

ART 2825C - Perceptual Studio



Spring 2023

Tuesday/Thursday
(11:45 AM - 2:45 PM)

[FAD0105](#)

[Zoom](#)

Professor: Antoine Williams

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Phone: 704.458.6001

Office Hours

Wednesdays 11am-1pm or by
appointment

[Zoom](#)

Important Dates:

Drop/Withdrawal Deadline 1.13

MLK Day no class 1.16

Spring Break no class: 3.11-3.18

Last Day of Class 4.25

Course Description:

This course questions, explores and expands an understanding of seeing and how seeing is informed by physical, psychological, and ideological systems. Emphasizes experimentation and research focused on contemporary art and 2D design practices and theories to strengthen visual organization through a variety of methodologies. Personal, cultural and communal identities and relationships will be explored through the development of design language.

Objectives:

- Effectively use media, composition and materials to fulfill 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 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 affect 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
- Explore a number of different media.

Class Structure:

This course consists of lectures, demos, in-class experiments, readings/research, written responses, projects, and critiques. You will solve formal, process oriented, and conceptual problems. Each project will have a formal critique to discuss strengths and weaknesses. Students should expect to work a minimum of 6 hours weekly beyond class time.

Modules / Exercises /Projects:

Modules

This course is divided into 3 modules which engage with specific technical skills in 2-D image making and critical methods of perception as related to surface and to our society at large.

Exercises

Each Module will commence with a lecture, discussion, and a series of experiments and demonstrations designed to teach technical skills, take risks, and to test out new ideas and concepts without the pressure of a formal critique. Experiments will often be evaluated at critique but will be graded based on participation & commitment to the prompts.

Projects

After engaging in discussion and completing the experiments for each module, students will embark on a studio module that applies newly learned technique and research to a broader project that will be self-directed, ambitious, and complex.

Brief descriptions of exercises and projects: (Each exercise will take about a week. Projects will take longer to complete.)

Section:

Line/ Shape

exercise: Composition/shapes

exercise: Mood thru shape

project: Zine

Section:

Value/Color/Composition

exercise: Color wheel

exercise: 4 aspects of color

exercise: Relative color

exercise: : Social Abstraction

project: Chromophobia

Section:

Texture & Material

exercise: Emotional texture mapping

project: Historical Fiction/Afrofuturism (counter narrative series)

project: Intersectional self-portrait (identity)

Books: (you do not need to purchase these books)

The Interaction of Color, Josef Albers

Chromophobia, David Batchelor

The Black Imagination, Sandra Jackson & Julie E. Moody-Freeman

The New Abnormal

COVID has affected us all. Even though things may be better than they were in 2020, as society wants to move along with business as usual, we are still dealing with the physical, emotional, psychological, political and economic fallout from the pandemic. Therefore, we must do the balancing act of reacclimating students back into the class environment while still having grace with living in a post/not post COVID world.

Course mode for this class will proceed as in-person synchronous. Although there may be days that are online or asynchronous. Unless otherwise noted you are expected to show up in class, in person. My office hours will be in person, but I will have a Zoom option.

If you are having any health, financial, or family issues related to the pandemic that will affect your performance in the course, it is your responsibility to reach out to me as soon as possible.

Given that some of us may have or live with people who have autoimmune conditions, mask wearing is encouraged in class.

Course Conduct

I want this classroom to be an inclusive communal space where your experiences and interests are combined with art making, critical thinking, social awareness and experimentation that will develop you as artists and or thinkers in the 21st century. Therefore, Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behaviors in the classroom shall result, minimally, in a request to leave class. Any racist, misogynistic, ableist, queerphobic, xenophobia, etc. behavior will be addressed. All students are expected to behave in a manner that contributes to a professional classroom environment. All class discussions, email correspondence, and critiques that are part of this course should be professional and respectful.

Open Studio

During this course we will have “open studio”, which allows time to freely work on projects and exercises. During this non instruction time, you are able to make, experiment, and research. You must use this time wisely. Everyone must be working during open studio. Failure to do so will result in points taken away from your project/exercise grade. In some cases you may be asked to leave class.

Cell Phones

Phones and other communication devices are not to be used during class unless otherwise allowed. There will be certain projects/exercises where phones will be necessary but until then phones are not to be used. We will listen to music as a class while working

SKETCH/RESEARCH BOOK

You will need to keep a sketch/research book for this class as a record of your thoughts and visual ideas for the various projects you will work on throughout the semester. Sketchbooks should include compositional, color, and material explorations, proposals, propositions, notes from lectures, discussions, and critiques. Date each entry into your sketchbook. You should have at least 3 entries a week in your sketchbook.

For each module you will receive a grade for your process and research throughout the course of the project timeline.

Course Communication

We will communicate through a variety of methods in this course. With all forms of communication you are expected to engage your classmates/colleagues and I in a respectful and professional manner. Any type of unwanted or harassing communication will not be tolerated.

This course will have an accompanied Canvas page which will house assignments, grades, the daily schedule and other resources. Therefore, you are expected to check Canvas and your school email on a regular basis. You are responsible for anything posted to Canvas or sent via email.

Modes of communication in this course:

Canvas

UF Email

Google Suite

Zoom

Text (*For collaborative projects students may choose to communicate via text. No one should feel pressured to share their phone number. Please use the method of communication that is most comfortable for you.)

Learn about accessibility features/guidelines for each:

[Canvas](#)

[Zoom](#)

[Microsoft Outlook](#)

[Google](#)

Discussion & Participation

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback. Each project will begin with a variety of text, imagery, video, or audio and lectures. You may be asked to prepare questions / or a written response, you will always be expected to participate in the discussion of the assigned material. Further details will be delivered at each project introduction.

Critique

A core objective of this course is practicing the art of critique and at the end of each project there will be a live critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by an audience. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary "prompting" so that your unique ideas can enrich the class.

Because of the collective aspect of the critique, it is mandatory that you are present. A portion of your grade will come from your contributions in critique and everyone is expected to talk during critique. Additionally, for each project you will discuss your concept and process through informal critiques with your peers and instructor. You will need a hard copy artist statement at the time of your critique and you will need to submit documentation of your project and artist

statement on canvas within 24 hours of your crit. If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late. Missing a critique with an unexcused absence will drop your project grade by one full letter.

Grading

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

[UF Grading Policies](#)

Projects 50%

Sketchbook 10%

Exercises 30%

Participation/attendance/discussions 10%

Project rubrics will measure the following:

- Grasp of project concepts
- Research
- Experimentation (risks, processes, and ambition),
- Competency in technique/craft/design
- Work ethic/Process
- Meeting project guidelines

Late Work

Assignments are to be submitted on the date due in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after five days past the due date.

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

* All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade.

Grading Scale

A.....94-100

Exceptional work; all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about

other artists' works or ideas, and being thoroughly engaged in course content.

A-.....90-93

Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+.....87-89

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

B.....84-86

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

B-.....80-83

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

C+.....77-79

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

C.....74-76

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

C-.....70-73

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

D+.....67-69

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

evidence of studio practice, but the quality and quantity are lacking.

D.....64-66

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

D-.....60-63

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

E.....below 60

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

Honor Code

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. 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.” [Honor Code Process](#)

The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

Attendance Policy

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each class. Students are expected to arrive on time, stay for the entirety of class and be prepared to participate in all activities. You will be considered tardy if you arrive after class start time. Three late arrivals or early self-dismissals will count as an absence. An unexcused absence does not constitute an extension of an assignment. If you show up to class unprepared, you may be asked to leave, which will count as an unexcused absence.

Attendance is your responsibility. You get three unexcused absences before it affects your grade (use them wisely). After three unexcused absences, your grade will drop by full letter. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

For any planned absences, in a situation that allows for an excused absence, you must inform me as early as possible prior to class. For all unplanned absences because of an emergency situation, you should contact me as soon as conditions permit.

Students must be present for the final critique in order to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques. If you do have a conflict, contact the instructor in advance.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Studio Use

You have 24-hour access to the studio. You will be given the combination to the studio. It is for Your use only. Please do not let anyone who doesn't already have the class code into the studio. You will need to follow studio guidelines at all times. There is a first aid kit in each room. Remember, the studio is a shared space. While working in studio please respect your classmates/colleagues' personal space and property. Any behavior that makes another student uncomfortable will not be tolerated.

Health & Safety Guidelines

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies which can be found [here](#).

You will receive health and safety training for this course. Afterwards you must sign a document confirming your training, no later than the third class meeting.

*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

Fixatives, Mists, Adhesives, Spray Paint

- Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. Additionally, you can be inhaling the plastic particles that comprise the fixative itself.
- Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.
- Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting the [Disability Resource Center's](#) page found [here](#).

Please share your accommodation letter and discuss your access needs with me, as early as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Content Warning

In this course, we will cover content and materials that some may find difficult. It is important that in an art course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

Campus Resources

Health and Wellness

U Matter, We Care:

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

Counseling and Wellness Center:

[Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

On-Line Students Complaints: View the [Distance Learning Student Complaint Process](#).

Course Materials

Online

- [Dick Blick](#)
- [Utrecht](#)
- [Jerry's Artarama](#)
- Amazon (you know Amazon)

Stores in Gainesville:

- *SoMa Art Media Hub*, 435 South Main Street, Gainesville, FL 32601,
- *Michael's*: <http://www.michaels.com>
- [Links to an external site.](#)

- , 3644 SW Archer Rd, Gainesville, FL 32608,
- *Magnum Wood*: Paper, drawing materials, glues, etc., 3180 SW 42nd Way
Gainesville, Florida

*There will be some assignments in the latter part of the course that are open in terms of material. Therefore, it is best to wait until then to purchase.

Supply List:

** If you are having financial issues with obtaining art supplies please see me.*

SketchBook

18 x 24 mixed media pad at least 140lb

Drawing tools (pencils, pens.)

Pink/Plastic Eraser

Black sharpie markers

X-acto Knife and Blades

Cork-backed ruler (18 inches)

Camera Phone

Black acrylic paint

White acrylic paint

Brush

Acrylic Paint

- Alizarin Crimson
- Cadmium Red
- Quinacridone Violet
- Cadmium Yellow
- Yellow Ocher
- Ultramarine Blue
- Cerulean Blue
- Burnt Sienna
- Black
- Titanium White

Metal Palette Knife

Plastic palette

Assorted brushes

Matte Gel medium

Glue sticks

Cutting Mat (at least 12" x 18")

Artist tape / blue tape

Assortment of jars and rags

Assortment of Synthetic + Natural Paintbrushes - get at least 2 brushes from the following categories with a range of sizes:

Round: # 00, 3, 4, 8

Flat: # 2, 4, 6, 9

Filbert: # 10, 12, 16

Selection of old magazines for collage

Optional supplies:

Markers

Color pencils

Fabric / cloth

palette saver

paper cutting scissors

micron pens