

ART 2825C - PERCEPTUAL STUDIO SYLLABUS

3 Credits

Location: FAD 105, M/W 8:30-11:45am

Instructor: Laura Denzer

Office Hours: Friday, 10-11am via Zoom, or after class

COURSE DESCRIPTION:

PERCEPTUAL STUDIO is a course that will question and expand your understanding of seeing and how seeing is informed by physical, psychological and ideological systems. The course emphasizes experimentation and research focused on contemporary art and design practices to explore visual organizational methods. Students will explore visual dynamics through hand, lens, and digital processes.

METHOD:

Collaborative and individualized studio practices will be informed by a provocative mix of artworks, readings, lectures, video/film screenings, web-based research, museum visits, focused conversations and guest lecturers. Critiques and exhibitions will engage students in analyzing and synthesizing their own perceptual investigations and understanding about what is involved in seeing.

PERCEPTUAL STUDIO COURSE UNITS:

The course is divided into four basic units with corresponding investigations through studio practice, reading, and in-class exercises.

INTRODUCTION TO SEEING AND LOOKING

- What is Art?
- Tools of looking
- Understanding of seeing and the many factors that affect visual perception.

VISUAL ORGANIZATION

- Pictorial Structures
- Impact of Cultural Context
- Translating The 3d World Into 2 Dimensions

COLOR THEORY & PRACTICE

- Biology of Seeing
- Impact of The Machine, Technology
- Relationship of Psychology, Ideology, and History

SEEING AND MEANING

- Exploring perception as a physiological process through which everything in this world is interpreted and understood
- Constructing and interpreting visual meaning

PERCEPTUAL STUDIO COURSE OBJECTIVES:

- Effectively use media, composition and materials to fulfil unit objectives
- Understand the way media, composition and materials can be intentionally used to create meaning in a work of art.
- Recognize that a willingness to take risks that may result in failure is as an important part of the creative process.
- Understand how the presentation and craft of a work shapes its meaning and reception.
- Ability to describe and analyze the forms and content of creative work, articulating ideas, theory and questions associated with contemporary art practice.
- Ability to analyze, challenge and expand your practice through engagement with aesthetic and conceptual ideas.
- Demonstrate an understanding of how history, culture and social values effect the way we see.
- Demonstrate a working knowledge of the principles and elements of design and color theory to enhance the meaning of visual works of art.
- Utilize research strategies and link them to production of visual forms.
- Productively engage in the process of critique by communicating a reasoned analysis of work to peers respectfully, both orally and in writing.

PERCEPTUAL STUDIO COURSE ACTIVITIES:

- Each project will be informed by readings, demos, in class experiences and exercises, lectures, and other outside research. All Project handouts will be posted on canvas and will outline specific project expectations and related grading criteria.
- Students will keep a research/sketch book to use for in class exercises and design problems as well as individual research and ideation.
- Students will be encouraged to attend several visiting artist lectures and local presentations and exhibitions.

PERCEPTUAL STUDIO UNIT PROJECTS AND PORTFOLIOS:

There will be three *project* units (not including introductory unit), and each will involve reading, research, in-progress exercises in drawing book, creative work, and a group critique. Project units are: #1 Visual Organization, #2 Color Theory & Practice, #3 Seeing & Meaning (Form & Content). At the end of each unit, the final unit project will be critiqued, and unit portfolios will be turned in for evaluation. Unit portfolios will consist of all in and out of class exercises for the specified unit as well as research/sketch book. Unit Assignment rubrics will be given for each project and portfolio.

PERCEPTUAL STUDIO EVALUATION AND GRADING:

The work from PERCEPTUAL STUDIO will be graded on specific criteria defined by individual project goals. However, all projects will be graded on their success in the following areas: concept development, excellent design decisions, craftsmanship, risk-taking, experimentation, ambition, and meeting in process deadlines. A research/sketch book is required for recording notes, ideas, research, and process, and all work must be finished within the specified deadlines.

EVALUATION

The course grade for each student will be evaluated on the basis of:

- The completion and success of a series of projects/exercises, each weighted differently in terms of final project grade.
- Completion of readings, writings, and discussions.
- Attendance at all assigned field trips and lectures.

- Research - the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials.
- Presentation – all work should be presented in critique in a finished and professional manner.
- Effort, hard work, and a diligent, consistent effort toward excellence.
- Active participation and discussion.

FINAL GRADE

- Projects and Portfolio – 80% (Research/sketch book as 10% of each unit grade)
- Participation – 10%- Participation includes arriving at studio ready to work on time, with materials, keeping studio clean (including final clean-up), and participation in critiques and class discussions.

GRADING

Letter Grade and Corresponding Grade Points

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

Specific criteria for grading will be listed on each assignment sheet but will equally consider adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will be graded down a letter grade for each day they are late.

Generally, project grades in this course are considered in the following way:

- A 4.0 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 the course content.
- A- 3.67 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+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.
- B 3.0 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- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.
- C+ 2.33 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 2.0 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- 2.67 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 to be improved. There is some evidence of studio practice, but the quality and quantity are lacking.
- D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much

room for improving skills and developing your 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 1.0 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. There is little or no evidence of studio practice.

D- .67 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. There is little or no evidence of studio practice.

E 0 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. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

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

Students must earn a grade higher than C- to earn credit toward their major.

ATTENDANCE AND EXPECTATIONS:

ATTENDANCE

Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.

Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop. Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered.

If an absence occurs it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of- class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

TARDINESS

Arrival to class fifteen minutes after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as tardiness and will be counted as such.

Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and

subsequently assign a failing grade for excessive absences.

LATE WORK

All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each studio day it is late. If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished before the start of class on critique days or your work will not be critiqued, and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

CLASS COMMUNICATIONS

Students must check their school email accounts and the class Canvas page regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence

UNIVERSITY ILLNESS POLICY

Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UNIVERSITY AND SA+AH RESOURCES AND POLICIES:

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

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

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

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to

grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

Counseling Center Web site: <http://www.counsel.ufl.edu>.

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

Student Mental Health, Student Health Care Center, 392-1171, personal counseling.

Sexual Assault Recovery Services (SARS), Student Health Care Center, 392- 1161, sexual assault counseling.

Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

STUDENT HEALTHCARE CENTER: <http://shcc.ufl.edu/>

For medical emergencies call 911.

For urgent after-hours care, call 352-392-1161.

For after-hours mental health assistance, call 352-392-1171.

SAFETY AND SECURITY:

In an emergency call 911.

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

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP): SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

SA+AH HEALTH AND SAFETY POLICIES :

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

SA+AH facilities have an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with faculty. A Handbook of Hazardous Wastes Disposal, Health and Safety will be posted at the studio for consultation as well.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT: The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages are not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS:

SHARED STUDIO: Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the work tables clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

STUDIO PRACTICE: The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:

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

Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalk's walls, and grounds.

If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.

No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.

All site-specific art projects must be installed and engineered with the safety of the general public in mind.

Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.

Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY:

Proper care should be taken in order to assure all property in the surrounding area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions. In addition, projects involving the greater community should be carefully considered and faculty must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at the

University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR CONDUCT:

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.

<http://www.aa.ufl.edu/aa/Rules/4016.htm>

UF PHILOSOPHY: The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, 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. In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY; As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University.

Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

DISRUPTIVE BEHAVIOR: Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.html>. Be advised that you can and will be dismissed from class if you engage in disruptive behavior.).

PERCEPTUAL CLASS PLAN/CALENDAR:

Subject to change. Gallery Visits, Special Lectures and Field Trips will be announced if/when applicable. This class plan functions as a tool to organize and focus on each element central to this class. Though we will focus on a specific subject or subjects per unit section, knowledge and execution of class exercises/projects will be cumulative. Additionally, at times we will explore the use of certain subjects before that section has been addressed in depth, as these elements and principles do not exist in isolation.

UNIT 1: INTRODUCTION/SEEING AND LOOKING

Focus: What is Art, Tools of Looking; Understanding of seeing and the many factors that affect visual perception

Week 1:

- Day 1- Presentation of Syllabus & Health and Safety; Introductions
- Day 2- First Unit Lecture: Intro to Seeing and Looking; Overview of Elements and Principles, Form/Content, Gestalt Theory
- **HW:** Get Supplies ASAP, Reading on Shape

UNIT 2: VISUAL ORGANIZATION

Focus: Pictorial Structures, with specific focus on the elements Shape, Line, and Value. Through these three elements we will additionally explore Texture/Pattern, Space, and Mass as well as the Principles of Visual Ordering/Design. Particular attention will be given to Figure-Ground/Positive-Negative Shape relationships. Each section of the unit is comprised of exercises focused on a particular element. All exercises must be contained within your Research/sketchbook/portfolio and labeled with the date and your name, to be turned in for review at the end of this unit. We will complete the unit with a final project that encompasses all unit material.

Week 2-4: SHAPE

- Day 1- Unit **Lecture:** Visual Organization/Intro to Shape; Discuss Reading; **Studio**, begin shape exercises: Families and Form; **HW:** bring in various materials/textures for next class (see assignment description)
- Day 2- **Studio**, Shape exercises; **HW:** Reading/lecture on Space
- Day 3/4- Discuss Reading/lecture. **Studio**, Shape, Figure-Ground/Positive-Negative Shapes
- Day 5/6- **Studio**, Continue Shape, Figure-Ground/Positive-Negative
- Day 7/8- **Studio**, Shape, Space, Planes (value introduced here to some extent) (overlapping, position on the picture plane/stacked, scale)
- Day 9/10- **Studio**, Continue Shape, Space, Planes; **HW:** Reading/lecture on Line

Week 5: LINE

- Day 1- Discuss Reading/lecture. **Studio**, Line: Types; Gesture, Point, Mark, Weight, Direction/Movement

- Day 2- **Studio**, Line: Observational Drawing; Contours/Cross-contour, Line and Space; **HW**: Reading/lecture on Value

Week 6-7: VALUE

- Day 1- Discuss Reading/lecture. **Studio**, Value: Structures, scale, texture, pattern, begin with non-objective exercises. value
- Day 2- **Studio**, describing planes with value and texture, brief intro into color and value
- Day 3- **Studio**, Observational painting, still-life
- Day 4- **Studio**, Observational painting; **HW**: Visual Organization Unit Project Reading/lecture and begin research, thumbnails, image collecting, etc.

Week 7-9: VISUAL ORGANIZATION UNIT PROJECT

- Day 1- **Studio**, Begin Unit Project: Visual Organization, Individual meetings regarding project
- Day 2-5- **Studio**, Work on Unit Project, **HW**: Reading on critique etiquette
- Day 6- Unit Project **Critique and Visual Organization Portfolio (Oct 20th)**; **HW**: Reading/lecture on Color

UNIT 3: COLOR THEORY AND PRACTICE

Focus: Biology of Seeing, Impact of The Machine, Technology, Relationship of Psychology, Ideology, and History

Week 10-12: COLOR THEORY

- Day 1- Discuss Reading/lecture. **Studio**, Begin Non-objective Exercises, Color Studies, Color Field; **HW**: finish color studies
- Day 2- **Studio**, Continue Non-objective Exercises, Color Studies, Color Field; **HW**: finish color studies

Week 11: COLOR THEORY/ PERCEPTION AND SEEING

- Day 1- **Studio**, Painting from Observation
- Day 2- **Studio**, Painting from Observation; **HW**: Reading on Color and Symbolism, Read Unit Project description/lecture and begin research, thumbnails, material studies. Will begin next Monday.

Week 12 and 13 ½: COLOR THEORY AND PRACTICE UNIT PROJECT (COLOR AND SYMBOLISM): Relationship of Psychology, Ideology, and History

- Day 1- Discuss Reading/lecture. **Studio**, Individual meetings regarding project, Unit Project: Color and Symbolism
- Day 2- **Studio**, Unit Project: Color and Symbolism; **HW**: Reading/lecture for next Unit, Read Final project description/lecture, etc. and begin research, thumbnails, material studies. Have and a few ideas and sketches for next studio day (**Nov 17th**)
- Day 3- **Critique and Color Portfolio (Nov 15th)**.

UNIT 3: SEEING AND MEANING, FORM AND CONTENT

Focus: Exploring perception as a physiological process through which everything in this world is interpreted and understood, Constructing and interpreting visual meaning

Week 12: Final/Unit Project: FORM AND CONTENT

- Day 1- Come prepared on day one ideas/sketches and materials in order to begin project. Individual meetings regarding project. **Studio**, Final Project
- Day 2-4- **Studio**, Final Project
- Day 5- **Final Critique (Dec 6th)**
- Day 6- Studio Clean-up

Visiting Artist Schedule Fall 2021:

Ben Vautier, Time TBA, Tuesday, September 14th, Virtual Talk: Zoom

<http://www.ben-vautier.com/>

<https://eva-vautier.com/en/art/ben-vautier/>

host: Sean Miller*

Philip Corner, Time TBA, Tuesday, September 21st, Virtual Talk: Zoom

https://en.wikipedia.org/wiki/Philip_Corner

<https://toneglow.substack.com/p/0298-philip-corner>

host: Sean Miller*

Ken Friedman, 6:15PM, Tuesday, September 28th, Virtual Talk: Zoom

https://monoskop.org/Ken_Friedman

https://en.wikipedia.org/wiki/Ken_Friedman

host: Sean Miller*

Zach Blas, 6:15PM, Tuesday, October 12th, Virtual Talk: Zoom

<https://zachblas.info/>

host: Jack Stenner*

Glexis Novoa, 6:15PM, Tuesday, October 26th, Physical Talk: TBD

<http://glexisnovoa.com/>

host: Jesús Fuenmayor*

Michael Mandiberg, 6:15PM, Tuesday, November 9th, Virtual Talk/Performance: Zoom

<https://www.mandiberg.com/>

<http://www.artspracticum.org/>

host: Jack Stenner*

PERCEPTUAL STUDIO MATERIALS:

Below is a list of supplies you will need to purchase as soon as possible. Other materials will need to be purchased throughout the semester depending on your specific needs from project to project.

- Sketchbook no smaller than 8X10" with at least 75 pages
- Watercolor or Mixed Media paper (loose or pad) at least 18x24", at least 180lb, at least 15 sheets
- Black mixed media pad at least 11x14" with at least 15 pages
- Palette pad (or glass palette or palette box), at least 9"x12"
- Digital Camera – point and shoot, DSLR, or camera phone
- Laptop computer with Photoshop, Illustrator and a flash drive or portable hard drive
- India ink, 3oz or greater
- Gouache (Winsor Newton, Turner, Holbein, Caran d’Ache): jet or lamp black & ivory black; zinc white & permanent white(optional)
- Acrylic Paint (Golden, Winsor Newton, Liquitex Artist Grande, Blick Artist’ grade, Utrecht Artist’ grade or Artist Loft Level 3 Artist grade only), 5oz or greater, heavy body (may need more throughout the course)
 - ivory black
 - titanium white
 - zinc white
 - quinacridone magenta
 - cadmium red light
 - hansa yellow
 - cadmium yellow medium
 - phthalo blue (green shade)
 - ultramarine blue (red shade)
- Acrylic gloss medium, 8oz
- Acrylic Gesso, 16oz
- Set of Acrylic and set of Watercolor brushes of varying sizes (try to get at least two from each category), vary between both natural and synthetic bristles
 - Round: # 00, 3, 4, 8
 - Flat: # 2, 4, 6,9
 - Filbert: # 10, 12, 16
 - One small sign painter’s brush
- Ink pen with nibs of various shapes (about 3)
- Metal tipped palette Knife (not plastic)
- At least 4 small plastic containers with sealable lids (craft paint or to go sauce containers)
- 2 plastic cups for water
- Artists’ tape – white 1/2"
- Drawing Pencils h, hb, b, 2b, 3b, 4b, 6b
- Conté Crayons, assorted sketching colors pack of 4
- Vine charcoal, soft and medium, small packs
- Glue stick, acid free
- Nori paste, 2oz at least or other acid free glue
- A black sharpie or medium sized permanent marker
- A black fine tipped drawing pen like a micron pen
- Erasers – one kneaded, one white vinyl, one pink

- Metal ruler 24” or longer
- X-acto knife and spare blades
- Good pair of paper cutting scissors
- Cutting mat, 12”x18” or larger
- Toolbox or other storage container for all materials
- Portfolio, cardboard, fabric, or plastic
- Bulldog Clips, 3”

OPTIONAL OR RECOMMENDED

- Combo lock to share a locker with another student in the class
- Disposable gloves
- Cloth rags for wiping and reusing
- Water based oil paints (instead of acrylic paint - in colors above)
- Other painting and drawing media/supplies you already own or wish to try
- Other supplies to be included with specific project parameters
- An apron, smock, or large old shirt

Suggested places to purchase supplies:

Michaels (in town), SoMa (in town), Jerry’s Artarama, Dick Blick, Cheap Joes, Amazon, Facebook Marketplace, Craigslist

Bibliography/Recommended Reading:

Harlan, Calvin. *Vision and Invention: An Introduction to Art Fundamentals*. Prentice-Hall, 1986.

Ocvirk, Otto G. *Art Fundamentals: Theory and Practice*. McGraw-Hill, 2013.

De Saumarez, Maurice. *Basic Design: The Dynamics of Visual Form*. Van Nostrand Reinhold Company Inc., 1983.