

Workshop for Art Research and Practice (WARP)

ART 1803C FALL 2020

ART 1803C	Lecture	T (10-11)	5:10pm-7:05pm	ZOOM/ Warphaus
ART 1803C	AM Studio	MW (3-5) F (3-4)	9:35am-12:35pm 9:35am- 11:30am	ZOOM/ WARPhaus

Please note: WARP ART 1803C is a total of 6 credits consisting of a lecture and studio component. This pedagogy is based on work by Bethany Taylor and Sean Miller, among other UF WARP Faculty.

**See calendar + Canvas for Zoom links. You will also have access to the WARPhaus studio space on a socially distanced basis.*

Professors:

Monday Studio: Meghan Moe Beitiks
Lecture: Meghan Moe Beitiks
Wednesday Studio: Jesse J Ring
Friday Studio: Lead TAs, Parisa Nabiyounni and Jasmine Ramos

Graduate Teaching Assistants:

STUDIO TEACHING ASSISTANTS

Allison Burch (Ceramics)
Jiangxin Wang (Painting and Drawing)
Maryam F Parahani (Creative Photography)

LEAD TEACHING ASSISTANTS

Jasmine Ramos (Painting + Drawing)
Parisa Nabiyounni (Art and Tech)

Physical Location: Canvas, Zoom

WARPhaus, 534 SW 4th Ave. Gainesville, FL 32601*

**this facility will be available on an individual, socially distanced basis for independent work. For questions about WARPhaus, contact:*

WARPhaus Teaching Lab Specialist: Myles Dunigan, mdunigan@arts.ufl.edu

Facebook: <https://www.facebook.com/WARPhaus-Gallery-152065564891401/>

Instagram: @warphaus

Course Resources:

posted on e-learning/canvas - <http://elearning.ufl.edu>

Please check canvas for course Zoom links

Meghan Moe Beitiks: M 12:35-2pm via Zoom only, mbeitiks@arts.ufl.edu

Jesse J Ring: T 3-4pm via Zoom only Jesse.Ring@ufl.edu

WORKSHOP FOR ART RESEARCH AND PRACTICE (WARP)

WARP is a multi-faceted course. It is designed to expose students to a variety of styles, approaches, and debates in contemporary art and design. Students are expected to take risks, discover unconventional points of view, and develop original ideas to solve problems. They will learn to articulate their ideas and questions related to the field, discover new tools, possibilities, and practices.

Through art making, independent research, discussions, readings, and lectures we will study art in personal, historical, and contemporary contexts. Coursework will allow students to enact a variety of artistic strategies and methods. Research will facilitate dealing with both conceptual and aesthetic issues with greater complexity. Critique and discussion will constructively analyze and question their/her/his own artistic methods.

WARP aims to provide exposure to a cross-cultural understanding of art and human creativity. Students will explore artists' influences, motivations, and processes. **Content will address how various artists and cultures have engaged in creative pursuits**, the role art and design plays in cultural, religious or personal ideologies, **and how art is affected by identity, politics, popular culture, social and environmental concerns**. The course may challenge beliefs, introduce new perspective, and may make students uncomfortable at times.

YOUR INSTRUCTORS WILL NOT HAVE ALL THE ANSWERS. That is by design. We will have ideas about ways you can move forward, context for your work, observations on its progress. The TAs and your peers will and should have different ideas. The point is for you to genuinely engage in the course material, consider the assignment parameters, and push yourself into new creative territory.

WARP Program goals for each student are to:

- Learn to think broadly, imaginatively, creatively, and critically.
- Become visually articulate through the actual practice, experience and experimentation with various media including drawing, painting, photography, printmaking, ceramics, sculpture, performance, installation, digital media, video, and beyond. To conceptualize, design and produce complex and personally motivated works of art.
- Attain a wide base of knowledge of art and artists, both historical and contemporary. To develop visual and cultural literacy and begin to utilize a vocabulary regarding art practices, concepts and terminologies. To develop strong research skills, including web literacy and apply this research to writing about art, developing ideas, and creating art.
- View and interpret complex works of art, and to view one's own work, with an understanding of underlying historical and theoretical connotations. To learn to write about art by describing and analyzing creative work, exhibitions, performances, films, in a "critical review" format.
- Make confident, informed choices regarding future studies and begin to recognize one's own personal practice, media-specific modes of expression, and preference for specific materials, technologies, and conceptual processes. To consider the broad spectrum of careers in the arts and the various approaches and roles an artist may undertake.
- Identify reasons and motivations for studying and making art with the goal of becoming artistically self-actualized. To take risks and learn how to accept, consider, and make full use of criticism. To offer support & criticism generously to peers.
- Gain the real-life experience and satisfaction of showing one's work in a public venue and learn to organize, install, and publicize an exhibition.

EXPECTATIONS

WARP students are expected to engage **actively** in both (virtual) studio and zoom lectures. Successful students **work on projects during class, complete readings and assignments on time** and proactively **source all necessary materials**. They fully **engage in individual art research** by seeking out contemporary artists of interest and by attending zoom lectures and (virtual) art exhibitions. **WARP is dependent on a community of focused, curious, critical, and thoughtful students**. Please make the most out of your WARP experience by participating wholeheartedly, and cultivating community with your peers.

ACCESS & DIVERSITY

The University is a system built on a legacy of colonialism, ableism, white supremacy, and stolen Native Land. In Gainesville, we are working on the traditional lands of the Timucua and Seminole peoples. We aim to resist the narrow focus and values of the structure we are operating within by centralizing marginalized voices and supporting content from a wide variety of artists and histories. WARP aims to be a safe and respectful space for students of all cultural and religious backgrounds, while keeping the structural inequities inherent in our system in mind. Please let us know how

best to support your participation in the course, including the accommodation of religious holidays, issues of access, equity or representation.

GRADES

Although WARP is one course, it reflects the credits of two courses.

Grades for the course break down in the following way:

20% of grade for “PARTICIPATION”.

Yes, that’s a fourth of your grade for **participation, attitude, in-class effort, preparedness and focus**. It is about fully investing in all aspects of the WARP community – **arriving on time, being prepared with readings completed and materials ready, speaking up in discussions and critiques and listening carefully while others speak**. Everyone has something to offer and we need each and every one of you present and participating in order to take full advantage of the opportunity WARP presents. Please see ATTENDANCE for basic participation parameters.

****Final grades of Incomplete are not given in WARP. Please talk with your professors throughout the semester to ensure completion of all coursework and submission of a final grade.***

20% PARTICIPATION Semester starts with a grade of C in participation and a new grade is earned and entered in Canvas at midterm and at again at end of semester

35% PROJECTS — 3 projects

15% WARPslides — 3 grade checks

15% WRITING ASSIGNMENTS— Artist Research Paper (1), Material Research (1), Critical Review (1)

****Individual Project and Paper Grades are team-graded by a professor and TA, and the grading criteria for each studio assignment will be clearly outlined. Considerations for all writing assignments are clearly outlined in syllabus and on Canvas***

15% EXAMS

Individual Projects Grading Scale/Criteria

A Extremely well-presented, superior work; all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in **exceptional studio practice**, which includes active research, and being thoroughly engaged in the project during studio hours. Resulting work demonstrates a high level of craftsmanship, conceptual experimentation, and ambition as an artist, evidenced through hard work, curiosity, and responsiveness to feedback.

A- 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+ Very good work. All criteria of assignment were surpassed, and studio practice was exceptional.

B Very good work. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable.

B- Good work. Most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.

C+ Adequate, average work, meeting most of the criteria of the assignment. Studio practice could be improved.

C Adequate, average work, meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.

C- Adequate, average work. Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.

D+ Barely meets the criteria; poor or unfinished work, highlighting poor studio practice.

D Barely meets the criteria; extremely poor or unfinished work, highlighting unacceptable studio practice.

D- Extremely poor or unfinished work, accompanied by unacceptable studio practice.

E- Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

UF final grades and grading policies info:

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

***A final grade of a C- or lower does not count toward major requirement**

ATTENDANCE

Since we are largely online, attendance will be measured by the tasks for the day: sometimes it will mean that you are present for a scheduled zoom lecture or workshop-- sometimes it will mean that you have completed the assigned online tasks by a given date. Check the days' schedule on Canvas: assigned tasks should be completed by midnight that day.

LECTURE: At the beginning of each lecture, please sign in in the "chat" with your section number.

Visiting Artist Lectures will take place via Zoom on separate links. For visiting artist lectures, please message your instructor privately with your sign-in. Please be aware students and the public is forbidden to tape or repost the online lectures. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future for faculty, staff, and students.

Please mark your calendars:

- € Elena Sisto on Tuesday, January 12th, 2021, 6:15pm
- € Vesna Pavlovic on Tuesday, February 9th, 2021, 6:15pm
- € Mel Chin on Tuesday, March 2nd, 2021, 6:15pm
- € Mary Mattingly on Tuesday, March 23rd, 2021, 6:15pm
- € Mel Ziegler on Tuesday, March 30th, 2021, 6:15pm
- € Jack Massing on Tuesday, April 6th, 2021, 6:15pm

STUDIO: Studio attendance will be taken at the beginning of class by TA's. **Lateness of more than 15 minutes or early departure is considered an absence** (and habitual lateness of under 20 minutes will also affect your participation grade as every three times you are late counts as one absence).

*Please consult with your professor on all attendance issues, as well as your TAs.

For both LECTURE and STUDIO: Participation including attendance, is 20% of your final grade, and will be reduced according to the structure below:

- 85-90% attendance = "Participation" Grade can be no higher than a "B."
- 75-85% attendance = "Participation" Grade can be no higher than a "C."
- 70% or less attendance will result in failure of the course.

Please see University of Florida Attendance Policies and criteria for excused absences at:

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

ABSENCES AND EMERGENCIES

You can prevent absences for emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday from affecting your attendance by filling out the “Excused Absence” form, online on Canvas. Excused absences require documentation. You **MUST** be in dialogue with your WARP partner to keep pace with course content, and arrange for alternate participation with any team or collaborative projects. **Excused absences are updated twice a semester, along with your Participation Grade. Please upload documentation for excused absences to Canvas, rather than emailing your instructor.**

Please see University of Florida Attendance Policies and criteria for excused absences at:

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

EXTRA CREDIT

Extra Credit must be submitted by the end of studio on the last day of classes.

You may make up an **unexcused absence or artist share** by attending a virtual art-related public event, such as a lecture, opening, panel, etc. Please see the list of approved venues in the “Critical Review” section. In order to receive credit for attendance, you should post a photo/screenshot of yourself at the event, along with a **50-word reflection on the event itself**, in the “Extra Credit” discussion on Canvas.

To replace a **low paper or exam grade**, students should submit an additional “Critical Review” paper, given the parameters of the original assignment, on the “Extra Credit” section on Canvas.

PROFESSIONAL BEHAVIOR

Please do not surf the Internet or participate in social media, or work on homework for other courses during studio or class critiques. “Participation” means giving ALL your attention to activities in class without disruption. Please don’t eat during zoom, turn your camera off if you need a snack. Having your camera on during class is encouraged but not required.

As an educational institution which encourages the intellectual and personal growth of its students, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals, require the free exchange of ideas, self-expression and the challenging of beliefs and customs. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if they engage in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' (<http://www.albion.com/netiquette/corerules.html>), excerpted from the book Netiquette by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Please treat each other with respect. Online learning participants who do not adhere to the netiquette expectations may result in both personal and legal consequences. Note: The instructor reserves the right to remove any discussion postings deemed inappropriate.

Staying focused on school work can sometimes be challenging when you are working from home-- for some resources on studying in unsupportive environments, please take a look at this resource list compiled by the UF Department of Psychology:

https://docs.google.com/document/d/11YAeLIZEGexvmxanpQjTOE4xw_wsMQgS4uwt7GohvM/edit

ELECTRONIC COMMUNICATION

Students are advised to use ufl.edu email for all UF course correspondence. Using Gatorlink email ensures you will receive important information and updates from your course professors and advisors. It is also useful when using e-learning/canvas, where the WARP calendar, additional course materials, and announcements will regularly be posted. **It is best not to rely on canvas email, however, but email us directly at – mbeitiks@arts.ufl.edu Meghan Moe**

Beitiks, jesse.ring@ufl.edu -- Jesse Ring for emails needing a quicker response. We usually respond within 24-48 hours: emails sent over the weekend may not receive a response until Monday.

DISABILITY RESOURCE CENTER

Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process. If you have any limitations or documented learning disabilities, please let us know immediately. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make WARP a positive experience for you from the beginning. Students requesting accommodations must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/. The student will receive documentation to present to the professor.

COUNSELING SERVICES

The UF Counseling and Wellness Center offers short-term counseling, therapy, and other resources to help students (and their spouses / partners) confront personal, academic, and career concerns: <http://www.counseling.ufl.edu/cwc/>

TEXTS AND READINGS

There are several texts required for this course:

Whitewalling: Art, Race, & Protest in 3 Acts, Aruna D'Souza

One book (TBD) from the *Whitechapel: Documents of Contemporary Art Series*

Making and Being, free to download from makingandbeing.com

These texts will be critical to understanding concepts discussed in both lecture and studio. The calendar will indicate reading assignments for these texts. There will be periodic discussions, quizzes and exams on both lecture and reading materials. Don't fall behind. (See calendar on e-learning/canvas for exam schedule).

You will also have various Research Assignments weekly listed on the Course Calendar and on Canvas, videos and articles meant to introduce you to a variety of artists. Additional readings will be posted on Canvas as we progress. The exams will include this content. Keep up with it!

**Please note: The combined price of the texts "new" should be around \$50. You may also purchase these texts "used" at the University Bookstore (The Hub), online, or other bookstores in town. The texts can be found by course number, ART 1803C, Professors Meghan Moe Beitiks and Jesse Ring via the University Bookstore.*

ART MATERIALS, TEXTBOOKS AND SUPPLIES

University Bookstore	on campus	(352) 392-0194
*SoMA Art Media Hub	619 S Main Street suite 3	(352) 792-6554
Jo-Ann's Fabric	3202 SW 35th Blvd	(352) 338-4511 https://www.joann.com/
*Michael's Arts and Crafts	3644 SW Archer Rd.	(352) 377-9797 https://www.michaels.com/
Utrecht (online)		http://www.utrechtart.com/
Dick Blick (online)		http://www.dickblick.com/
Amazon (online)		Arts Supplies, Crafts and Sewing https://www.amazon.com/
Lowe's	3101 Clarke Butler Blvd. 564 NW 13th Street	(352) 448-2000 (352) 367-8900 https://www.lowes.com/
Combs Lumber	300 NW 8 th Ave.	(352) 376-7546
Home Depot	7107 NW 4 th Blvd. 5150 NW 13th Street	(352) 331-7440 (352) 371-8459 https://www.homedepot.com
Re-User Building Products	622 SE 2 nd Ave. 1920 NE 23rd Ave	 www.repurposeproject.or

Reynolds Advanced Materials	6512 Pinecastle Blvd, Orlando, FL 32809	(407) 856-6115 https://www.reynoldsam.com
Contractors Supply	3010 NE Waldo Rd, Gainesville, FL 32609	(352) 372-6315
Compleat Sculptor	110 West 19th Street Lower Level, New York, NY 10011	(212) 243-6074 https://www.sculpt.com/

Although you will need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. WARP also maintains an inventory of additional supplies and equipment that will be used by students in the course, so please ask us before you buy any extra supplies related to your individual projects.

You will need to have the following items:

*Most of these can best be found at *SoMA Media Hub and Michael's Arts and Crafts and online*

- **18 X 24", 24 sheets, 80lb., series 400, medium, Strathmore Drawing pad**
- Assortment of **graphite pencils** (HB, 2B, 4B, 6B, 8B)
- **Erasers** (one hard, such as a pink pearl, and one kneaded)
- **Some form of adhesive** (*spray mount, rubber cement, or white glue*)
- **Scissors**
- **Pencil sharpener**
- **Drawing board**
- **Some means of digitizing your drawings: scanner, high-quality camera and photo setup, etc.**
- **As an alternative to the above: a digital drawing platform capable of exporting in multiple formats**

*Other optional but useful items:

- ***Exacto knife and blades** (*optional but useful*)
- ***Self-healing cutting board** (*optional but useful*)
- ***12 in. straight edge metal ruler - or larger** (*optional but useful*)
- *big shirt or apron to protect clothes
- *closed-toed shoes
- *masking or drafting tape
- *other drawing mediums (pastels, watercolor, ink, vine or compressed charcoal etc.)
- *assortment of charcoal pencils (2B, HB, 4B, 6B, 8B)
- *recycled magazines and found materials (for collage work)
- *inexpensive brushes (2 thick, 2 medium, 1 thin)
- *acrylic paint (red, yellow, blue, white, black)
- *assortment of small jars with lids, plastic containers and Dixie cups
- *various widths of masking tape
- *camera (phone, digital, or 35 mm)
- *compass
- *flash drive or storage / way to share digital media

ASSIGNMENTS

Assignments will include creative projects, writing, and research, drawings and in class exercises that are part of your WARPslides. All must be submitted on time. Without an excused absence, **late assignments will drop a full letter grade.**

PROJECTS

Throughout the semester, students will have the opportunity to develop several projects engaging contemporary art topics and practices that are both collaborative and individual, as well as delve into self-directed interdisciplinary research. PROJECT ASSIGNMENTS ARE INTENTIONALLY VAGUE AND OPEN. The projects are not about you reproducing

what you already know to be art—they are not about regurgitating an industry-given standard of what is defined as Art or Design. They are about you taking the prompt of the assignment on genuinely, thinking critically about it, venturing into unfamiliar territory, listening to TA, peer, and Instructor feedback, and challenging your own process. The work you produce may look nothing like the work you've made in the past, what you expect your career to be, or what you previously understood to be Art or Design, and **that is the point.** That experience transfers to multiple mediums and contexts. As artists and designers, you will be forever venturing into new and unknown territory. The ability to creatively respond and adapt to a variety of prompts is an essential skill, one we learn constantly from contemporary Artists and Designers. The successful WARP project should be ambitious, thoughtful, formally well presented, and completed on time.

****If working in WARPhaus, You are also responsible for restoring the area of the studio to its original condition by the following morning so that others may install their work. Unless directed otherwise by faculty, your project grade will drop a full letter grade if your project is not removed from WARPhaus by the following morning. It is not fair if others cannot install their work the next day because a project from the previous day has not been removed and the area has not been cleaned or re-painted.***

WARPSlides:

Students will maintain a digital record of all research: class notes, sketches, images, ideation, creative writings, etc. This is a rigorous, daily activity to be conducted throughout the semester. Habitual documentation is expected, covering at least 40 fully developed slides (20 images minimum). These slides should be organized into a presentation format with Keynote, Powerpoint or Google Slides. **Slides that include a web link, video, photo or sound must include a 150-word reflection on the work depicted.** Slides should be cumulative over the course of the semester, and all slides developed thus far should be submitted for evaluation, **most recent slides first.**

The WARPSlides are a place for you to sketch. But they are also a place for you to question what sketching is, and how it happens. In some forms, a sketch might be a rehearsal. It might be a voice memo. It might be a conversation. In some processes, a sketch might be a maquette. It might be an experience: it might be a collage. **How does a sketch best communicate the ideas it represents?** *How does a sketch best inform the process to which it is the foundation? How does the idea of a sketch inform our understanding of what art is?*

Mandatory components of the WARPSlides:

- **Daily** entries should show evidence of art research, idea development, creative thoughts and activities, virtually anything inspiring or relevant to your creative research should be collected in your WARPSlides.
- There will be 3 graded checkpoints throughout the semester (each worth 50 points). **At each checkpoint, your WARPSlides should include research artworks** from works of art by artists Research Drawing list on Canvas.
- **Each required work should be numbered, and should encompass an entire slide. Always indicate the title, year and name of cited artworks at the bottom of each drawing. Display the reproductions alongside your research drawings.**
- At each check, you will be given a new set of assignments and guidelines for the next research artworks. Some will be straightforward reproductions of artists' works, and others will use artists' works as influences for original, combined, distorted, or slightly altered works. You may also be asked to respond to conceptual prompts.

****Note: A great site for quality art reproductions is ARTstor: <http://www.artstor.org/> through the UF Art and Architecture library database: <http://www.uflib.ufl.edu/afa/>.***

- Each check should also include conceptual development and documentation for all your assignments, including sources of influence or inspiration, research notes, and works in progress.
- Critique notes, including questions and comments made about your work during critiques may be recorded in your slides by another student or by yourself after each project critique.
- Additional exercises and drawing assignments to be included in your WARPSlide will be announced periodically in class or included on one of your WARPSlide checks posted on e-learning/canvas three times throughout the semester.

WARPSlides GRADING

Sample WARPSlides Grading Considerations (50 points total)

- Ambitious and inventive compositions (5 points)
 - Diversity of technique (multiple approaches & styles) (10 points)
 - Quality of form (10 points)
 - Effective communication & representation (comprehensibility, quality of writing) (10 points)
 - Overall quality of work (5 points)
 - Extra research, ideation, creative experimentation, and sketching (10 points)
- Some adjustments will be made depending on the specific WARPSlides check. **See assignments posted on e-learning/canvas WARPbook checkpoint dates and list of artists to choose from for research.**
 - You cannot earn an “A” on the WARPSlides unless you do extra creative work in addition to the four research artworks per WARPbook check. Extra work could include drawings, photography, collage, creative writing, brainstorming, experimentation with materials, art and design research etc.
 - **One full letter grade will be taken off for each missed required artwork (4 per check). One-half letter grade will be taken off for each incomplete required artwork.**

WRITING ASSIGNMENTS

An **electronic copy of your paper should be posted on e-learning/canvas** Your paper will automatically go through the Turnitin system once submitted to e-learning/canvas. Make sure to **submit your paper in the correct format** (word .doc, .docx or pdf files work best and note that the system will **not accept** .pages or .wps). Assignments must include your name, and specific title of assignment the electronic submission to canvas (example — file name: SmithResearchpaper2.doc or pdf). **Papers will be considered late (dropped one grade) if paper is not submitted ON TIME.**

PAPER SUBMISSION CHECKLIST

In finalizing your papers, please use this checklist, adapted from Leigh Claire La Berge, the author of *Is Art a Commodity?* via *Making and Being*. **Please see each assignment on Canvas for that paper’s specific parameters.**

FORMATTING

- My paper is typed using Arial and at least 10-point font.
- My paper uses 1.5 spacing consistently, with one space between paragraphs.
- The paper is at least 400 words long.
- I have included my name and the title of the assignment.
- It is formatted in .doc, .docx, or .pdf.
- **All sources are cited MLA style:**
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

AUDIENCE

- I considered the audience for the paper in terms of tone, language, length, and style.

CONTENT

- My paper does not make a historical claim in the first sentence that is beyond the scope of the essay. For example, “Humans have always had culture.” OR. “Life has always been hard.”
- My paper has an introduction that lays out the scope of the whole paper and that offers the reader an overview of the key points without going into detail on any particular point.
- **My paper has a clear thesis.**
- My thesis comes late in the first paragraph.

- **The paper includes an image of the artists work, which is captioned with title and year, cited appropriately, and which is discussed in relationship to the thesis.**

PARAGRAPHS

- Each body paragraph has a topic sentence that gives a sense of the content of the paragraph AND that supports the thesis statement.
- The last sentence of each paragraph provides a segue or a transition into the next paragraph to come.
- I did not capitalize words that are not proper nouns (like John, or Citibank) or the first word of a sentence.
- My paper does not have any contractions, combinations of words such as “it’s” or “wouldn’t.”
- All of my sentences contain a subject, a verb, and an object.
- I have no run-on sentences in my paper.
- None of my sentences begin with a gerund, a verb that ends in “ing” (also known as the present participle).

EVIDENCE

- **The paper uses at least one quotation.**
- The quotations are all three lines long or less.
- The quotations are cited by author and page number.
- In each body paragraph with a quotation, the quotation appears roughly in the middle of the paragraph, and never as the first or last sentence.
- The paper paraphrases evidence from other sources in my own words, and credits those sources even when they are not quoted.
- The paper cites at least 3 sources.
- The paper cites sources for everything that is not common knowledge, or which I did not experience directly.
- All outside sources are cited.

PROOFREADING

- I read my paper over at least three times.
- I read my paper aloud.
- Spacing and grammar are correct.

ARTIST RESEARCH PAPER

Independent research is very important to your growth as an artist. In this paper, you will research the work of a contemporary artist that you will then embark on an imagined collaboration with. You’ll need to cite at least 3 sources demonstrating in-depth research of their work, establish a clear interpretative thesis, and include a photo. Please see the assignment on Canvas for full details.

CRITICAL REVIEW

Part of being an artist is seeking out art experiences in the community. Performances, demonstrations, readings, films, exhibitions, etc. may provide creative ways to think about art and new and interesting ideas for inspiration. As students you must also develop critical skills and the ability to discuss and write about these events. This segment of the course is designed to develop your skills in viewing, writing about, and discussing art.

Throughout the semester you will be expected to attend a number of virtual events and write **a critical review paper**. These events do not have to be in person events, they can be virtual events or exhibitions. Your critical review paper should be related to art events in the community and we will keep you posted on events that qualify..

Before you begin writing a critical review, you should **visit the online library database and read a number of art reviews in periodicals and magazines** to get a feeling for the various forms a review can take. You may also refer to the student sample paper provided.

Qualifying Art Venues include:

- University Galleries (art exhibitions, films, lectures) <http://www.arts.ufl.edu/galleries/>
- Harn Museum of Art (art exhibitions, RISK Cinema, performances, lectures) <http://www.harn.ufl.edu/>
- Civic Media Center (films, poetry, lectures, music) <http://www.civicmediacenter.org/>
- 4MOST Gallery <https://www.facebook.com/4MostGallery>
- [COVID-19 & the Arts Resources from the Center for Arts in Medicine](#)
- [As MFA Shows Get Cancelled](#)
- [Galveston Artist Residency Show](#)
- [Outdoor Virtual Tours and 3D Trips](#)
- [The Essential Art Institute of Chicago Virtual Tours](#)
- [Socially Engaged Craft Collective Virtual Art Center](#)
- [Distantly Together: Artist Resources](#)
- [Experience Art & Culture from Home](#)
- [Museums you can visit virtually](#)
- [Exhibitions you can visit from your couch](#)
- [Ontheboards.tv](#)

For information on other events:

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

<http://arts.ufl.edu/in-the-loop/>

You may find an art event that fits our criteria: just ask! But please note: **Mainstream films do NOT fulfill the assignment, such as Disney or Marvel films; nor do high school art exhibitions, craft/food festivals, art poster shops in malls, gift shops, Netflix, etc. Required events like Visiting Artist Lectures also do not qualify: this needs to be an experience you seek out on your own.*

MATERIAL RESEARCH PAPER

The material you are working with as an artist directly informs the meaning of your work. In this paper, you'll need to conduct in-depth research on a material you'll be working with, and examine the impact and meaning of that material in the work of a contemporary artist. Please see the assignment on Canvas for full detail.

WARP PARTNERS

Everyone in WARP will have a "partner." This is the person you should call when you have missed a class and need lecture notes, or if you missed an important announcement or handout. You and your partner might consider getting a backup e-mail or phone number from somebody else in class in case you both miss some information. It is your job to stay in communication and notice when your partner is absent. WARP faculty and TAs are more than willing to talk with you about projects, clarify assignments or answer questions as they arise, but not to answer simple "partner-type" questions. Always ask your partner first. We strongly encourage that you make your "Vocabulary" partner your communication/course partner.

PROJECT ACCOUNTABILITY AND CONSEQUENCES

As an art student at the University of Florida, you will receive our support and guidance for carefully thought out projects, but we are counting on you to use your best judgment. Please think carefully about the repercussions of your work, especially as they relate to the use of human subjects and animals, the health and safety concerns of you and others, environmental concerns and effects, inappropriate or illegal use of property including copyright violations and other legal and ethical issues. **Being an art student does not protect you from academic and even legal actions**, should your judgment be flawed. You are responsible for checking with us and with other officials if you are the least bit uncertain in this regard. **Please note that the School of Art + Art History at the University of Florida retains the power to veto any proposed artwork and require a more appropriate solution.**

ACADEMIC HONESTY

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere

to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."* <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

This commitment applies primarily, but is not limited to, WARP research papers. **Please do not share papers, or lift any material from the web, periodicals, books or magazines without using quotations, footnotes and a bibliography.**

Always cite your sources! We also expect that you will cite other artists and styles that influence your work and that your ideas and work on creative projects will be your own. As artists, we might work in a style commonly known as "appropriation," but it is common courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

Any paper or project where plagiarism is found will receive an "F" grade with no possibility for make-up or resubmission.

For more information about academic honesty, contact Student Judicial Affairs, P202 Peabody Hall, (352)392-1261 or visit <http://www.dso.ufl.edu/sccr/>

ONLINE COURSE EVALUATION:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results

STUDENT SAMPLE CRITICAL REVIEW

NAME:

SECTION TA/INSTRUCTOR:

CRITICAL REVIEW PAPER

Art, Media, and Material Witness

Beyond aesthetics, art has the ability to capture contemporary politics and social issues and explore them through the artist's individual expression. The current exhibit at the Harn Museum of Art, until August 2010, focuses on the artist as an important representative to political or social events, conveying to the audience an individual account that might otherwise be lost in history. The drive of the artists showing their work in the gallery, and the ambition of many other artists, is to extend art past mere aesthetics and allow it to act as a form of media, presenting the audience with a unique perspective of how an event took place and what is most meaningful to consider. The exhibition title poetically describes the artist as a 'material witness', covering ideas as broad as world poverty or as individual as one's sense of cultural identity. The exhibit explores many questions by introducing the topic of the artist as another kind of media outlet. Through the embodiment of ideas surrounding a significant political or social event, art becomes "essential" to "resolving" an issue by "changing the way we... imagine our world". The works of twenty-five artists from across the globe provide ample evidence of the prevalence of art being employed as another way to present historical perspectives. The gallery curator, Kerry Oliver-Smith, chose to smartly divide the space according to region, so that the viewer could recognize any shared ideology among artists of common or diverse countries, and what kind of concerns affect them collectively. The space is separated among artwork from Africa, America, Asia, the Middle East, and Latin America.

At the entrance to the gallery are artworks from Asian countries, featuring artists like Mishima Kimiyo and Fujino Sachiko. Kimiyo's hyperrealist work, "Orange Box Filled with Newspaper and Red Teapot" is a screen-printed clay sculpture of exactly what the title suggests. Made completely out of clay, it is a vibrant, red, ceramic teapot nestled neatly in a pile of crumpled newspaper that has been stuffed inside of a worn cardboard box previously used to ship oranges. Using mundane subjects such as these, Kimiyo intricately crafts models out of clay closely resembling the original object and material. By employing dry humor, Kimiyo subtly comments on how her own industry-driven homeland, Japan, mistreats the environment in the pursuit of economic achievement. This work explores the ornamentation of ordinary objects in order to place emphasis on how industrialized cultures can so easily discard common items. The placement of a valuable teapot -symbolized by a rich, bold, red hue- within a box of seemingly useless, crumpled up newspaper explores Kimiyo's common theme of using print in art beyond its general purpose as a way to convey information, finding multiple values for her 'mundane' subjects. The work emphasizes Kimiyo's idea that no object has any one shallow purpose, but rather a complex history and functionality. Kimiyo presents this abstract idea of modern advancement's flaws, and thus becomes a 'witness', or commentator, to a significant historical phenomenon. Because she created this artwork, future generations, who will continue to struggle with over- consumption and protection of the environment will be confronted with the ongoing destructive outcomes of industrialization progress.

The African portion of the exhibit included works by El Anatsui, William Kentridge and Magdalene Odundo. First engaging the viewer is El Anatsui's massive, 487.7 x 548.599 cm mosaic-like 'tapestry', titled "Old Man's Cloth". The work is woven entirely out of recycled aluminum beer bottle caps and cans, and is meant to mimic the style of quilting called kente cloth common to the Ghana culture. By creating these traditional 'tapestries' out of parts of liquor bottles and cans, El Anatsui is making broad comments about slavery literally being woven into the history of Ghana, since alcohol was tightly tied to the slave trade. William Kentridge, is a white South African artist that explores post- apartheid Africa, presenting his "Promenade II"; four, thirteen-inch-tall bronze statues suggesting the morphing of man- made tools, such as a compass, into more human-like forms. These figures with compasses for legs and human heads are placed in single file, to reference a kind of procession. In doing this, Kentridge examines the division of the African landscape by outside powers during the colonial era. One can imagine these outside powers, each following in the footsteps of another, inspecting the African landscape, dragging their compasses across maps of African territories, all in hopes of claiming new territories in the spirit of colonialism. Kentridge and El Anatsui both explore the mistreatment of the African people by outside powers, though El Anatsui is able to take the African's perspective as a native of Ghana, while Kentridge, a white

Jewish German immigrant, can only speculate on what injustices he observes in his homeland, and rather grieve out of a sense of guilt. Both contribute greatly to the theme of acting as “material witnesses”, because both provide unique, individual accounts of their own feelings on the injustices of apartheid. For example, Kentridge sees apartheid as originating from the white man’s thirst for territory and domination; while El Anatsui sees slavery as the result of the white man’s thirst for wealth.

American artists included in the exhibition are, Kehinde Wiley, Renée Cox, Cindy Sherman, Jason Middlebrook, Eric Fischl, Charles Arnoldi and Hiram Williams. Kehinde Wiley’s large 96x84 inch oil painting is set adjacent to the African segment of the gallery. Wiley was raised in Los Angeles; although, most of his work is inspired by his estranged father, who is a native Nigerian. His work explores the relationship between modern and traditional Africa. His painting in the gallery displays two realistically depicted African men dressed in contemporary garb, one with his arm around the other’s shoulder, sitting in red chairs facing outward into the viewer’s space. The man on the left rests his fingertips upright on his knees while the man on the right places his left, unoccupied hand palm-up in his lap. The background does not realistically incorporate an urban setting to match the style of the subjects; and there is no depth of vision. Instead, there is an abstractly patterned backdrop featuring a design alluding to traditional African fabrics.

The painting is actually based on a famous African metal and wood sculpture from 16th-19th Century Mali, depicting a Dogon man and woman seated next to each other on a stool. This would explain the lack of background, since Wiley would be trying to emphasize the allusion to the recognized African statue. The exact placement of hand gestures also serves to highlight the obvious mimicking of the original statue. In the African piece, the subjects’ lower bodies do not touch and are stiff. Even the placement of the male’s arm around the woman’s shoulder seems forced. The sculpture was created to present the typical relationship between men and women in the Mali region and their individual responsibilities. The woman, on the left, has a baby on her back and drooping breasts from breast-feeding multiple children. She wears the traditional lip ring indigenous to the Dogon culture. Her hands rest daintily on her knees. The male places his hand before his genitals, emphasizing his masculinity. He sports the traditional chin-extending beard and protectively places his arm around his spouse, as if she is his property.

In his work, Wiley places the modern African man at odds with his traditional African heritage in an effort to retrace the popular image the world has of African culture. This common perception includes a belief that Africa is unchanging and that, like the subjects of the Dogon Couple sculpture, African peoples are living in an oblivious, primitive society. The culture of the subjects from both works are similar in that they were created to be identified by their dress; but unlike the subjects from the statue of old Africa, it is made clear that the average African man is not still wearing traditional, old-African piercings, or running around nude like ‘barbarians’, but like black, American, suburban men, they wear athletic jerseys, long shorts and store-bought sandals. Also, though they are seated on the same chair, there is an allusion to the figures of the traditional African statue being separate. Wiley’s figures are slightly depicted as ‘separate’ only since they are seated in different chairs, but there seems to be a more intimate connection between the men as they are seated closer together in a more protective embrace, with each leaning into each other. This is Wiley’s way of erasing the idea of African relationships resting solely on the idea of marriage being used to promote a sense of security. Instead, the viewer becomes aware that African men of the modern society, like men from any other country, are able to create friendships for the sake of friendship, not as a way to serve primal survival instincts. Through subtle differences in an obvious parody, Wiley is able to promote the questioning of common preconceptions viewer have of modern African society, and elevate them beyond the traditional way of thinking into a realm of true understanding. The better we are able to understand these sometimes forgotten people, the more consideration we have for their well-being, rather than tossing them aside like an incurable nation, dependent on the charity of ‘more powerful’ countries.

Behind Wiley’s portrait is another work by the American photographer Cindy Sherman. Sherman is the subject of all her photos, but she uses makeup so artfully that she is hardly recognizable in any of the images. The characters she impersonates are popular images and stereotypes of American women, mutilated with grotesquely applied makeup. In *Untitled #409*, Sherman depicts the typical southern woman who looks as if she had just come from her

garden, wearing a light, airy, feminine shirt, a straw gardening hat, and tightly fitted jeans accentuating the woman's curves. She tosses her body back with her garden-gloved hand sensually tugging at her jean pocket. Everything from the woman's posture to her clothing lends the piece a sexual tone, exaggerated and complicated by the obscenely overdone makeup. By using the makeup this way, her baggy eyes, heavily lined lips, and artificial, drawn-in eyebrows are accentuated to the point where one cannot possibly find the woman attractive anymore, even given her plethora of sexual cues. Aside from the artificiality as portrayed by the subject, Sherman also uses technique to convey this sense. Using Photoshop, Sherman haphazardly places the woman cutout over a clichéd gradient background. The bottom seam of the woman's image clearly does not line up with the bottom of the gradient background. She does this to emphasize the idea of the role of synthetic, popular, and overused images in the American lifestyle. Sherman becomes the 'material witness' to a society driven by these mediated standards, and she questions whether these standards are worthy of being heralded by an entire culture as an ideal. Instead, she finds the American woman's obsession with artificial, contrived beauty as self-destructive. Like the work of American artist, Wiley, Sherman deliberately uses specific individuals, herself, as a way to convey these stereotypes and the way these affect individual thinking. Using individuals as subjects rather than abstractions or objects, like the work of the gallery's Asian or African artists, is a contemporary American phenomenon. This exhibit suggests that American concerns often have to do with identity and individuality, rather than broadly sweeping ideologies that artists from different nations choose to explore.

The Latin American segment of the exhibition presented works by the artists Los Carpinteros, Carlos Garaicoa, Melanie Smith, Gabriel Orozco, Sergio Vega, Ana Mendieta, Rafael Jesús Soto, Wilfredo Lam and Roberto Matta, and various others. On the first wall is another oversized painting titled *Complejo Marti*, (Spanish for swimming pool), by Los Carpinteros. The artists collectively call themselves Los Carpinteros in an effort to create a unity, not displaying the individual feats of one artist in the group over another. This collaboration, once again, counters the American collection's tendency of presenting the individual as a unique, primary subject. This work, like a lot of the group's work, utilizes a blue-print aesthetic quality. This stylistic choice creates a theme of functionality versus uselessness, and is principally ironic. For example, the drawing represents beautifully crafted, luxurious pools that have been 'drained' of their functionality and are going against their original, logical purpose by being used as a shooting range. Employing the beautiful, light quality of watercolor, the artists paint three different sized pools (from foreground to background: an Olympic pool, average swimming pool, and a diving pool) in an angular perspective. The pools are painted in a stunningly sharp aqua against the stark whiteness of the paper. The beauty and luxuriousness of the color and the general association of pools to enjoyment and relaxation are juxtaposed with the shooting range targets placed at the bottom of these emptied pools. The history of this imagery goes back to the reign of Fidel Castro in Cuba, who, as a socialist leader that despised all things relating to the wealthy class, saw pools as a symbol of the bourgeoisie enemy. He ordered all pools to be drained and used these areas for his army's shooting range. Through displaying this specific event in history, Los Carpinteros becomes a true eyewitness in history. Without knowing his seemingly minute detail of Castro's tyrannous reign, another piece of evidence of oppression in Cuba might have been lost in history.

Another artist whose work is shown in the Latin American segment of the gallery is Carlos Garaicoa, who also creates adverse commentary on the tyrannous reign of Fidel Castro in Socialist Cuba. His works often focus on architectural structures and their decay as symbolic to the politics of his homeland. His color photograph, known as *Decapitated Angel*, depicts a headless, ornate, marble statue of an angel at the bottom post of a fancily crafted wrought iron fenced stairwell with the word FIDEL painted in red positioned on a wall behind where the Angel's head used to be. Also painted on the wall, above the word FIDEL, is a segment of a speech by the dictator where he promises a utopian Cuban society that will exist under his control. Unlike Los Carpinteros, who also comment on the oppression that existed during the reign of Fidel Castro through symbolic elements, Garaicoa chooses not to focus on a single, specific example of Castro's cruelty to represent the entirety of the issue. Rather, Garaicoa relies on the figurative image of a decapitated angel paired with Fidel's message of hope and promise for prosperity. Garaicoa saw something powerful in this pairing of images when he "witnessed" it firsthand in Cuba. Because he captured this emotional vision, he is able to share the feelings of oppression that this region has experienced for decades. After being closed off from

interaction with other nations for so many years, it is works of art like these that provide historical evidence of the cultural values and political issues of a culture, saving them from the depths of oblivion.

The *Art, Media, and Material Witness* exhibition at the Harn beautifully captures the theme of art being used as a way to convey current events through the perspective and values of an artist, and how it can, in turn, give voice to an entire nation. Divided into major regions across the globe, the exhibition allows the viewer to experience the commonalities and differences of artists from different regions. Though the American artists selected tend to reflect the nation's popular politics of individuality, artists from Asia included in the exhibit choose to focus on the politics of industrialism and its effects. African artists represented explored human rights because of the history of racism that the region has experienced, and the Latin American artists included comment on the oppression and failed promises of a tyrannical government. Each region's artists have highly individualized values, but all share the heightened sense of value placed on using art as a way to raise awareness for a particular cause, and an underlying need to ensure that their cause is recorded for the sake of history.

SAMPLE STUDENT ARTIST RESEARCH PAPER

NAME:

SECTION TA:

ARTIST RESEARCH PAPER

Petah Coyne

Horsehair, dead fish, car metal shavings, twigs, chicken wire, and wax; these are just a few of the materials from which Petah Coyne constructs her large-scale, bizarre sculptures that encapsulate her fascination with history, femininity, mythologies, life and death, devotion and the body. Either hanging from a ceiling or resting on the floor these organic forms demand attention with their seemingly contrasting visual components.

Petah Coyne was born in 1953 in Oklahoma City (Castro, 2005). She is the daughter of a military doctor and a stay-at-home mother (Castro, 2005). Coyne's family was extremely encouraging of her artistic endeavors, allowing her to even paint the Sistine chapel on their own ceiling (Castro, 2005). Her family was devoutly religious therefore it comes to no surprise that a common theme that echoes through her work is Catholicism and devotion. She received an education at Kent State University in 1973 and the Art Academy of Cincinnati in 1977 (Castro, 2005). During her early career years, she worked as a freelance graphic designer for Chanel where she learned how to dazzle people with beauty in order to get them to look beyond the surface of things. Petah Coyne first captivated audience in the 1980's with her large black pea pods made of mud, hay, hair and rope (Schwalb, 2003). Following a trip to Italy in early 1990's, she began incorporating candle wax into her work (Schwalb, 2003). Since then, wax has become her signature media.

Coyne's thousand-pound sculptures are formed through a long process of delicate layering that starts with a center core of chicken wire and steel (Schwalb, 2003). She then applies a wax to the surface made from a formula created specifically for this purpose by a hired chemist. According to Susan Schwalb, pots of this wax sit on a boil in Coyne's studio so that it's kept at a fixed temperature. The wax is actually comprised of an equivalent mix of plastic and wax that can span from 20-180 degrees temperature but cannot drop more than 40 degrees in one hour (Davenport, 1995). An important aspect of Coyne's work is her constant shift in materials every 5 years (Castro, 2005).

For example, in 1989 she used car oil in "Untitled #634" to create a foul smell and draped the sculpture with a black velvety sand surface. In contrast, Coyne's "Buddha Boy" is veiled with a multitude of white embellishments (Everett). Coyne works with an entourage of assistants, contractors and chemists in a "dictatorship" she calls it (Schwalb, 2003). "Fairy Tales", for instance, required 2 years in the making and the recruitment of 30 students and interns to help separate, wash, dye and weave the horsehair (Goodman, 1999). Coyne works with a conservator to ensure conservation and preservation (Castro, 2005). Originally Coyne created her work with specific sites in mind stating, "I didn't believe that the pieces could be separated from whatever space they were made for" (Davenport, 1995). Now, rather than borrowing pieces and redoing them completely when they were being moved, she changes her pieces for the spaces they will occupy only slightly (Davenport, 1995). This attentive, continuous process should explain the large numbers in the titles of her pieces. Every time they are moved to a different place or something new is installed, they are "renamed" and given a "new identity" according to Coyne (Davenport, 1995).

Coyne refers to the most recent sculptures as "her girls" which hang suspended from her studio ceiling by pulleys, sometimes requiring several years to create and undergoing several transformations along the way (Schwalb, 2003). These dynamic yet ambiguous sculptures allow us a glimpse into Petah Coyne's mysterious personal world. Some of her most prominent influences are her family and upbringing, Asian art and the beauty industry. Catholicism permeates through much of her work from which she "cannot escape" such as when she uses dead fish as a symbolism for Christianity. Coyne also is inspired by stories and mythologies that must first filter through Coyne's whimsical

imagination, ultimately “reflecting a composite layering of impressions, things and ideas” from which the viewer must peel away in order to grasp the true meaning of the work (Krantz, 2005). For example, “Daphne” was based on a nymph in Greek mythology that was transformed into a tree by Zeus to escape the Sun God (Castro, 2005). She is an all-black, tree-like structure with dark blossoms and protruding twigs that suggest the persistence of life even beyond death (Everett, 2005). A common feature of all her works is the juxtaposition of contrasting ideas. She makes black droopy sculptures alongside white perky sculptures. She incorporates innocence and decadence, hope and despair, celebration and mourning, and strength and fragility (Summers, 1997). The ribbons both adorn and smother the sculptures. The wax is analogous to the skin, providing protection and strength yet fragile and revealing such as in “Above and Beneath the Skin”. The use of dead animals in her pieces including foxes, pheasants, wild turkeys, woodchucks, birds, beetles and grasshoppers that are sometimes trapped in webs of wax and wire represent mortality, incite questions about the species and our own survival and reflect Coyne’s relationship with her sister who runs a nature preserve (Goodman, 1999). Petah Coyne employs “baroque humor” and irony to disguise the meaning of the work (Castro, 2005). Such is the case in “Ghost/First Communion” in which she built a tall pointed hat with a wide brim that descends from the ceiling leaving only about a child’s height from the floor. This simply, delicate structure questions the notion of Holy Communion as a cleansing process and sheds light on the vulnerabilities of young children and the evil which has been done by Catholic priests (Everett). Coyne’s use of polarities relates back to her love of photography, in which she always captured movement as evident in “Tear Drop Monks” or “Saucer Baby” (Castro, 2005). She also has incorporated her own grief and mourning, such as when her brother died of cancer. “Fairy Tales” was an installation in which Petah Coyne says she had to revert back to childhood memories for artistic motivation (Goodman, 1999). All the titles of these 12 mixed-media works are based on family nicknames and jokes such as “Top Hat” and “Put-Put”. Petah Coyne’s work shares a connection with that of Eva Hesse’s sculptures. Like Coyne, Hesse’s sculptures possess an emotional vibe and female voice that permeates through her work despite the use of found objects and fiberglass as her media. Hesse also uses the walls, floor and ceiling when showing artwork to reflect both order and chaos, one of many polarities exaggerated in Coyne’s work (Castro, 2005). Despite their similarities though, Coyne’s work possesses a stronger femininity and absurdity, a different content and different media.



Untitled #1093 (Buddha Boy), 2001



Detail, Untitled #1093 (Buddha Boy), 2001

One particular piece highlights many aspects of Petah Coyne’s technique and intent. Untitled #1093, also known as “Buddha Boy”, is a sculpture that offers a spiritual encounter. An ornate and complex drapery composed of a special white wax, strings of pearly beads, and an assortment of white flowers and candlesticks hide a white Madonna face beneath it. In contrast to the title and the sculpture’s stout appearance, this is actually a female representation. With this

in mind, Buddha boy can be interpreted as a feminine gesture. This woman, burdened by this immense, heavy covering of embellishments and society's unachievable standards of beauty and perfection, resorts to being a young man. Historians have cited that the Virgin's perfection, Our Lady, of the Middle Ages made it impossible for women to measure up (Castro, 2005). Also, this could represent the toll of embellishing one's self to the point of unrecognizable or hiding behind the outward portrayal of yourself. The white flowers suggest delicacy and purity along with the wax. In addition, the manner in which the flowers were thrown over the Madonna makes it seem as if she is already dead, as is the case when one is paying respect to a deceased love one and places a bouquet of flowers on their headstone. The pearly white beads symbolize femininity, beauty, and class. An important element to this sculpture is its context, in the vicinity of Daphne. The white, delicate and quiet beauty of Buddha Boy contrasts sharply with the black, tree trunk shape of Daphne sprinkled with deep red roses. It's evident that Coyne incorporates beauty and fashion with her use of strings of pearls, the Madonna face and white wax drapery to lure viewers in. She has also highlighted devotion as in the title, "Buddha Boy", femininity, and life and death with her use of black and white color contrasts with "Daphne" and "Buddha Boy".

Petah Coyne's whimsical, extravagant sculptures are both thought provoking and visually astounding. She uses baroque humor to present sensitive issues such as the nature of mourning or Catholic devotion. Her feministic, inventive approach captivates viewers and lures them to unravel and peel away the multitude of elusive and delicate layers that mask the true meaning of the work.

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SAMPLE STUDENT MATERIAL RESEARCH PAPER

NAME:

SECTION TA / INSTRUCTOR:

MATERIAL RESEARCH PAPER

Beads

Beading tells the stories of a variety of cultures, becoming a primitive material to show unity, creativity, and community values of a given group of individuals. Over the course of time, beads have shown to be a unique way to portray cultural ideas through artwork, ranging from mosaics, sculptures, jewelry, incorporated in textiles, and included in hairstyles as well. For example, artist Demond Melancon creates Mardi Gras suits with his talent in hand-sewn beadwork. In brief, his skills in beadwork represent the history of African culture while also portraying the African American diaspora of the past and the present. In this example, and numerous others, beads have proven to be a primitive, universal choice of material to carry on cultural traditions and values.

In the past, bead-making became popular from using a variety of sources. Based on archaeologists, beadwork dates back to 40,000 years and originally made out of bones, glass, and clay, the earliest being “shells and seeds” (Lake Erie, 2018). Beads were usually made from natural materials found in the environment, which made their products more valuable and depended on the quantity of the materials needed to make the beads (Art History, 2020). These materials, like bones and shells, created sturdy beads but material like glass beads is more at risk to be broken. For example, early Mesopotamians created faience beads, made by firing a composition of “powdered clays, silica, sand, and soda” (Art History, 2020). Native Americans also use a variety of natural materials, like seeds, as sources for their bead-making process (Art History, 2020). Using a variety of components for the beads is another way that increases the sturdiness of the bead. As an instinct, these cultures focus on their environment to create beads, representing this process to be a universal theme and overall increasing the value of the bead itself. In addition, the most popular component used in bead making is glass. Glass beads, shown in Fig.1. were used all around the world and still are today. Specifically, for their production of glass beads, the Mesopotamians also held shards of glass over a flame to soften it. Then they would wrap the glass around a metal mandrel to form the bead, also known as core-forming (Lake Erie, 2018). Glass beads also became popular in Venice, Italy during the 14th century. Artisans used “Murano glass” to create their glass beads using their protected glass-making productions (Art History, 2020). Glass beads, like other beads made from natural sources and sources accessible within their environment, were the first components that groups of people around the world used. On the other hand, the production of plastic beads became prominent in the late 20th century. In contrast, the production of plastic beads is an easier process because the beads can be made in bulk, are more accessible in colors, sizes, shapes, and patterns, and are made to look more expensive (School Helper, 2019). This is shown in Fig.2. This shows the change of accessibility of the beads based on their material. Synthetic beads are easier to produce and maintain while beads from natural sources are made from components that are heavily dependent on the environment. These are few examples showing the range of the components used in bead-making, overall showing the versatility of beads.

As well as being versatile in production, beads also represent a variety of themes and ideas in different cultures. The symbolism behind the beads also increased their value in certain cultures as well. In many ancient cultures, beadwork was used for religious and spiritual purposes. For example, “in ancient Egypt, Greece, and Rome”, glass beads represented talismans and religious symbols and were used for religious sites like druids (Britannica, 2017). In African cultures, individuals used beads to communicate with their gods, while in Buddhist culture, it was common for the usage of beads to help with enlightenment (Lake Erie, 2018). These examples show the versatility of beads in religious contexts. On the other hand, many individuals used beads for

decorative matters. In the Renaissance and Elizabethan eras, beads were incorporated in clothing garments, accessories, jewelry, fancy boxes, etc. and during the 19th century, beadwork branched out to smaller garments like stockings, gloves, and belts (Britannica, 2017). Soon this beadwork represented the wealthier classes in society and pertained to be a social construct in western Europe. In contrast, decorative beadwork in some cultures did not portray social division but cultural unity. For example, in Fig.3, Native Americans, like the Eskimos, also incorporated beadwork into their garments to decorate tunics, boots, and capes, and African beadwork also extends to baskets, dolls, and masks (Britannica, 2017). All individuals in these examples have access to beaded garments, showing equal distribution throughout the community. In today's society, beads are still found in garments and are more accessible for individuals to contain, depending on the material of the bead. Whether beadwork symbolizes religious ideals, social division, or cultural traditions, beads have a universal usage for a variety of meanings.

A specific artist that utilizes beads to emphasize his culture is Demond Melancon. Demond Melancon is a contemporary artist, known for his handcrafted beadwork in his Mardi Gras Indian suits. Mardi Gras Indians are African American "tribes" who marches during the Mardi gras parades and challenges each other in ceremonial dances. These suits resemble indigenous designs from head to toe and may represent the mixing between indigenous and African cultures (64 Parishes, 2020). Soon this tradition became prominent in New Orleans and apart of the vernacular culture there. Each Big Chief hand sews their suit for the upcoming Mardi Gras year and Demond Melancon is one of the most successful suit makers. Melancon was born in 1978 in New Orleans, Louisiana, and quickly emerged in the Mardi Gras culture as he got older. He grew up in the Lower Ninth Ward of New Orleans and learned the culture under Big Chief Ferdinand Bigard (Demond Melancon, 2020). He first started beading when he was 14 years old and soon began to learn the craftiness of hand-sewn beadwork and its significance in telling the history of Black Masking in his tribe, the Seminole-Hunters (Demond Melancon, 2020). At this young age, Melancon acknowledged the importance of keeping this tradition alive and perfected his craft in beadwork. In a personal statement, Melancon stated that beading "means the world" to him because it symbolizes the important aspects of his life, his culture, and his community. It represents his success in being the first person to create contemporary artwork from beadwork and his success in passing down his culture to future generations (News UN, 2019). Using his success as his determination, Demond Melancon constantly engages the Mardi Gras crowds with elaborate suits, and physically shows the images of Black American history and their stereotypical representations (Demond Melancon, 2020). His suits are very popular and known to be huge in scale. For example, his 2018 suit, *Ethiopia*, "weighs around 150 pounds" and he completed it in a year (News UN, 2019). *Ethiopia* includes a large color range of shades of blue, red, purple, orange, white, yellow, black, green, and brown. The subjects in the main apron represent the "Nyabinghi warriors, the 13th-century rock-hewn church in Lalibela, Ethiopian hermit monks, the Church of Our Lady of Zion, and the Obelisk of Axum" (Demond Melancon, 2020). The whole suit is outlined by yellow ruffles and yellow feathers. Fig.4 and Fig.5 show the details of the suit up close and from afar. The beads are minuscule and solid in color, which makes it easy for the audience to understand the details of the subjects and their settings from afar. *Ethiopia* is inspired by Haile Selassie, the Emperor of Ethiopia from 1930 to 1974, who is described to have two sides of his reign. (Dread Library, 1998) Nonetheless, Melancon presented these portrayals in the suit and represents just one of the African histories he chose to represent. The overall time he spent on the suit is shown through his use of color and design to emphasize the details of the suit. In Demond Melancon's example, beads have surrounded his life and play a role in the location of his environment. Also, they signify the cultural unity between Black Americans in New Orleans, but they also show the creative diversity, shown from the different Mardi Gras Indian tribes. Overall, Demond Melancon uses his talent in beadwork to continue teaching the cultural traditions of his community and keep this history alive through his suits.

Comparison to the significance of using beads as material, specifically shown by Demond Melancon's purpose, is very different from the materials I use in my work. As stated before, beads are used in various ways and symbolize an abundance of ideas. In comparison, I use 2D materials like graphite pencils, markers, fine-point pens, and acrylic paint to create portraits of people. These materials do not symbolize a deeper meaning relating to cultural practices in my work. Instead, they represent the availability of access, similar to the materials used in the construction of bead-making. These materials are always around in stores, so it is easy to use them in my work. Also, these materials are usually made out of synthetic dyes and plastic, and they can be found almost everywhere in the world. So, in the present context, they do not symbolize the significance of a particular location as much as the origins of the beads. In Demond Melancon's life, beads resemble Black American history and Mardi Gras traditions because this is the life he grew up in. In my life, I grew up in the age of technology and continue to see innovative advancements of technology to this day. In this sense, my usage of photography and digital arts is significant because it reflects my environment constructed by societal standards just like how beads reflect Demond Melancon's environment. Using photography and digital arts, I capture the ongoing social and cultural movements in society. Like the importance of beads to signify different aspects of life individually, I use technology in the art to represent these aspects altogether. In a way, the mediums I use have some similarities to the origins and usage of beads. However, compared to its individuality and versatility and compared to Demond Melancon's usage of beads in his own life, the mediums in my work contrast thematically. On the other hand, this would be my first-time using beads to create an artwork. For my project, I will be using pony beads, which are used in hairstyles, to create a piece that represents the importance of black hair as a form of empowerment. I chose to use pony beads because they represent the hairstyles young African American girls would wear during their youth. In my own experience, I also incorporated beads into my own hair. I would use a wide range of colors depending on my outfit, and I felt that they helped boost my esteem in my childhood. In today's society, Black women's hair is always threatened by cultural appropriation or rules banning our hairstyles. I believe the usage of beads here, like Demond Melancon, not only emphasize the culture of Black Americans but to empower the individuals who are subjected to losing their identity to society.

In conclusion, beads are versatile in appearance, construction, purpose, and symbolism as well. Incorporated into many aspects of society, beads reflect community changes and continuities locally, nationally, and internationally. Artists like Demond Melancon use the versatility of beads to reflect their cultural atmospheres in society as well as maintaining their own cultural traditions. Overall, the values behind the usage of beads have shown a consistent significance throughout the timeline of human life in the world.

Fig. 1.





Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

Citations Page

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