

Professor Julia Morrisroe

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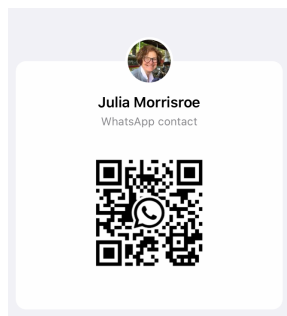
Course: Art 6933, 3 cr

Problematics of Painting

Location + Meeting:

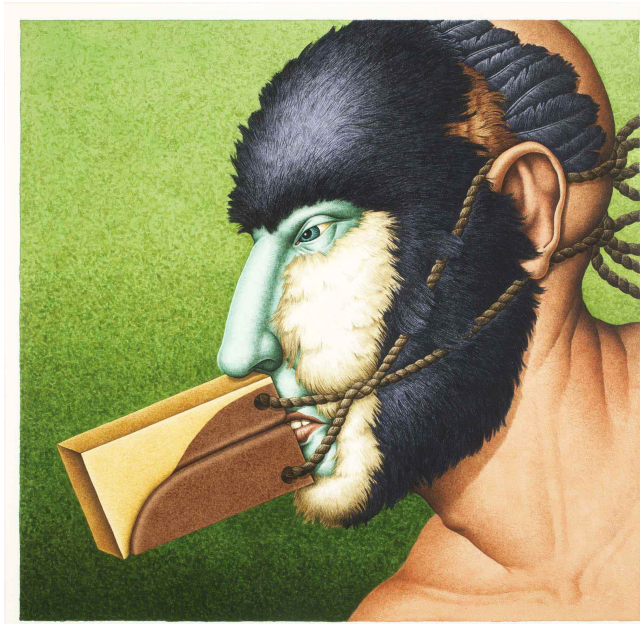
M/W 11:45 – 2:45 FAD 111

and Gradhaus per schedule



Office Hours:
M/W 8:00-8:30 and by
appointment

FALL 2024



Robert Rauschenberg, Toucan, 1976

**ART 6933 The Problematics of Painting:
Graduate Seminar and Critique**

The graduate seminar in drawing + painting provides a continuum between making and thinking.

Seminar

This semester takes a two-pronged approach of Directed Research and programming that revolves around defining the role of painting today in contemporary culture.

Prong 1:

Directed Research is related to the continued development of individual studio projects through studio work, individual meetings and small group critiques:

- Graduate students will present 2-3 new works for critique.
- Critiques will take several forms:
 - Individual meetings with faculty
 - One or two critiques with the entire seminar.
- Separate from this seminar's requirement, each Painting/Printmaking/Drawing graduate student is required to participate in a critique of work with the entire faculty of the PPD Areas. This is optional for students in other areas.
- Work should always be presented professionally, installed, lit, etc. If you're unsure, ask!
- An artist statement is required and should describe the overall content of your presented works as well as the specific motivations and attributes associated with the work. Relate your studio practice to art theory, art history, contemporary art and your influences from contemporary culture. Statements are due by 6 p the evening before critiques.
- Graduate students are required to reach out to 3 other faculty and/or visiting artists for studio visits this semester. Prepared questions for both studio visits and critiques and keep careful notes to reflect on what you've learned.
- Common Place Book is your weekly calisthenics, your daily exercise routine when you arrive at the studio. The goal for the Common Place Book is to focus your mind and aid your inventiveness. See details below.

Prong 2:

Defining Painting includes readings, exhibition studies, Visiting Artist talks, and more using the topic of *The Problematics of Painting* as the central axis on which our seminar pivots. This axis provides the opportunity for in-depth discussion and inquiry into contemporary art and art criticism as it relates to the practice of painting in order for you to better understand your intersection(s) in our field. The goal is to develop a more informed critical position for the experience of our art as well as the art of others. Readings will introduce concepts, issues and artists past and present relevant to the field of painting in its broadest sense. Through readings, the study of artwork, exhibitions, critical writing and a writing your clarifying manifesto, graduate students will engage the pressing aesthetic issues of our time.

Course Objectives

- To foster creative growth and experimentation, and to strengthen and individualize your artistic voice.
- To develop knowledge about current issues in the art world.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing, printmaking and painting historically and in the twenty-first century.
- To write concisely about contemporary art, including your own, with purpose and clarity.
- To mature critical thinking and communication skills through critique and discussion.
- To find and define your place in the history art.
- To enhance and embolden your experience and agency as a community member in the School of Art + Art History, at UF, in the art world(s) and beyond.
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Course Topics

Manifestos, Painting as a New Medium, the Expanded Field of Painting, Ontology of Painting, Art Criticism, Contemporary issues related to Abstraction, Figuration and Narrative, Neo-Modernism, etc.

Course Requirements:

Your grade will be determined by the following:

1. Active reading of course material, participation in seminar discussions and weekly critiques. This means reading, thinking and reflecting about the material at hand **and** sharing your thinking with the class.
2. Studio work, both the depth and breadth of your investigations as evidenced in studio visit and critiques. Evaluation will be based on written statements, professional presentation, conceptual underpinnings, formal excellence and complete and challenging new work.
3. Critiques – professional presentation of new work in individual, small and group critiques.
4. Commonplace Book
5. Response papers: Seven one or two page reading response papers and journaling exercise
6. Seminar Moderation – preparation and facilitation of one seminar discussion as assigned.
7. Development and presentation of a personal artist manifesto through a series of exercises.
8. Arranging a minimum of three studio visits by faculty or visiting artists documented with a brief reflection on canvas.
9. Tenacity, in terms of studio work, studio research, and willingness to succeed.

Seminar Grade

50 % Seminar Topic: Problematics of Painting
Response Papers
Seminar Moderation
Manifesto

50% Directed Research:

Studio Research as presented in critiques. Work will be evaluated on written

statement, professional presentation conceptual underpinnings, formal excellence and innovative new work. Commonplace Book.

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

Grading Scale:

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/ C 73-76 2.0/ C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/ E 0-59

Reading, Response Papers and Discussions

Reading and writing assignments must be prepared in advance of the week in which they are due and to be discussed. All response papers are due online prior to the start of class. Students should demonstrate that they have completed the appropriate readings however the response papers should demonstrate that they have thought carefully about whatever issues are presented in the readings. A very brief summation of the main thesis of the readings, no more than a couple of sentences, should lead to a fuller discussion of the ideas/issues raised in the readings. Please engage in specific ideas and avoid over generalizations ("everyone agrees with this view"). A response paper is a tricky project-you must respond to the author's ideas without turning it into a soapbox for your opinions. Base your position on facts and direct citations from the authors argument. Papers should be type written and include your name, date and assignment number on the top of the page.

Critiques

Critiques will range from individual studio visits to full group critiques. It is your responsibility to present and display your work as effectively as possible. An artist statement is required via email to the class by 6 pm the night before your critique. The format for critique will be determined in the first week of classes. performance in critiques (analyzing the work of your classmates and yourself), the ability to accept and digest advice and suggestions in your seminar work as well as your studio work.

Common Place Book: Due on canvas Wednesday mornings, clearly photographed individually. Completed final Common Place project due November 20

Think of the Common Place book as your calisthenics, your daily exercise routine when you come into the studio. The goal is for the Common Place Book to focus your mind and to aid your inventiveness. Work at 5 x 7" or 7 x 7" and stick to it. I'll provide you with paper or canvas in the beginning and you'll need to tear them down to size. Halfway through the semester start thinking about how you present or contain these pages. Design and build a worthy container for your pages, you must take care of them and turn them in at the end of the semester. You are responsible for making a minimum of 1 small drawing a day, for a total of 5 per week = 60 by semesters end.

The rules:

- *The size must be constant.*
- *Each page must evolve from the previous page, some mark, color or gesture from your last page must start your new page. You are evolving ideas here and that takes intention.*
- *Each Wednesday morning 5 new pages must be posted on the Common Place in Canvas.*
- *Post the pages in your studio to inspire you as you work on other projects.*
- *Each physical page/object/form should be dated and initialed on the back in pencil.*

Seminar Moderation

All students will lead the discussion for one seminar session, sign-ups will occur the first week of class. Discussion moderators are expected to read the required materials thoroughly, to conduct additional research on the topics in question, and to provide additional relevant materials (additional authors, other pertinent books, additional visual resources, websites, podcasts). The focus of the moderator's attention should be on facilitating an in-depth discussion of the ideas and

issues raised in the reading materials and assisting the class to link this discussion to previous ones.

- Moderators must email the formulated discussion questions and their strategy for facilitating the discussion by 6 pm the evening PRIOR to the discussion session to be led.
- Details and guidance are on the Moderating Seminar page on canvas.
- Moderators do not need to write response paper for that class.

Artist Manifesto

We will begin the semester reading and discussing a range of artist manifestos. You will maintain a Manifesto Journal responding to a series of prompts to aid you in developing your manifesto or raison d'être. A manifesto can be an impassioned political statement, a global artistic declaration, it can be funny or wry, a challenge to yourself or set of rules for your practice. A manifesto can be many things, but it requires that you to identify and declare your intentions as an artist. You will have a draft of your manifesto by 9/25. You will present and perform your manifesto on Nov. 20 at our end of the term potluck.

Additional Studio Visits

Graduate students are required to reach out to 3 other faculty and/or visiting artists for studio visits this semester. The Visiting Artist committee will reach out to you collectively, respond immediately to schedule a visit with the artist of your choice. The remaining studio visits must be arranged by you emailing faculty. Check out faculty research to see whose work you find interesting or relevant to your own. Keep careful notes and have prepared questions for both studio visits and critiques. Post a brief reflection on the studio visit within one week on Canvas.

Visiting Artist Lectures and Response Papers

As an artist and member of the community you should attend every visiting artist lecture this semester. These artists will be conducting studio visits and coming to our seminar for discussion and professional development talks.

Course Policies

Attendance Policy

Seminar courses require intensive reading, reflection and preparation. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment, therefore your attendance is required. An absence does not constitute an extension of an assignment. Be on time, prepared to work, with the proper equipment/materials and research needed for class, there will be no deviations from this policy.

Late Work Policy

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

Course Textbook

All course reading is available on e-learning

A journal or notebook dedicated to this class is required. Minimum size 5 x 8"

Academic Honesty Policy

The course will follow the University's honesty policy found on-line at:

<http://www.dso.ufl.edu/stg/>

Class Accessibility and Inclusion: Accommodations

This course is intended for all UF students, including those with mental, physical or cognitive disabilities, illness, injuries, impairments, or any other condition that might impede one's equitable access to education. To receive accommodations Students must 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.

Additional policies for students in the SAAH

Students must turn all devices to silent mode. Students will handwrite notes, personal laptops are for use during presentations only.

FAC Shop Orientation

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class. Let me know and I'll help get that set up.

Selected Bibliography ++ on Canvas

Galleries

Here on campus, we have some of the best galleries in the region.

University Galleries, which includes Focus Gallery and Grinter Gallery, have an ongoing series of exhibitions that change every month.

Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, has a permanent collection of more than 6,000 original works from around the world.

More excellent venues include **Sante Fe Community College Gallery**, **Reitz Union** and **Thomas Center Galleries**, and provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. You are expected to attend a minimum of two exhibition openings this semester.

Evaluation

- A 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. 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.
- B 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.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down 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.
- D 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 number of classes, (three and above) and has failed to complete assignments or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.