

**ART 6933 –(section: 1002) (Class # 11803) GRADUATE SEMINAR –Painting/Drawing/Printmaking
Spring 2020**

“MAKING AND MEANING”

Instructor – Robert Mueller

Meeting time: Tuesday/ Thursday: periods 2-4 (8:30am – 11:30am)

Location: Tuesdays class –FAD 111, Thursdays Class – FAD 111

Robert Mueller’s office address FAC 317, Office hours: Tue. and Thur. noon- 2pm. Or by appointment
.cell: 352-870-5620, email bmuller@ufl.edu.

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.

“DON’T DOUBT FOR ONE MOMENT THE IMPORTANCE OF WHAT YOU ARE MAKING.”

Gary Freeman - Artist

Course Description: This Graduate Seminar will promote individual and collaborative efforts to develop thinking, perceptions, doing and a commitment to the arts in your area (your **domain**).

Course Objectives: This course is designed to help you strengthen your studio practice and to assist you in developing a habit of mind that encapsulates a deeper connection to the motives, intentions, actions and thoughts behind the work itself. The pre-Socratic philosopher Meno said : **“How will you go about finding that thing the nature of which is totally unknown to you?”** It’s up to you to figure this out...and the surest way is to adopt the fact that “the answer is in the studio”. I am looking forward to the semester’s discoveries.

Methods of the course and a brief description of activities and assignments: (These will be more fully expanded upon in class.

This course will be based on fieldtrips both locally and outlying area’s to see individual professionals from various fields of creative endeavours. There will be DVD presentations, readings, , class discussions, attending lectures and exhibitions, one writing assignment, group critiques, a source book, individual studio visits one on one with me to view your works in process. **IMPORTANT:** I will compile a series of class readings and you will pair off and present it with a PowerPoint presentation if needed along with the pairs selection of a chosen reading. All readings will be given out

In a timely fashion allowing enough time to read prior to presentations. The writing assignment is an ongoing process. The Topic is **“Why are you an artist?”**

Course Components and Requirements:

This course is comprised of:

- Attending weekly meetings
- Studio practice – completed work
- Research/ fieldtrips outside the class.
- Group critiques

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.

-Come to the class prepared

-Follow all studio safety procedures.

Participation:

Your participation in class will reflect your enthusiasm for the course. I expect everyone to be present both physically and mentally during our designated hours together.

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 are not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments.

Evaluation and Grading:

The final grade is a cumulative grade based on how well you accomplished course objectives and requirements.

- Completion of art work -75%
- Class participation -15%
- outside class activities as listed above -10%

Grade Explanation:

A = 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.

B+ = 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 = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade.

C+ = 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 = You have solved the problem: the requirements of the problem are met in a relatively routine way.

D+ = 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 = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.

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.

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.

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/judicial/honestybrochure.html> > 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:

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodations must first register with the Dean of Students Office. The Dean of Student Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone: 392-7056 TDD: 846-1046).

Health and Safety:

All students will receive and review the H&S document at the onset of class. Students will comply with all studio guidelines at all times. Health and Safety Program rules can be found at:

<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) The appendix appropriate for painting./ drawing and printmaking can be online.

4) 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.counsel.ufl.edu

CRITICAL DATES: TBS.

**ART 6933 –(section: 4108) GRADUATE SEMINAR –Painting/Drawing/Printmaking FALL 2017
“MAKING AND MEANING”
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COURSE REQUIREMENTS/ ACTIVITIES/ ASSIGNMENTS

-CRITIQUES: Graduate critiques will be on schedule during class time. We will critique three students work during each critique session, approx. 40 minutes for each artist. You are expected to have work that is **critique ready**, a short artist statement for every critique (copies for everyone), and two to three pointed questions about your work that is so that you can direct the discussion. As the artist it is up to you to keep the critique focused and centered on those pertinent points. A participant will take notes for you, so you can absorb what’s being said. Those notes will be given to you for your records. So everyone should have writing materials handy. At mid-semester and the final semester we will only view work that has been completed. I thought it would be advantageous to have it be an exhibition at the final. We can discuss that.

A STRONG SUGGESTION: It is worth our while if you were to invite a guest/ guests to your critique session- this ensures that you get a fresh take on your work. (discuss).

-At the beginning of the semester –I propose that we have a walk through with everyone’s studio so that we all have an overview of everyone’s work. This is a review and not a critique so that we can familiarize ourselves with everyone’s creative endeavours.

-STUDIO VISITS: I will be scheduling studio visits during the weeks with each of you, one on one.

-READINGS/ DISCUSSIONS/ VIEWINGS – (Will discuss in class)

-FIELD TRIPS: I am still in the process of arranging field trips to various creative outlets. We will discuss the scheduling of these in our first meeting. I am looking at approximately seven trips.

-NOTE BOOK/ SOURCE: Have always at hand when we meet your note book. In that book there should be at least 3 entries a week of written materials that you relate to....with a reflective description. Sources could be Ted Podcast, newspaper article, magazine article...whatever you find engaging. Your creating a collection. The book is also to be used to take notes in during our Tuesday discussion classes.

- Sketch Book – Will discuss in class.

-CONTACT: I want you to make a contact with at least one professor and/ or graduate student outside of the art’s that will inform you more fully about your chosen subject; and is willing to share their knowledge.

-LECTURES: As a graduate student in this program, it is expected that you attend the scheduled lectures on campus. This will assist you in presentation and critical/ creative thinking.

I am looking forward to working with you all in a creative and engaging way. The answer is in the studio.

GRADUATE SEMINAR –SPRING 2020 – Bob Mueller

WEEKLY ITINERARY / CALENDAR

JANUARY

WEEK 1: TUES: 1/7 – Overview of course.

THURS: 1/9– – GradHaus – Walk through studios- no artist statement required informal then proceed to FAC ground floor to finish up.

WEEK 2: TUE: 1/14 - View Art Film - View Art Films - James Castle: Portrait of An Artist,

THUR: 1/16 – TBA

IMPORTANT : THE ASSIGNED READING ARE COMING UP SOON. PREPARE THEM.

WEEK 3: TUE: 1/21 –Writing Project “Why I am an Artist” Discuss in class

THUR: 1/23 : TBA

WEEK 4: TUE: 1/28 – Work on “Why I am an Artist”

THUR: 1/30 – Crit. #1 - GradHaus – Critique

WEEK 5: TUE: 2/4 – TBA

THUR: 2/6 – Crit. #2 – GradHaus –

FEBRUARY

WEEK 6 : TUE. 2/11 - TBA

– Thur. 2/13- TBA

WEEK 7: TUE. 2/18 – Crit. #3 – GradHaus :

THUR. 2/20 TBA

WEEK 8: TUE. 2/25- Studio Day –Individual Studio Visits.

THUR. 2/27- Studio Day– Individual Studio Visits

MARCH

WEEK 9: TUE. 3/3- SPRING BREAK

THUR. 3/5- SPRING BREAK

WEEK 10: TUE.3/10 – Present Readings -

THUR. 3/12 - Present Readings -

WEEK 11: TUE: 3/17- TBA
THUR. 3/19 TBA

WEEK 12: TUE. 2/24 – Crit. #4 –
THUR. 2/26 – Studio Day

Week 13: TUE. 3/31 – Crit. #5 - WarpHaus - Sandra, Ashley, Justine, Cameron. Go to FAC 3rd floor –Erica

APRIL

THUR. 4/2 – Studio Day

WEEK 14: TUE: 4/7 GradHaus – Crit. # 6: GradHaus : Franklin, Peter G, Ye Ma, Minah.
THUR. 4/9 – Readings of “Why I am an Artist”

DECEMBER

WEEK 15:

TUE.4/14: Readings of “Why I am an Artist

THUR.4/16: Studio Day –Individual Studio Visits-

WEEK 16: Tue.12/5:

Thur. 4/21: - Readings of “Why I am an Artist” –