students will become familiar with specific print terminology.
- Create an edition of each project and become technically proficient in producing a consistency and professionally presented hand pulled print.
- Understand the specificity and the limits of various processes.
- Collaboration is required as an integral part of this course.
- Realize the different directions and issues of contemporary art and printmaking.
- Develop a healthy and committed studio practice.
- Develop your own visual philosophy, themes and a consistent body of work to assist in your art making.
- Become open and willing to take calculated risks in an effort to move your studio practice forward.

Course Requirements, Components and Methods:

This course will be based on lectures, instructive demonstrations, fieldtrips, formal and informal critique. Furthermore, this course will demand that you work in the studio as well as do research outside the class. You are required to keep a sourcebook during the semester. This book is a part of your final grade and is a record of your ability to see, do and think.

Course Topics:

- * Color Theory and Applied Color...*Mutual Intensification: Principles of interaction in Value, Chroma, Hue...Color & Space*
- * Color Usage...*Optical...Psychological...Local Color*
- *Color Mixing...*Additive...Subtractive*
- *Visual Organization...*Harmony...Balance...Variety...Proportion...Dominance...Movement...Economy*
- *Shape Interaction...*Positive and Negative*
- *Figure Ground Relationships...*Figure Ground Reversal, Tension, Pulse...Convex and Concave Edges*

You are expected to:

- Attend class; attendance is mandatory and any absences will affect your performance. Your final grade will be lowered one letter grade by 3 unexcused absences.
- Arrive to the class on time; being late three times makes one unexcused absence. You must stay for the entire class period. If you leave early it will count as an unexcused absence.
- Clean up your mess; in particular the printmaking studio is a common space for several classes, so cleaning after yourself is crucial.
- Come to the class prepared; there is no way to work in the printmaking studio without certain materials.
- Follow all safety procedures as demonstrated at the beginning of the semester. If you are uncertain as to what to do in a certain situation consult me or a graduate student.
- Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu> Evaluations are typically open during the last two or three weeks of the semester. You will be notified of the specific times when it is open.

Participation:

Your participation in class will reflect your enthusiasm for the course. I expect everyone to be present both physically and mentally during discussions, demos, and critiques/reviews. I expect all students to be courteous and considerate while working together in the classroom. Proper studio etiquette is imperative when working in large groups.

Late Work:

Work submitted any time after the due date will be graded down one letter grade per class meeting. An assignment more than 3 days late will receive an E. Any assignments not completed by the end of the semester will result in course failure. No work resubmission will be accepted.

Policy for make-up work assignments:

If due to circumstances beyond your control: severe medical emergencies, family matters which demand you not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments.

Required Materials:

Source Book---minimum size 9x12 inch spiral bound sketchbook
Rives BFK 22x30 white paper 10 sheets (possibly more depending on projects)
Bounty Paper towels for clean up
Lock for storage unit in studio—(3 people per storage unit so find the partners and discuss this one)
Work Clothes—things get very dirty in the shop. Do not wear clothes you care about.
Closed Toed Shoes—no flip-flops or sandals or high heels
Other materials as specified in class

Required and Recommended Textbooks:

There is no required textbook for this course.

Evaluation and Grading:

The final grade is a cumulative grade based on how well you accomplished course objectives and requirements. You can view the current University policy on grades at:

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

- Source Book	10%
- Projects, Final Edited Prints	75%
-Class Participation	15%

Grade Explanation:

A (92-100) = Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect. A- (90-91)

B+ (87-89) = Very fine work: almost superlative. A few minor changes could have been considered and executed to bring piece together. Again, goes beyond merely solving the problem.

B (80-86) = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade. B-(80-81)

C+ (77-79) = A bit above average: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made.

C (76-72) = You have solved the problem: the requirements of the problem are met in a relatively routine way. C- (70-71)

D+ (67-69) = You have solved the problem but there is much room for improving your skills and developing your concepts further. You have neglected the basic craftsmanship skills and breadth and depth of idea development.

D (62-66) = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Work is substandard. D- (60-61)

E = Unacceptable work and effort

GRADE SCALE (points): A= (90-100), A- = (90-91) B+ =88-89, B= 80-87, B- = (80-81), C+ = 78-79, C= 70-77, C- = (70-71), D+ = 68-69, D= 60-67, D- = (60-61),E= 60 and below.

Academic Honesty policy:

Students are expected to abide by the UF Academic Honesty Policy, found on the World Wide Web at < <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> > which defines an academic honesty offense as “act of lying, cheating, or selling academic information so that one can gain academic advantage.”

Students with Disabilities:

Students requesting classroom accommodation must first register with the Dean of Student Office. The Dean of Student Office will provide the student with documentation that they must then provide to the instructor when requesting an accommodation.

The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone: 392-7056 TDD: 846-1046).

Health and Safety:

- 1) Information regarding the SA&AH Health and Safety policy and handbook is <http://www.arts.ufl.edu/art/healthandsafety>
- 2) Each student must complete a H&S STUDENT WAIVER FORM after completing the orientation by your instructor by the end of the second week of classes. These forms will be handled by me.
- 3) University Counseling Service/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: www.counseling.ufl.edu/cwc/Default.aspx

DIVERSITY Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage you to recognize how social roles and status affect different groups in the United States. These courses guide you to analyze and to evaluate your own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.

CRITICAL DATES: TBA (To be announced)

STUDIO PRACTICE AND SAFETY:

- 1) Work clothes: close toed work shoes; clothing must withstand dirt, which cannot be cleaned out, work apron.
- 2) No laptops, cell phones or listening devices out during class time.
- 3) Backpacks etc. placed in small litho studio room beneath the press....stored out of the way.
- 4) Food, drinks prohibited....only drinks that are closed with a cap etc. allowed in studio.