

SP 20 – ART 3870C

REINTERPRETING GLOBAL MASTERPIECES:

Recontextualizing Masterworks from the Harn Museum of Art

COURSE DESCRIPTION:

Reinterpreting Global Masterpieces, Recontextualizing Masterworks from the Harn Museum of Art was inspired by the traditional educational methodology employed in the “atelier” (from old French meaning, a workshop or studio). The atelier was an important component of the traditional academic art training in the 19th century French Art Academie or Salon. The atelier represented the educational framework for the Salon where academe students studied and copied existing artworks (or casts of classical sculptures) with the goal of technical mastery of classical techniques prior to embarking on their own creative interpretations. This course will expand on this atelier practice asking students to consider “non- western” classical expressions and production processes to create new artworks inspired by these existing global masterworks .

This course will attempt to examine how art objects are affected by the cultural environment existing at the time of its creation, examining how the art is influenced by cultural and artistic tradition, style, as well as politics, beliefs and established visual systems. We will also examine how the institution of the display effects the reading and interpretation of the artifact

This course will immerse the student in this methodology combined with the direct and close examination and study of global artistic masterworks on display at the Harn Museum of Art. Students will study and work directly from artworks, extracting motifs and inspiration from these objects in order to create new artistic reinterpretations based on existing artworks. The course presents a unique opportunity to actively partner with the rich resources available at our campus museum.

In the course students will work from objects included in the Harn collection and study these works (historically, stylistically and thematically) through direct close observation by slowing down their observational skill through drawing the objects as well as academic research. Students will seek to investigate the intensions, the possible meaning and functions of the work, as well as the technical processes used in the creation of the artwork. Students will then create new reinterpretations of the artwork using assigned media (for painting and drawing majors) or their choice of media (drawing, painting, collage, printmaking, photography, digital imaging, sculpture or ceramics).

The course will broadly attempt to examine why and how different cultures developed the styles and approaches that are unique to that culture (i.e. African, Asian, European etc.). Students will explore how different cultures might share common themes such as religion, power, politics, sexuality, mortality or immortality, nature, technology, and the visual systems that are unique to that culture. Students will readdress and reinterpret the cultural objects through their own creative lens and media creating “new” art inspired by these cultural masterpieces.

RECOMMENDED TEXTBOOK

Exploring Art: A Global, A Thematic Approach

by Margaret Lazzari and Dona Schleiser,
 Wadsworth Cenage Learning, ISBN-13: 978-1111343781

Purchase a used copy – No need for the latest edition – Plenty of used copies under \$15.00.

COURSE GOALS AND OBJECTIVES

- A. Examine different cultural art practices and belief systems
 - a. The course will attempt to examine the similarities and differences of various artworks attempting to discover why and how different cultures have:
 - i. Developed styles, approaches and systems that are unique to that culture
 - ii. Shared common themes across cultures such as:
 - 1) Religion, power, politics, sexuality, mind and body, mortality or immortality, nature, technology, entertainment and visual communication
- B. Develop direct observation and examination and research skills
- C. Examine various global art making techniques
- D. Develop sensitivity to other cultural perspectives
- E. Create and reinterpret new artworks filtered through their own creative lens and art practice.
- F. Examine how their own cultural heritage and family background could influence and be interpreted in their personal artwork
- G. Compare and contrast global art practices

CLASS STRUCTURE

1. FORMAT AND CLASS MEETINGS:

The structure of course will consist of studio classroom work sessions in the FAD 205 studio (we will be the only class using this room) as well as scheduled classes meeting at the Harn Museum of Art. Harn classes will begin promptly at 12 noon and will end at 2:30 to allow for travel time. Students will bring the observations and research derived from the Harn back to the studio classroom to investigate, experiment with, develop and create their own individual approach and working processes to complete projects inspired by the global masterpieces.

2. LECTURES PRESENTATIONS AND DISCUSSIONS:

A series of lectures, presentations and discussions will focus on various issues surrounding the projects, the works at the Harn, global art and how it has been interpreted by the western focused art world. These presentations are intended to inform, challenge, inspire and bring connections to your work and global masterpieces

3. CRITIQUES:

The critique sessions are intended to serve as a forum for the critical evaluation and a constructive discussion of your work. We will always attempt to address both the positive aspects of your work as well as examining what could be done to make the work more successful. Your total involvement is essential for a productive critique session.

CLASS REQUIREMENTS

1. FIVE PROJECTS

Each Project will be introduced through a slide lecture, Harn study/research session and project handout.

Students will be required to complete five studio-based projects, four of which will be based on objects in the Harn collection. Global Objects #1 -4 will be accompanied by a one page (at least 500 words) research paper

- 1) **Introduction - Collage Project #1** – Using “out of date” printed material (supplied by the Harn Museum) as source material, students will complete collage and/or assemblage pieces that recontextualized printed images sourced from various publications included the Harn’s own publications.
- 2) **Common Global Project #2** - All students in the class will study, research and reinterpret **Ei Anatsui, “Old Man’s Cloth”** employing a repetitive assemblage method.
- 3) **Global Project #3** - Students choose one “global” object from the Harn collection and study, research and reinterpret the artwork through their selected media.
- 4) **Global Project #4** - Students choose another “global” object, study, research and reinterpret the object (from a different culture than was addressed in project #2) from the Harn collection and through their selected media (one object from project #2 or #3 must be non-western).
- 5) **Global Project #5**- Classical “Old Masters” style fully developed drawing
- 6) **Autobiographical Masterpiece Project #6** - For the final project students will select a masterpiece from any source (which could be a Harn object) that has connections to their own cultural heritage (looking at their cultural roots outside of the US) and create a reinterpretation through their selected media.

2. ATTENDANCE:

- You will be expected to attend all scheduled class sessions. Prompt and regular attendance is essential.
- You will be expected to come to class on time, with the materials, supplies and mindset ready to participate and contribute. Coming to class unprepared to work WILL result in an unexcused absence.
- More than three unexcused absences will automatically result in the loss of one full letter grade (1.0) in the final grade.
- It is the student’s responsibility to communicate and provide proper documentation for any excused absence.
- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. DEMONSTRATING PROPER STUDIO CITIZENSHIP - You will be expected to:

- Maintain the studio equipment as well as the general studio environment respecting the rights and property of your classmates and UF at all times.
- Always clean up following each class or working session.
- Properly dispose of all used materials and solvents as instructed following SA+AH health and safety policies
- Respect other people’s property.
- NEVER deface or paint on the walls or floors inside of this class or in the hallway or outside.
- **Respect and adhere to all polices at the Harn Museum of Art**

4. SKETCHBOOK / RESEARCH JOURNAL:

Each student will be expected to maintain a journal / sketchbook

BRING YOUR SKETCHBOOK TO EACH CLASS TO RECORD:

- Preliminary sketches drawings, and ideas
- In class progress notes (containing an entry from each class session)
- Notes from lectures, discussions, readings, research.
- Due dates, expectations

GRADE FACTORS:

Your final class grade will be based on the following factors:

COURSE PROJECTS = 100% of course grade (includes process and product)

PROJECT #1 - Collage Project = 05% of course grade

PROJECT #2 - Common "Global Project = 25% of course grade

- All students reinterpret a common **EI Anatsui**, "**Old Man's Cloth**" from the Harn collection creating a new object through their choice of media
- Common "Global" Project #2 grade – 40% process and 60% product
 - One-page research paper on object #2 = 20% of process grade

PROJECT #3 - Individual Global Project = 20% of course grade

- All students select, research and reinterpret their choice (with instructor approval) of a "global" object from the Harn collection creating a new object using their selected media
- Individual Global Project #3 grade = 40% process and 50% product
 - One-page research paper on object #3 = 20% of process grade

PROJECT #4 – "Old Master" Classic Style Drawing / Harn Sculptural Object = 10% of course grade**PROJECT #5 - Individual Global" Project = 20% of course grade**

- All students select research another global object from the Harn collection and reinterpret the object (with instructor approval) creating a new object using their choice of media. One source object of project #2 or #3 must be nonwestern.
- Individual Global Project #5 = 40% process and 60% product
 - One-page research paper on Object #5 = 20% of process grade

PROJECT #6 – Personal Autobiographical/ Cultural History Object #6 = 20% of course grade

- All students select and conduct research on a masterpiece from any source (which could be a Harn object) that has connections to their own cultural heritage (outside of the US) and reinterpret it through their choice of media.
- Individual Project #6 = 40% process and 60% product
 - One-page personal autobiographical research paper on Object #6 = 20% of process grade

PROCESS GRADES ARE BASED ON:

A concerted effort to follow the guidelines and objectives of each exercise/project, being fully engaged, coming to class prepared, on time, and ready to work with all the required materials, and supplies needed to fully participate. Students must also demonstrate proper studio practice that involves showing respect for your fellow students, the Harn Museum the SA+AH facility and the instructor.

GRADING CRITERIA:

Late projects, or not attending ,or presenting at critique sessions (with an unexcused absence) will be reduced by (2) two full letter grades (2.0). Following the critique session, project grades will be reduced by an additional (1.0) one letter grade for each following class period that the project is late.

Grades for this course are assessed in the following manner:

A	4.0	Exceptional work , all criteria of the assignment has been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
A-	3.67	Well-presented, superior work , all criteria of assignment was 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 above average work , with understanding and clear potential. 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 was met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.
C+	2.33	Adequate, above 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, below 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	Below average work . Barely meets the criteria, poor or unfinished work, highlighting poor studio practice.
D	1.0	Significantly below average work . Barely meets the criteria, extremely poor or unfinished work, highlighting unacceptable studio practice. Work shows limited understanding and/or effort.
D-	0.67	Extremely poor or unfinished work , accompanied by unacceptable studio practice.
F	0.0	Failure to meet all criteria of assignment accompanied by unacceptable studio practice . Unresolved work, incomplete and not meeting minimum requirements. Work shows a lack of understanding and/or effort. Quality of project or performance is not acceptable.

DRAFT --- SP 20 3870 – GLOBAL MASTERPIECES --- DRAFT

TUESDAY - PERIODS 5-7		THURSDAY - PERIODS 5-7	
1.	JAN 07 - FAD 205 - 11:45 Class Introduction SLIDE LECTURE COURSE INTRODUCTION	JAN 09 – MEET @ HARN Lobby - 12 :00 – 2:30 Harn Introduction by Eric Segal, Tour of Harn Harn Classroom - COLLAGE SLIDE LECTURE	
2.	JAN 14 Distribute collect collage material PROJECT #1 - Collage studio work session	JAN 17 – FAD - 11:45 PROJECT #1 - Collage studio work session Introduction Project #2 - El Anatsui's "Old Man's Cloth"	
3.	JAN 21– MEET @ HARN Classroom - 12 :00 – 2:30 Collage Review – Critique Project #1 Project #2 Introduction Observation session – El Anatsui's Old Man's Cloth	JAN 23 - FAD 205 - 11:45 – 2:45 Project #2 – Assemblage Object Brainstorming/ Sharing Studio work session	
4.	JAN 28 – FAD 205 - 11:45 – 2:45 Project #2 - studio work session PRESENT MATERIAL SAMPLES	JAN 30 – 11:45 – 2:45 Project #2 - studio work session Show work in process	
5.	FEB 04 – MEET @ HARN Lobby - 12 :00 – 2:30 12:00pm – 1:30pm - Harn Curator Introduction #1 SUSAN COOKSEY – AFRICAN curator Project #3 – 1:30 – 2:30 Harn Observation session	FEB 06 – FAD 205 - 11:45 – 2:45 Project #2 - studio work session - Show work in process Introduction Project #3 – Slide lecture Project #3 – 12:00 – 1:00pm	
6.	FEB 11 – FAD 205 - 11:45 – 2:45 Project #2 - studio work session - Show work in process	FEB 13– FAD 205 - 11:45 – 2:45 Critique Project # 2 PROJECT MUST BE INSTALLED BY 12 NOON 500 WORD Project #2 Research paper due – Hard copy	
7.	FEB 18 – FAD 205 - 11:45 – 2:45 Project #3 - Present proposal of artwork	FEB 20 – FAD 205 - 11:45 – 2:45 Project #3 – Independent research / studio work session Present project in progress - materials, and size and scale for each	
8.	FEB 25 – MEET @ HARN Classroom- 12 :00 – 2:30 Project #4 – Introduction Harn classical Drawing observation work session	FEB 27 – FAD 205 - 11:45 – 2:45 Present project in progress (at LEAST 50% complete!) Must be in finalized in size, scale and materials	
9.	MARCH 3 -----SPRING BREAK – no class	MARCH 05 -----SPRING BREAK – no class	
10.	MARCH 10 - FAD 205 - 11:45 – 2:45 Project #3 process critique INTRODUCTION PROJECT #5 500 WORD #3 Research Paper Project # 3 Due	MARCH 12 – FAD 205 - 11:45 – 2:45 Critique Project #3 PROJECT MUST BE INSTALLED BY 12 NOON 500 WORD #3 Research Paper Project # 3 Due	
11.	MARCH 17 – Project #5 - Present proposal of artwork	MARCH 19 – NO CLASS Independent Studio / research Heipp Not in Class - SA+AH NYC Trip	
12.	MARCH 24 – MEET @ HARN Lobby - 12 :00 – 2:30 Project #5 – 12:00 – 1:30pm Harn Curator Introduction #2 1:30 – 2:30pm Observation Session JESS UELSMANN - ASIAN COLLECTION	MARCH 26 - FAD 205 - 11:45 – 2:45 PRESENT PROJECT 5 IN PROGRESS (AT LEAST 50%) Project #5 –studio work session	
13.	MARCH 31 - FAD 205 - 11:45 – 2:45 Critique Project #5 PROJECT #5 RESEARCH PAPER DUE Introduction Project #6	APRIL 02 - FAD 205 - 11:45 – 2:45 Project #6 - studio work session Present proposal of artwork	
14.	APRIL 07 – MEET @ HARN Lobby - 12 :00 – 2:30 12:00 – 1:30pm - Harn Curator Introduction #3 1:30 – 2:30 Harn Project #4 Observation session DULCE ROMAN – MODERN	APRIL 09 – FAD 205 - 11:45 – 2:45 Project #6 - studio work session Critique Project #4 (DRAWING)	
15.	APRIL 14 – FAD 205 - 11:45 Project #6 - studio work session	APRIL 16 – FAD - 11:45 Project #6 - studio work session	
16.	APRIL 21 – FAD 205 - 11:45 Critique Project #6 500 WORD Project #6 Research paper – Hard copy + email		

**PLEASE NOTE – CALENDAR IS SUBJECT TO CHANGE WITH ADVANCED NOTICE
SEE PROJECT ASSIGNMENT HANDOUT FOR THE MOST ACURATE INFORMATION**

Additional information on UF grading policies can be found at:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>.

STUDENT LEARNING OBJECTIVES:

Through the study of, and creation of, global art objects the creating reinterpretations of those objects into new art objects, the course would address the following SLO's as requested by UF's the International Studies Program:

1. Content

By studying the art of a culture the concepts and principles will be addressed through the effort to understand the complexity of factors important to other cultures in relation to history, values, politics communication styles beliefs and practices finding commonalities and differences.

2. Critical Thinking

- a. Through investigation and reinterpretation of artworks students will analysis alternate points of view identifying differences and similarities of various cultural points of view and common global themes
- b. Students will be asked to use inductive and deductive reasoning in a creative way to draw conclusions about intercultural issues.
- c. A critical component of the studio creative process involves comprehensively and effectively evaluating multiple potential solutions and experimentation.

3. Communication - verbal and non verbal

- a. Through the process of creating the artworks, and reporting on those artworks, students will examine cultural differences through production and communication adapting the cultural perspectives through their own creative expressions.
- b. The process of investigating these global works of art should foster openness to other cultural views, by exploring non-western and western creative production and expression in addition to examining their own global cultural roots and heritage.

UNIVERSITY AND SA+AH RESOURCES AND POLICIES:

Students with disabilities requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

"Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class."

This course will follow the Universities honesty policy regarding cheating and use of copyrighted material.

Full information regarding these policies is available at the following links:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

STUDENT HEALTHCARE CENTER:

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

FOR MEDICAL EMERGENCIES CALL 911.

352-392-1161 for urgent after-hours care.

352-392-1171 for after-hours mental health assistance.

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> 352-392-1111.

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.

SA+AH HEALTH & SAFETY PROGRAM - HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SA+AH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to Drawing and Painting. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS:

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

1. 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.
2. 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.
3. No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
5. 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.
6. 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:

SA+AH 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 POLICY:

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>.

Work should be your own and must be created specifically for this class. In other words "no double dipping" by submitting projects to multiple classes.