

Professor Julia Morrisroe

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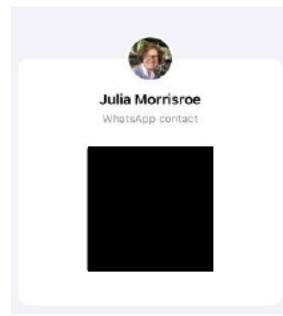
Course: Art 6933, 3 cr

Problematics of Painting

Location + Meeting:

T 9:35 – 11:30 FAC 201

TH 9:35 – 11:30 Gradhaus



Virtual Office Hours:

TH. 3-4 p

Sign up on canvas

FALL 2020

Wear a face covering and keep 6 feet apart from others in public spaces.



Fit coverings snugly but comfortably against the side of the face



Use the ties or ear loops to take your mask on and off



Face coverings should have multiple layers

***** Face Coverings and Social Distancing are MANDATORY for you to take this class. If you do not wear a mask you may not enter FAD nor the classroom.**

NEW POLICY:

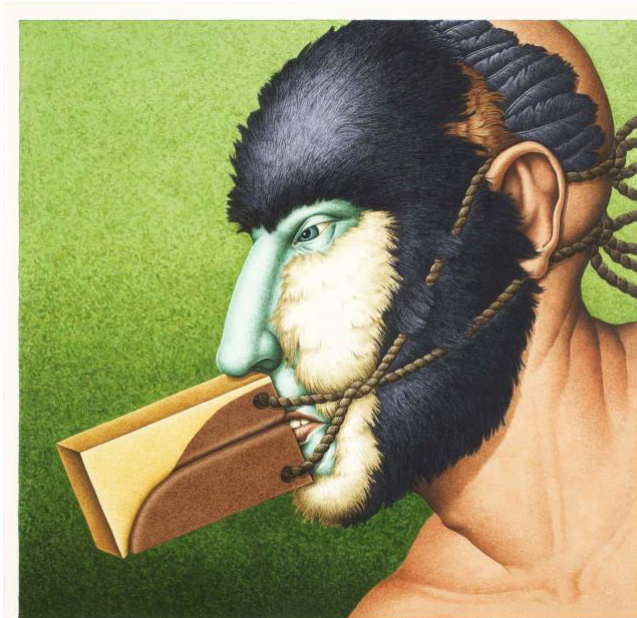
We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- This course has been planned to allow for an 8-foot radius between students. Follow the mapped guidelines in your classroom.
- Hand-sanitizing stations are placed outside of our classroom. Please sanitize your hands before you enter and after your exit the classroom.
- You are required to wear approved face coverings at all times during class and within buildings.
- All borrowed tools must be returned for sanitization at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing (6 feet) to the extent possible when entering and exiting the classroom.

If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system before attending class <https://ufhealth.org/covid-19-symptoms> and follow the instructions on whether you are able to attend class.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will result in your removal from the classroom and a report to the Office of Student Conduct and Conflict Resolution.



Robert Rauschenberg, Toucan, 1976

ART 6933 The Problematics of Painting: Graduate Seminar and Critique

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

Course Meeting:

T 9:35 – 11:30 FAC 201

TH 9:35 – 11:30 Gradhaus per schedule

Seminar

This semester takes a two-pronged approach of Directed Research and programming that revolves around defining the role of painting today in contemporary culture.

Prong 1:

Directed Research is related to the continued development of individual studio projects through studio work, individual meetings and small group critiques:

- Graduate students will present 2-3 new works for critique.
- Critiques will take several forms:
 - Small groups of seminar participants and faculty.
 - Individual meetings with faculty
 - One or two critiques with the entire seminar.
- Separate from this seminar's requirement, each Painting/Printmaking/Drawing graduate student is required to participate in a critique of work with the entire faculty of the PPD Areas. Format TBD.
- Work should always be presented professionally, installed, lit, etc.
- Critique written statement will describe the overall content of your presented works as well as the specific motivations and attributes associated with the work. Relate your studio practice to art theory, art history, contemporary art and your influences from contemporary culture. Statements are due by 6p the evening before critiques.
- Graduate students are required to reach out to 4 other faculty and/or visiting artists for studio visits this semester. Keep careful notes and have prepared questions for both studio visits and critiques.
- Common Place Book is your weekly calisthenics, your daily exercise routine when you arrive in the studio. The goal for the Common Place Book is to focus your mind and aid your inventiveness. See details below.

Prong 2:

Defining Painting includes readings, film viewings, Visiting Artist talks, and more using the topic of *The Problematics of Painting* as the central axis on which our seminar pivots. This axis provides the opportunity for in-depth discussion and inquiry into contemporary art and art criticism as it relates to the practice of painting in order for you to better understand your own intersection(s) in

our field. The goal is to develop a more informed critical position for the experience of our art as well as the art of others. Readings will introduce concepts, issues and artists past and present relevant to the field of painting in its broadest sense. Through readings, the study of artwork, exhibitions, critical writing and a clarifying manifesto, graduate students will engage the pressing aesthetic issues of our time.

Course Objectives

- To foster creative growth and experimentation, and to strengthen and individualize your artistic voice.
- To develop knowledge about current issues in the art world.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing, printmaking and painting historically and in the twenty-first century.
- To write concisely about contemporary art, including your own, with purpose and clarity.
- To mature critical thinking and communication skills through critique and discussion.
- To find and define your place in the history art.
- To enhance and embolden your experience and agency as a community member in the School of Art + Art History, at UF, and in the art world(s) and beyond.
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Course Topics

Utopia, Manifestos, Painting as a New Medium, the Expanded Field of Painting, Ontology of Painting, Art Criticism, Contemporary issues related to Abstraction, Figuration and Narrative, Neo-Modernism, etc.

Course Requirements:

Your grade will be determined by the following:

1. Active reading of course material participation in seminar discussions and weekly critiques. This means reading, thinking and reflecting about the material at hand **and** sharing your thinking with the class.
2. Studio work, both the depth and breadth of your investigations as evidenced in studio visit and critiques. Evaluation will be based on written statements, professional presentation, conceptual underpinnings, formal excellence and complete and challenging new work.
3. Critiques – professional presentation of new work in individual, small and group critiques.
4. Commonplace Book
5. Response papers: Seven one or two page reading response papers and journaling exercise
6. Seminar Moderation – preparation and facilitation of one seminar discussion as assigned.
7. Development and presentation of a personal artist manifesto.
8. Arranging a minimum of four studio visits by faculty or visiting artists documented with a brief reflection on canvas.
9. Visiting Artist Lectures and Response Papers turned in within one week of the event.
10. Tenacity, in terms of studio work, studio research, and willingness to succeed.

Seminar Grade

50 % Seminar Topic: Problematics of Painting
Response Papers (readings and visiting artist lectures)
Seminar Moderation
Manifesto

50% Directed Research:

Studio Research as presented in critiques. Work will be evaluated on written statement, professional presentation conceptual underpinnings, formal excellence and innovative new work. Commonplace Book.

Grading Scale:

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/
C 73-76 2.0/ C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/ E 0-59

Course Policies

Attendance Policy

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

Late Work Policy

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

Course Textbook

All course reading is available on e-learning

Academic Honesty Policy

The course will follow the University's honesty policy found on-line at:

<http://www.dso.ufl.edu/stg/>

Class Accessibility and Inclusion: Accommodations

This course is intended for all UF students, including those with mental, physical or cognitive disabilities, illness, injuries, impairments, or any other condition that might impede one's equitable access to education. To receive accommodations Students must register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium 392-7056.

Additional policies for students in the SAAH

Students must turn all devices to silent mode, Students will not be permitted to use personal music devices or laptops during class. Students will handwrite notes.

FAC Shop Orientation

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class.

Selected Bibliography ++ if you are interested in more reading on a particular topic let me know!

e-flux journal reader 2009

e-flux journal What is contemporary art, 2010

Failure: Documents of Contemporary Art, Lisa Le Feuvre

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

Contemporary Painting in Context, Anne Ring Petersen

Echoes: Contemporary Art at the Age of Endless Conclusions, Francesco Bonami, Monacelli Press, 1996.

Painting at the Edge of the World, Douglas Fogle, Walker Art Center, 2001.

Optic Nerve, Perceptual Art of the 1960s, Joe Houston, Columbus Museum of Art, 2007.

Lateral Thinking: Art of the 1990's, Hugh Davies, Museum of Contemporary Art San Diego, 2002.

The invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press

Art and Culture: Critical Essays, Clement Greenberg, Beacon Press

Wet: On Painting, Feminism, and Art Culture, Mira Schor, Duke Univ. Press

A Decade of Negative Thinking, Mira Schor
 Painting as Model, Yves Alain Bois
 The Daily Practice of Painting, Gerhard Richter
 Chromophobia, David Batchelor, Reaktion Books
 The Studio Reader: On the Space of Artists, Mary Jane Jacob and Michelle Grabner
 Notes on the Painting, Peter Halley, Theory and Practices of Contemporary Art
 Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art, NY, 2002.
 What Painting Is, James Elkins, Routledge
 As Painting: Division and Displacement, Philip Armstrong, Laura Lisbon, and Stephen Melville, MIT Press, MA
 Talking Painting: Dialogues with Twelve Contemporary Abstract Painters, David Ryan, Routledge
 Animated Painting, Bettis-Sue Hertz, San Diego Museum of Art
 Madonna of the Future, Arthur Danto
 Eye on Europe: Prints, Books & Multiples: 1960 to Now, Deborah Wye and Wendy Weitman, Museum of Modern Art, NY, 2006.
 Greater New York, Claus Biesenbach, PS1:Museum of Modern Art, NY, 2005
 Vitamin D: Drawing, Emma Dexter, Phaidon Press
 Vitamin P: Painting, Barry Schwabsky, Phaidon Press
 ArtForum, Modern Paintings, Parkett, Art in America, Flash Art, The Brooklyn Rail

Galleries

Here on campus, we have some of the best galleries in the region.

University Galleries, which includes Focus Gallery and Grinter Gallery, have an ongoing series of exhibitions that change every month.

Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, has a permanent collection of more than 6,000 original works from around the world.

More excellent venues include **Sante Fe Community College Gallery**, **Reitz Union** and **Thomas Center Galleries**, and provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. You are expected to attend a minimum of two exhibition openings this semester.

SUPPORT FOR STUDENTS: RESOURCES THAT ARE AVAILABLE ON CAMPUS FOR STUDENTS **UF COUNSELING & WELLNESS CENTER**

UF provides free and confidential services when you need someone to talk to.

You can reach a CWC support staff member between 8am-5pm Monday through Friday at [352-392-1575](tel:352-392-1575) or visit CWC at 3190 Radio Rd. Support staff will discuss your options for seeing a counselor and help you set up your triage appointment. [Crisis and urgent appointments are available at both of locations if needed.](#)

The Counseling and Wellness Center (CWC) has culturally sensitive staff who can assist in its two locations: Peabody Hall and on Radio Road. For more information, see <http://www.counseling.ufl.edu/cwc/>.

DIVERSITY & INCLUSION

UF Multicultural & Diversity Affairs is a department within the Division of Student Affairs. It provides a wide range of services, educational opportunities, learning, support, outreach, activities and engagement for students. Through transformative educational experiences and developmental opportunities, Multicultural and Diversity Affairs celebrates and empowers diverse communities and advocates for an inclusive campus for all students across identities.

<https://multicultural.ufl.edu/about/mission-vision-values/>

Students needing space to coalesce, find support, or build community, may seek MCDA's Black Affairs at the Institute of Black Culture (IBC—1510 University Ave) or the Black Enrichment Center (BEC) in Suite 2220 Reitz. Feel free to contact Black Affairs Director Vee Byrd at veeb@multicultural.ufl.edu or Black Affairs Program Coordinator PJ Jones at pjj@multicultural.ufl.edu

Students looking for faculty or staff of color in certain departments or alumni to help navigate the UF environment, please contact Vee Byrd at veeb@multicultural.ufl.edu or the Executive Director of MCDA Dr. Lloren Foster at laf@multicultural.ufl.edu. For more information, check out the website at <http://blackaffairs.multicultural.ufl.edu/>

Students looking to get involved with culturally specific organizations may reach out to Student Activities and Involvement (SAI) in Suite 3001 of the Reitz.
<https://www.studentinvolvement.ufl.edu/default>

Students who need help refocusing academically, please seek the services of the Office of Academic Services (OAS) in 311 Little Hall. For more information go to <http://oas.aa.ufl.edu/>

Suggestions for how UF can enhance its academic environment to be inclusive and more fully support all students should be shared with Dr. Angela Lindner, Associate Provost for Undergraduate Education, alindner@aa.ufl.edu

The Bias Education Response Team (BERT) is ready to respond to students who are victimized or who witness an incident of bias or a hate crime. Please report using this [link](#).

Students requiring immediate physical assistance on campus should dial 392-1111. For related issues, please consult <http://www.police.ufl.edu/>. Under the direction of Chief Linda Stump-Kurnick, the UPD staff is working tirelessly to ensure the safety of all students. UFPD prides itself on treating ALL students with respect in their efforts to serve and protect the UF community.

Concerned about the well-being of a fellow Gator or yourself, contact the Dean of Students Office's U Matter: We Care seven days a week at umatter@ufl.edu

If a student needs advice on how to maintain cultural identity in the workplace as you look for employment or need career counseling contact the Career Resource Center (CRC) on Level One of the Reitz. For more information, see the CRC's website at <https://www.crc.ufl.edu/>

CAMPUS SAFETY:

University of Florida Police Department non-emergency phone number: 352-392-111
Emergency phone number: 911

SNAP: The Student Nighttime Auxiliary Patrol (SNAP) is a free, nightly, campus safety and transportation service for students. There are two ways to request a SNAP escort. 1.: Call 352-392-SNAP (7627) 2.: download the TapRide SNAP app. Once you download the app, please choose the "University of Florida SNAP" location and log in with your Gatorlink account.

RAD: Rape Aggression Defense, known as R.A.D., is a self-defense program designed specifically for women. Find out more at <https://police.ufl.edu/programs/classes/rape-aggression-defense/>

UFPD Office of Victim Services: Provides a civilian support person for anyone who may become a victim of crime while on the University of Florida campus. A victim advocate is available 24 hours a day, seven days a week to provide support for victims of actual or threatened violence. All services are free and confidential.
Find out more here: <https://police.ufl.edu/about/divisions/office-of-victim-services/>

FOOD PANTRY: Offers non-perishable food, toiletries and fresh vegetables. Guests do not need any proof of need to use this resource, all that is needed is a Gator 1 ID to prove you are a current Student, Faculty or Staff at the University of Florida. Completely confidential.
<https://pantry.fieldandfork.ufl.edu/>

Evaluation

- A Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and *grow* as an artist.
- B Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A,' above. Participation in critique, attendance, and enthusiasm apply throughout.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- D Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous number of classes, (three and above) and has failed to complete assignments or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.