

EX P E ~ _____ NT R I M E N T A L P A I ^ T A L I N G

PROJECTS IN PAINTING: EXPERIMENTAL MEDIA - ART 3561C - HYBRID

Instructor: Devin Harclerode

Office Hours: FAD 223 by appointment or T/TH 2-3 by zoom

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Fall 2020 - T/TH - 3:00 PM - 6:00 PM - FAD 205 (primary) + 105

IMPORTANT DATES:

9/7 - No Class - Labor Day

11/3 - No Class - Election Day

11/11 - No Class - Veterans Day

11/25-28 - No Class - Thanksgiving

11/23 - drop + withdrawal deadline

12/9 - Last day of classes

COURSE DESCRIPTION:

Strict binaries between artistic media is often challenged by artists. With artists moving more toward the transdisciplinary we can ask what constitutes a painting? Is it materiality? flatness? shape? historical baggage? price tag?

This course will ask these questions through dismantling the conventions and tropes of painting, challenging the histories that established them, and embracing the non-normative in ways of making.

In this course, students will interrogate issues such as extraction, site specificity, process, and value, as well as technical and conceptual approaches to painting as it relates to materials and definitions of "paint". Students will also develop critical thinking skills through discussion of relevant contemporary art and theory.

The course consists of 5 core studio projects, discussions and lectures, readings, experimental activities, demos, written statements, an artist presentation, and a final project proposal

OBJECTIVES:

Intro to an alternative set of formal and critical ideas to expand the student's individual studio practice

To experiment with a wide range of materials and to question "why" material choices are made, and to analyze the meaning in order to merge form and content

To develop and specify critical thinking and research skills through class critique and class discussions

To research and expand your knowledge of art and artists, writers, and curators who challenge and champion painting and painting theory in our contemporary moment

METHOD OF INSTRUCTION / COVID 19 STATEMENT:

This course is a 'hybrid' format, meaning that 50% of this class will be live (face-to-face in FAD 205) and 50% will be online (via Canvas).

Due to COVID-19 precautions - project intros, lectures, presentations, and reading discussions will be held via pre-recorded video content and zoom meetings. Physical demos, work days, and critique will occur live in the studio.

A tentative schedule will be provided on the first day of class to estimate online, live, and hybrid interaction. A detailed schedule will be provided before each project. The terms 'online', 'live', and 'hybrid' are to be defined as the following:

Online: Class will be held through Zoom or Canvas. You will need reliable access to internet.

Live: Class will be held in the studio. You will need to adhere to the guidelines listed below.

Hybrid: A portion of the class will be in person, and a portion online. You will need to be cognizant of your group, and specific times to meet given to you by me.

In order to social distance on live days, the class will be broken into two groups (A + B). These groupings will shuffle with each project so that you are able to interact with all of your peers. Demo and critique times will be staggered so that there are less than 10 people in the studio and critique space at all times.

Work days are classified as 'hybrid' and every project has two work days. One group will come into the studio for one work day and work remotely for the other (and vice versa). On your 'remote' day you will be required to check in with me and document your progress. These guidelines are subject to change based on space and studio access needs. Since we have two studios to work in this semester, we have flexibility.

Like everything in our post-pandemic world, this is subject to fluctuation as the outlook changes. Of course, this can get confusing, so always feel free to check in if you're unsure about format!

UF POLICY AND REQUIREMENTS:

You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.

This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.

If you are experiencing COVID-19 symptoms (Click here for guidance from the CDC on symptoms of coronavirus), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.

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. Find more information in the university attendance policies.

COURSE STRUCTURE:

This course consists of lectures, demos, in-class exercises, readings/research, written responses, projects, and critiques. Students should expect to work a minimum of 6 hours weekly beyond class time.

PROJECTS

Studio Projects → conceptual research / technical application

Project 1 → Baseline → binaries + style / identifying a process + lexicon of mark making

Project 2 → Purify? → AbEx alt history + control / subtractive techniques + project mapping

Project 3 → Out of Context → site-specificity / painting as installation + working unprimed, unstretched

Project 4 → Non Paint Painting → definitions of paint and cultural capital → materiality + virtual painting

Project 5 → Death of Hierarchy / Baseline II → transdisciplinary / large scale independent work

For each project you will need to write a short artist statement.

SKETCH/RESEARCH BOOK, WORK DAY DOCUMENTATION

You will need to keep a sketch/research book for this class as a record of your thoughts and visual ideas for the various projects you will work on throughout the semester. Sketchbooks should include compositional, color, and material explorations, proposals, propositions, notes from lectures, discussions, and critiques.

For each project you will receive a grade for your process and research throughout the course of the project timeline. You will also need to take in process pics to upload on Canvas for remote work days.

IN CLASS EXERCISES / DISCUSSION

Each project will begin with a pertinent reading. You will be asked to prepare questions / or a written response before each discussion. Details will be delivered at the project introductions.

We will also be conducting conceptual and technical demos that will be graded via participation.

FINAL PROPOSAL + ARTIST PRESENTATION

For the final project you will be asked to deliver a 10 - 15 minute proposal and presentation on an experimental artist that inspired you throughout the semester via Zoom. To side-step Zoom fatigue, the format of these presentations will be experimental in themselves. This presentation should reflect on what you've discovered about your practice throughout the semester and demonstrate a critical foundation for your final projects. More details will be addressed at mid-term.

CRITIQUE:

A core objective of this course is practicing the art of critique and at the end of each project there will be a face-to-face (live) formal critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by a public. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary "prompting" so that your unique ideas can enrich the class. Because of the collective aspect of the critique, it is mandatory that you are present. A portion of your grade will come from your contributions in critique and everyone is expected to talk during critique.

Additionally, for each project you will discuss your concept and process through informal critiques with your peers and instructor via Zoom discussion and work days.

You will need a hard copy artist statement at the time of your critique and you will need to submit documentation of your project and artist statement on canvas within 24 hours of your crit.

If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late.

PARTICIPATION:

In our post - COVID online world, I want to provide you with a similar sense of community and camaraderie as you would experience in a fully live studio class. This sense will hinge on embracing the flexibility of a mediated format, and your participation. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. I will accept your feedback as the course progresses to ensure that our meetings are generating a sense of community that a totally live course would provide.

Please remember that participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback.

GRADING:

All projects will be graded via assignments on canvas, and will be available to see through grades within two weeks of the due date.

The grading breakdown is as followed:

Projects → 70%

Sketch/Research Book, Work Day Documentation → 10%

Final proposal → 10%

Participation, in class exercises, discussions → 10%

Your projects will be graded with a rubric that measures the following: content + concept (research and concept development), your experimentation (risks, processes, and ambition), your technique (craft, design and compositional decisions, and technical competency), and meeting project deadlines.

LATE WORK:

Assignments are to be submitted on the date due (before class) in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after the due date without prior permission.

GRADING SCALE:

A.....94-100

Exceptional work; all criteria of assignment have 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 course content.

A-.....90-93

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+.....87-89

Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together. Studio practice was exceptional.

B.....84-86

Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the Project was commendable.

B-.....80-83

Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+.....77-79

Slightly above average work: most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C.....74-76

Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation. Studio practice was adequate, but could be more reflective and thoughtful.

C-.....70-73

Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs improvement. There is some evidence of studio practice, but the quality and quantity is lacking.

D+.....67-69

Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

D.....64-66

Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

D-.....60-63

Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

E.....below 60

Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard. Or, assignment was not submitted.

*Please note that a C- or below is not an acceptable grade for any course in which a 2.0 GPA (or C) is required, i.e., any course in the major.

ATTENDANCE POLICY:

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each live class, and at the end of each online class. Students are expected to arrive on time and be prepared to participate in all activities. You will be considered tardy if you arrive 5 minutes after the class start time.

Three late arrivals or early self-dismissals will count as an unexcused absence. Failure to show up or send documentation to your individual meetings on designated remote work days will count as an unexcused absence. An unexcused absence does not constitute an extension of an

assignment. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

Students must be present for the final critique in order to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques. If you do have a conflict, contact the instructor in advance. Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, which can be found in the online catalog here. If you are absent because of illness, please contact me and see the university's policy regarding medical excuse from classes.

It is imperative that any individuals who believe they may have been exposed to COVID-19 contact the Student Health Care Center at (352) 392-1161 to discuss symptoms with a nurse or medical provider before your visit to ensure proper protective measures are taken to prevent further risk of spread to others. Additionally, telehealth visits and phone triage are also available to assist patients with COVID-19 concerns. If you don't already have a UFHealth MyChart account, you can register for one and activate it immediately by logging onto mychart.shands.org. Download of the Zoom app is required for telehealth visits.

STUDIO USE / LOCKERS:

The studio is for your use outside of class time. You will be given the combination to the studio. It is for Your use only. You will need to follow studio guidelines at all times. The closest telephone is on the second floor / SE corner. There is a first aid kit in each room.

HEALTH & SAFETY GUIDELINES:

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program: *Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

STUDENTS REQUIRING ACCOMMODATIONS:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

COURSE EVALUATION:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.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://gatorevals.aa.ufl.edu/>.

CAMPUS RESOURCES:

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; ufhealth.org/emergency-room-trauma-center.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail athelpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services career.ufl.edu/.

Library Support: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. teachingcenter.ufl.edu/

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/

Student Complaints On-Campus: sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/

On-Line Students Complaints: distance.ufl.edu/student-complaint-process/ /

MATERIALS:

As this is an experimental course, your materials will vary from project to project. This is the most basic list. I recommend buying supplies online through Blick or Jerry's ArtArma

Required:

+ Sketchbook

+ Artists / blue tape

+ Acrylic or Water based oils (as needed)

Recommended brands: Golden, Liquitex, Windsor-Newton

Recommended limited palette: Titanium white, cad red, alizarin crimson, cad yellow, lemon yellow, ultramarine blue, burnt sienna, viridian green, raw umber

+ An assortment of paint brushes

(at least 4 mostly medium and large, with some flat or filbert, long handles, synthetic)

+ Glass palette or palette paper (if using a palette saver, otherwise provided)

+ Rags (can be a cut up old t-shirt, sheet, towel)

+ Assortment of glass or plastic jars and tubs

+ Metal palette knife

+ Matte or gloss medium

+ Sand paper

Supports - these will vary for each project so nothing is required but here are some things to note:

+ If you are working with panel or stretchers you will need to make them yourselves after the first project . This is cheapest way to have new panels or stretcher bars.

+ I will provide new covid wood shop access info as soon as i get it.

+ You will be provided with a minimum size for each project - these requirements are flexible and should ultimately be determined by the ideas you're working with

+ You will be provided with 6 ft of canvas and communal gesso (this is yours, but you do not need to use it!)

TENTATIVE SCHEDULE

** subject to change **

WEEK 1

9/1:
Online

Intro to class and Project 1 - Baseline
Assigned:
+ The Creative Process - James Baldwin
+ Style Discussion
+ Gather Materials

9/3:
Online

Lecture, Style Discussion, Work Day
Assigned:
+ Continue working on painting in studio

WEEK 2

9/8:
Hybrid:

Work Day group A
Assigned:
+ Continue working on painting in studio

9/10:
Hybrid:

Work Day group B
Assigned:
+ continue working on project
+ finish work for critique
+ write artist statement
+ document project

WEEK 3

9/15:
Live:

Critique, Intro to Project 2 - Purify?
Assigned:
Modernist Painting - Clement Greenberg
My Black Death - Arthur Jafa

9/17:

Online

Lecture, extraction exercise

Assigned:

+ Form Idea

+ reading response

WEEK 4

9/22:

Live:

subtraction demo, idea discussion

Assigned:

Begin working on project

9/24:

Hybrid:

Work Day A

Assigned:

Continue working on project

WEEK 5

9/29:

Hybrid:

Work Day B

Assigned:

+ continue working on project

+ finish work for critique

+ write artist statement

+ document project

10/1:

Live:

Critique

Assigned:

project 3 reading - TBA

WEEK 6

10/6:
Online

Intro to Project 3 - Out of Context, Lecture, Reading Discussion

Assigned:

- + Conventions and Subversions
- + Begin Brainstorming

10/8:

Live:

Physical Demos, Idea Discussion

Assigned:

- + finalize idea
- + find critique site
- + gather materials

WEEK 7

10/13:

Hybrid:

Work Day A

Assigned:

- + Continue working on project

10/15:

Hybrid:

Work Day B

Assigned:

- + continue working on project
- + finish work for critique
- + write artist statement
- + document project

WEEK 8

10/20:

Live:

Critique

Assigned:

- + Project 4 reading- TBA

10/22:
Online

Intro to Project 4 - Non Paint Painting, Lecture, Reading Discussion

Assigned:
+ Begin Brainstorming

WEEK 9

10/27:

Live:

Physical Demos, Idea Discussion

Assigned:
+ finalize idea

+ collect materials

10/29:

Hybrid:

Work Day A

Assigned:
+ Continue working on project

WEEK 10

11/3:

NO CLASS - ELECTION DAY

11/5:

Hybrid:

Work Day B

Assigned:
+ continue working on project
+ finish work for critique
+ write artist statement
+ document project

WEEK 11

11/10:

Live:

Critique

Assigned:

Open Casket - Aruna D'souza

11/12:

Online

Intro to Project 5, Lecture, Reading Discussion

Assigned:

+ Final proposal and presentation

WEEK 12

11/17:

Online

Presentations

Assigned:

Finalize Idea, collect materials

11/19:

Hybrid:

Work Day A

Assigned:

+ Continue working on project

WEEK 13

11/24:

Hybrid:

Work Day B

Assigned:

+ Continue working on project

11/26:

NO CLASS - T-GIVING

WEEK 14

12/1:
Online

in process Crit
Assigned:
+ Continue working on project

12/3:
Online

Work Day - Individual meetings
Assigned:
+ continue working on project
+ finish work for critique
+ write artist statement
+ document project

WEEK 15

12/8
Online /Live:

Final Critique