

EXPERIMENTAL PAINTING / PROJECTS IN EXPERIMENTAL MEDIA

LOGAN MARCONI | OFFICE FAD 227 T/TH 5-6p | lmarconi@ufl.edu

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COURSE ART3561C, (3cr.) | FAD 205

COURSE ART5930C, (3cr.) At the time of publication, no students are enrolled in this section. If students enroll, course requirements may be adjusted as appropriate for graduate-level credit.

COURSE DESCRIPTION

What constitutes a painting? 20th and 21st painters have forged a radical reconsideration of this very question. This course will explore the full range of ideas currently in use and stretch the known limits of what is considered a painting. In addition, we will explore the aesthetic merit of these ideas and how they might relate to your particular vision.

There will be six individual projects, the goal is to expand your visual and critical thinking about painting. You will also be asked to write about your work in project statements as well as a midterm presentation and a final essay. You will also be expected to develop a critical foundation for your work.

OBJECTIVES

To introduce an alternative set of formal and critical ideas that will allow the student to expand and explore their individual vision through a wide range of studio projects.

To experiment and investigate a wide range of materials and to question 'why' material choices are made and analyze the effect these materials have and to seamlessly merge form and content.

To hone critical-thinking, research and verbalization skills through class critique of studio work and discussion of individual research and reading material.

To research and expand your knowledge of art and artists, writers and curators who challenge and champion painting and painting theory in the twenty-first century.

REQUIREMENTS

70% Studio Projects | 10% Sketch/Research Book, includes reading responses | 10% Midterm Class Presentation | 10% Final Essay, exhibition and lecture responses

COURSE OUTLINE

WK 1 – 3 Baseline 1 | WK 3 – 4 Reduction | Wk 5 – 7 Context | WK 8 – 10 Non-Paint | Wk 11 – 13 Insight
WK 14 – 15 Baseline 2

SKETCHBOOK/ RESEARCH BOOK

Your sketch/research Book should be a record of your thoughts and visual ideas for the various projects you will be working on during the semester. The sketchbook should show active and consistent work to get the most out of the various projects. Sketchbooks should include compositional, color, material exploration, proposals, propositions, directions (both taken and abandoned), notes from class lectures, videos, artists studied, demonstrations, clippings from newspapers, photographs, artist research, reading notes and any other ideas of interest to you. Artist research should include artists discussed in

class that you have researched independently. Reading responses should be pasted into your sketch book at the end of the term.

MIDTERM CLASS PRESENTATION

You will research and present the work of a living artist from a list provided. Presentations should be between ten and fifteen minutes long and cover information detailed on the assignment sheet. A typewritten copy of your presentation and the Powerpoint file are due October 17. Presentations are scheduled for Oct. 18 and Oct. 20; a sign-up sheet with artist names and presentation dates will be passed around the first week of class.

CRITICAL THINKING, CLASS PARTICIPATION

Participation, support and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved in group discussion and critique. Critical Thinking and class participation includes: the depth and quality of your participation in group discussion, performance in critiques (analyzing the work of your classmates and yourself), and the ability to accept, analyze and digest advice and suggestions. Prepare questions, solicit responses and encourage constructive criticism. Do not use your cellphone in class.

ATTENDANCE POLICY

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, and informed and considered opinions are all vital components of the classroom environment. Therefore, your attendance and full participation is required. Please inform me well in advance of any foreseeable absences.

3 tardies/ early dismissals = 1 absence, attendance taken promptly at beginning of class

3 absences allowed, each additional absence drops the final grade by one letter

6 or more missed classes = course failure

A missed class does not constitute an extension on an assignment.

All work must be completed and installed before the start of critique. Late work is not accepted.

We meet twice a week for three hours. Class time will be spent on studio-work, lecture, discussion, critique, viewing slides, material/process demonstrations, discussing reading material, class presentations, etc. University guidelines stipulate that each three-hour credit class includes six hours of out-of-class preparation and study. You will need to complete six hours of outside work per week and should schedule your out of class time appropriately.

Attendance and full participation means: be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy.

CRAFTSMANSHIP/COMPLETION/WORK ETHIC

It takes time to make art, therefore, exercising “courage, desire, risk, and belief” will aid in personal development. Development as an artist hinges on an artist’s ability to integrate these qualities and make effective choices and express ideas clearly. Come to class early, set up, and work till the end of class.

Be ready to take risks and fail as this often proves more fruitful than staying safe. It is required for students to work on in-studio assignments outside of class time, THIS CAN NOT BE STRESSED ENOUGH.

INVENTIVENESS/ EXPERIMENTATION

New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. Students must take risks. The sketchbook should be worked consistently. Drawing is a way of thinking and problem solving, refer to your sketchbook often.

COMMUNICATION

Use of your UF email and Canvas is required. Readings, assignments, and announcements will be posted to Canvas, so please check your Canvas once a day. If you email me you can expect a response within 24 hours. Times vary according to my work/ daily schedule. If it is urgent, please write "urgent" in all caps in the header so I will know. Otherwise I ask for your patience.

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

Assignments are due when indicated and to be installed before the start of critique. Late work is not accepted.

Overall effort and general attitude towards your work, and improvement during the semester will factor into your grade. Assignments will be evaluated according to the following criteria:

1. Quality and successful resolution of the assigned problem
2. Attitude towards class- Initiative/ scope of undertaking. Willingness to experiment and take risks.
Did you challenge yourself?
3. Craftsmanship, neatness, attention to detail, presentation.
4. Inventiveness, Overall artistic design
5. Individual participation in discussion and semester progress

Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. A high level of craftsmanship, evidenced by the creative handling of techniques and materials and finish in the overall form. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.

Well presented, very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would

only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.

Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the breakdown of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.

Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.

When someone stops coming to class and stops communicating with the instructor. This is a severe grade and is usually given in severe circumstances.

REQUIRED TEXT

Essays will be provided as needed via Canvas. One page response papers are required prior to the reading discussion on Canvas. Please see response paper guidelines. Students should have notes for discussion.

FINAL ESSAY, EXHIBITION & LECTURE RESPONSES

Your final essay will sum up and reflect on what you have learned during the semester, you will be expected to develop a critical foundation for your work through this essay. Responses from two visiting artist lectures, and two gallery/museum exhibitions are due in November. Label each document clearly, include the exhibition or lecture title, location and date. Submit on Canvas

RESPONSE PAPERS

1. Cite the articles (author, title, date source) at the top of the page
2. Summarize the article first.
 - What is the author's main argument? • What proof does the author give to back up the ideas? • What are the author's main points?
3. Next, react and comment on your thoughts about what you have read. • Note unclear points or points you disagree with. • Note ideas of interest to you or problems with the author's arguments.
4. Most importantly, support your statements and opinions with evidence from the article, just as you support your comments in critique with physical evidence from an artwork.

VISITING ARTIST PROGRAM

The Harn Museum of Art and School of Art + Art History runs an active Visiting Artists' Program. Internationally and nationally respected artists, curators, and critics are invited to lectures and provide studio visits and critique sessions each semester. While the schedule for these events is fluid you will be given notice of upcoming lectures to attend. You are required to attend and write a brief response to two speakers and submit via Canvas.

GALLERIES

You are required to attend two exhibitions this semester and write a response to submit via Canvas. You are strongly encouraged to attend exhibitions at the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Sante Fe College Gallery, Reitz Union, Thomas Center Galleries, University Galleries and other community galleries that provide exhibitions of student and local artists.

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.

ACADEMIC HONESTY POLICY

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class. In addition, work turned in for credit in another class may not be turned in for credit in this class.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium 392-7056.

SAFETY & HAZARDOUS MATERIALS POLICY

See attached Area Health and Safety Policy <http://saahhealthandsafety.weebly.com/>

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying of fixative or other toxic materials is not allowed in the drawing studios or hallways use the ventilation booth on the 2nd floor of FAC. Each student is responsible for assisting in studio clean up.

STUDIO USE

The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines at all times. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp container for your use. In case of emergency, call campus police at 392-1111. You are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room#)

SA+AH CONTAINER POLICIES

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc.) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).

5-gallon jugs must have a yellow hazardous waste label on the outside.

Fibrous containers must have a yellow hazardous waste label on the outside (top). Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Appendix C: Health and Safety Area Specific Information: Drawing

4. Area Rules

All users of the studio classrooms are expected to follow studio guidelines. If you have any questions, ask your instructor.

Follow all SA+AH Health and Safety handbook guidelines.

Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.

Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.

Material Safety Data Sheets (MSDS) are available in each SA+AH work area.

Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.

If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.

Familiarize yourself with the closest eyewash unit.

Do not spray any aerosols in any SAAH classroom/studio/doorway or exterior wall/floor. A spray booth is located

in FAC room 211A.

Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.

Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any

length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste label and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.

No eating, consumption of alcohol or smoking is permitted in the studios.

Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel). Do not block doorways or block access to lights.

Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.

Do not create "daisy chains" with multiple electric cords. No hazardous materials down sinks.

Store all flammables in the flammable cabinet. Keep the flammable cabinet closed. Clean up after yourself.

First aid kits are found in each studio. Notify your instructor if supplies are low. Report any safety issues IMMEDIATELY to your instructor.

All courses must engage in an end of the semester clean up.

IN-CLASS RECORDING

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student

From Irwin Greenberg's THE PAINTER'S PRIMER:

Add new painters to your list of favorites all the time.

Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.

When at an impasse, look at the work of masters.

Analyze the work of the great painters. Study how they emphasize and subordinate.

Read. Be conversant with the great ideas.

Find the artists who are on your wavelength and continuously increase the list.

Look at what you can learn from the great painters, not what's wrong with them.

Vermeer found a life's work in a corner of a room.

Compose a picture, making a lot of thumbnails, rejecting the obvious ones.

If you've been able to put a personal response into your work, others will feel it and they will be your audience.

EXPERIMENTAL PAINTING MATERIALS LIST

You will explore a variety of materials and will be required to purchase alternate or additional supplies for certain projects. A materials list will be handed out.

MATERIALS LIST

You will explore a variety of materials and will be required to purchase alternate or additional supplies for certain projects. This is a basic list.

1 sketchbook – your preference, although no less than 75 page

2 rolls of Bounty Paper Towels

1 bar of Lavasoap

Artists tape – white

Acrylic Matte or Gloss Medium (Golden, Liquitex or Windsor Newton)

Acrylic Paint as needed pref. Golden or Liquitex Artist Grande (NOT Bascis-the pigment is very weak in this line) (zinc or titanium white, yellow ochre, raw sienna, burnt sienna, raw umber, ivory black, cad yellow medium, cad orange, permanent red or cadmium red light, alizarin crimson, cobalt blue (or cerulean blue), ultramarine blue, viridian (or thalo green)

Various brushes (see below)

Sandpaper

X-acto knife and spare blades

Metal ruler

Box or container for all materials

Tracing paper

Paint Stick or Bar – if you haven't tried these you should!

SUPPORTS – this will vary for each project. A couple of guidelines though:

The size of your work should be determined by the ideas you're working with.

If you're working on canvas you will need to build the support (no premade stretchers).

Whatever support you choose, you must plan for its presentation, this generally requires that you problem solve the display BEFORE you start painting. Presentation in critique is extremely important so do not wait until the last minute to address the issue.

Medium and Brush Cleaner

No solvents are permitted in this classroom.

Cleanup is only with soap and water, LAVA soap is you and your brushes best friend.

Another brush cleaner B + J's brush cleaner is also very good, but LAVA is cheaper.

Brushes, Palette Knives and Rags

Have a variety of acrylic appropriate brushes, mostly medium and large. I'll show you a variety of options and you'll need to determine what's appropriate for each project.

Palette and Paint Storage Cups

A glass palette will be provided. Small reusable plastic cups are recommended for storing paint in between painting sessions.

Supplies may be purchased at: Online retailers are useful and CHEAPER for things you don't need right away: Utrecht Art, Dick Blick

*Course calendar subject to change if necessary

TUESDAY	THURSDAY
	8.22- Syllabus, P1
8.27- P1	8.29- P1 due, Intro P2
9.10- P2	9.12- P2
9.12- P2, In progress critique	9.14- Critique P2, Intro P3
9.17- P3	9.19- P3
9.24- P3, In progress critique	9.26- P3
10.1- P3	10.3- Critique P3, Intro P4
10.8- P4	10.10- P4
10.15- P4, Artist presentations, In progress critique	10.17- P4, Artist presentations
10.22- P4, Artist presentations	10.24- Critique P4, Intro P5
10.29- P5	10.31- P5, In progress critique

11.4- P5	11.6- Critique P5, Intro P6
11.12- P6	11.14- P6
11.19- P6, In progress critique	11.21- P6
11.26- THANKSGIVING	11.28- THANKSGIVING
12.3- P6/ cleaning classroom	
12.9- FINAL CRITIQUE 8p-10p (Monday)	