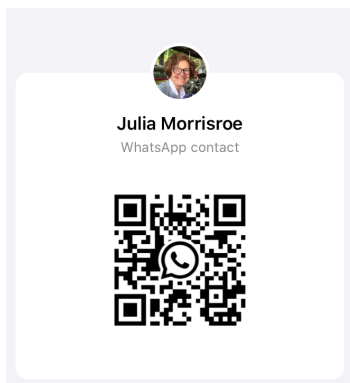


Professor Julia Morrisroe
Office: Fine Arts Building D, 233
E-mail: julia01@ufl.edu

Course: Art 3522, 3 cr
Location: FAD 205
Meeting times: M + W 11:45 – 2:45



Virtual Office Hours: TH. 3-4 p,
sign up on canvas

SPRING 2022, the 5th semester of
Covid

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



Fit coverings snugly but
comfortably against the
side of the face



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



Face coverings
should have
multiple layers

***** Face Coverings and Social Distancing are EXPECTED for you to take this class.**

Mask Up: [CDC Guidelines](#)

[If you are not yet vaccinated there are FREE clinics on campus and in the community](#)

ART 3522 Exploring the Series: Developing Personal Ideation

It is a long-standing tradition for artists to explore their ideas through examining variations on a theme. These explorations can be a linear examination of a related subject, idea, theme or process. For example:

Sequence

A following in a certain order of succession resulting in a consequence; sequel.

Ex. In music, the recurrence of a harmonic progression or melodic fugue at a different pitch or key to that it was first given.

Synchronic

Linear sequence

Ex. Word Tree depicts multiple parallel sequences of words. It could be used to show which words most often follow or precede a target word (e.g., "Cats are...") or to show a hierarchy of terms (e.g., a decision tree).

Rhizome – a root-like stem sequence ordinarily in a horizontal position – non-hierarchical.

Series

A continuous succession of similar things or things bearing a similar relation to each other, an extended order, line, sequence, succession as a series of calamitous events.

Ex. A number of things produced as a related group such as a set of novels by one author dealing with the same characters.

Serial

Succession of continuous parts at regular intervals.

- Creating visual relationships through “units” or “cells”
- Visual units can be made up of; shapes, images, patterns, textures, color etc.
- Conceptual units can be made up of; ideas and non-visual associations – words – thoughts.
- Repetition - regular occurrence of similar units.
- Rhyme – regular occurrence of similar or corresponding units influenced by association.
- Metaphor – the transference to one word the sense of another (i.e. screaming headlines).
- Simile – one unit is likened to another dissimilar unit, distinguished from metaphor in that the comparison is made explicit (heart beats like a drum).

Variations on a Theme

- Color – can alter mood, tone, light etc.
- Point of View –macro/micro view, birds/ants eye, relationship to picture plane, etc.
- Cropping – Full view – partial view
- Subject – Similar subject categories, (i.e. objects. location)
- Transformations – One thing becomes another.
- Technique / Media – Transparent – Opaque media – extremes in impasto (think to thin), Drawing to painting, monochromatic to chromatic, etc.
- Narrative: Passage of Time, progression

Explorations of these tools will be accomplished through a series of exercises aimed at developing your painting skills.

COURSE GOALS

- Develop individual ideation and expression.
 - Explore the creative and expressive possibilities of working with variations on a theme.
 - To strengthen technical and conceptual skills as an artist.
 - Further develop your principles of visual organization.
 - Exploit the physical properties of your chosen medium.
 - Expand your problem-solving ability and creativity.
 - Research and expand your knowledge of contemporary and historical artists working in a series.
 - Create a related body of work.
 - Hone your critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and course material.
-

CLASS STRUCTURE AND REQUIREMENTS

DEVELOPING INDIVIDUAL SERIES

Studio class time will be dedicated to the exercises and projects working on developing a cohesive series of artworks.

LECTURES AND DISCUSSIONS

A series of presentations and discussions will focus on contemporary and traditional issues related to working in a serial format, attempting to address the connections between the class concepts, your personal work, art history, and the contemporary art world.

IGNITE ARTIST PRESENTATION:

See separate handout on canvas for details.

CRITIQUES

The critique sessions are intended to serve as an open forum for the critical evaluation and discussion of your work. We will always attempt to address both the positive and negative aspects of your work.

Informal process critiques: We will have frequent and regular in process critiques either individually or in small groups that will provide constructive feedback during the production of your series.

Formal project critiques: Each project will conclude with a formal critique where each student will have his or her work evaluated and critiqued by the instructor and the class. Critique strategies will be amended as needed.

FIELD TRIPS

We may occasionally take field trips (schedule permitting).

JOURNAL / SKETCHBOOK

Each student will be expected to maintain a journal / sketchbook for ideation, compositional studies, color studies, note taking from lectures and more.

- BRING YOUR SKETCHBOOK TO EACH CLASS TO RECORD

Preliminary sketches drawings, and ideas.

Notes from lectures, discussions, readings, research.

Additional Artist Research. If your professor or peers suggest an artist for you to look at DO THE RESEARCH, document that information in your sketchbook.

Due dates, expectations, notes from critiques, both formal and informal.

More drawings, sketches and ideas.

Participation and Attendance

DEMONSTRATING Proper Studio Citizenship is required. You will be expected to:

- Come to each class prepared, on time, and ready to work!
- Maintain the studio equipment as well as the general studio environment respecting the rights and property of UF and your classmates.
- Always clean up following each class or working session.
- Properly dispose of all used materials and solvents as instructed following SA+AH health and safety policies (NEVER POUR PAINT OR SOLVENTS DOWN THE SINK)
- Respect other people and their property.
- NEVER deface or paint on the walls or floors inside of this class or in the hallway

ATTENDANCE

Be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy. Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment therefore, your attendance is required.

- Unprepared for class equals an absence.
- Three late arrivals equal one absence.

- Three or more absences will result in the lowering of the final grade by one letter.
- Six absences will result in a failing grade.

An absence does not constitute an extension of an assignment.

Please refer to the University attendance policy for further information

<http://www.registrar.ufl.edu/catalog1011/policies/regulationattendance.html>

COURSE GRADE

Three Series projects – 875 pts

275 points - Project #1

300 points - Project #2

300 points – Project #3

“Ignite” presentation – 50 pts.

Two visiting Artist Lectures and 1 Gallery Exhibition Response Papers – 75 pts

Studio Participation Grade – 100 pts

Late Work Policy

Late projects or portfolios will be graded down one full letter grade (1.0) for each class period that they are late.

Grading Scale

a 95-100, a- 94-90, b+ 89-87, b 86-84, b- 83-80, c+ 79-77, c 76-74, c- 73-70, d+ 69-67, d 66-64, d- 63-60, e 59-0

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals. [Summaries of course evaluation results are available to students here](#).

Course Supplies – See separate handout. This is a supply list available on Dick Blick.

Course Textbook – any text material will be available on e-learning.

Bibliography – Additional suggested readings...I’m happy to suggest artists and texts tailored to your interests!

Art in Theory: 1900-1990 An Anthology of Changing Ideas, Charles Harrison & Paul Wood Editors

Mickalene Thomas: I Can’t See You Without Me, Nicole Fleetwood

In Praise of Shadows, Junichiro Tanizaki,

John Kelsey, The Sext Life of Painting

Amy Sillman, Faux Pas

David Foster Wallace, Tennis, Trigonometry, Tornadoes: A Midwestern Boyhood

Matisse/Diebenkorn, Janet Bishop

Giorgio Morandi: Nothing is More Abstract than Reality, Janet Abramowicz

Roger Brown: American Landscape, Robert Storr

In the Garden: Jennifer Bartlett, John Russell

Gerhard Richter, Forty Years of Painting, Robert Storr
Gerhard Richter: The Daily Practice of Painting, Gerhard Richter
Philip Guston: Collected Writings, Lectures, and Conversations, Philip Guston

ACADEMIC HONESTY POLICY

The course will follow the University's honesty policy found on-line at:
<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Work must be your own and must be created specifically for this class. In other words, "no double dipping" by submitting projects to multiple classes.

Accommodation for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Disability Resource Center will provide documentation to the student who will need to provide this to the instructor when requesting accommodation.

SAAH POLICIES

Lockers/Storage

SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students and keep the locker form attached at all times. Lockers will be cleaned out at the end of each semester. When storing materials, it is advisable that you have your name on everything with a black marker, the course number, and the instructors' name. The SAAH is not responsible for items left in the classrooms.

Additional policies for students in the SAAH

No headphones in class, turn off cell phones. Mask wearing and social distancing are expected in FAD, there are no deviations from this policy.

Studio Use

Your assigned studio classroom is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Do not bring anyone into the classroom that is not enrolled in the course. Students are expected to follow studio guidelines for continued access. There is a first aid kit in each room as well as a sharp container for your use.