

PERCEPTUAL STUDIO

Instructor: Dessarae Bassil

Office Location + Hours Monday
10-11am on zoom

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Semester: Fall 24

Class Meeting Time + Location R 105 Tues & Thurs 11:45 - 2:45

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.

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.

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

UNIT 1 INTRODUCTION TO SEEING AND LOOKING

- What is Art?
- Tools of looking
- Understanding of seeing and the many factors that affect visual perception.
- Exploring perception as a physiological process through which everything in this world is interpreted and understood

UNIT 2 VISUAL ORGANIZATION

- Pictorial Structures, with focus on elements of Shape, Line and Value
- Impact of Cultural Context
- Translating the 3D world into two dimensions

UNIT 3 COLOR THEORY & PRACTICE

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

PERCEPTUAL STUDIO COURSE 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 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 STRUCTURE AND REQUIREMENTS

STRUCTURE

UNITS/ EXPERIMENT /PROJECTS

This course is divided into 3 units 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.

EXPERIMENTS

Each unit 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.

STUDIO 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

LECTURES AND DISCUSSIONS

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 E-LEARNING and will outline specific project expectations and related grading criteria.

CRITIQUES

A core objective of this course is practicing the art of critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by a public. 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 upload documentation of your project and artist statement on canvas within 24 hours of your crit.

FIELD TRIPS

Students will be encouraged to attend several visiting artist lectures and local presentations and exhibitions. Other field trips may be arranged when appropriate.

SKETCH/RESEARCH BOOK

You are required to keep a sketch/research book for this class as a record of your thoughts and visual thinking for the various exercises and projects throughout the semester. Sketchbooks should include all compositional, color, material explorations, proposals, propositions, notes from lectures, discussions and critiques. For each unit you will receive a grade for your process work and research.

PARTICIPATION

Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment. Your engagement and the depth of your contributions in class, discussion, critique all factor into your participation grade.

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., 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

COURSE GRADE

Projects	50%
Exercises	30%
Sketch/Research book	10%
Participation	10%

LATE WORK POLICY

All projects, reading responses, and research projects must be completed on time for full credit. Due dates are stated on each project sheet and are announced in class. Late work will drop one full letter grade for each day late, and failure to complete any other assignment, in-class exercises, or other class work, on time drop 1/2 letter grade for each studio day it is late. Work 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.

GRADING SCALE

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

- 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- 1.67 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.

CLASS COMMUNICATIONS: Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

SA+AH HEALTH AND SAFETY SHARED STUDIO POLICIES

HAZARDOUS WASTE SATELLITE ACCUMULATION: Please make yourself familiar with the SA+AH Health and Safety Program. Refer especially to the H&S Rules by Area sections pertaining to 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).

Each studio has a designated area 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.

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 or class. Place all work in progress on the storage shelves. Leave the worktables, easels, drawing and painting boards 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 their 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:

- Do not mark, paint on or deface any interior or exterior of the school or college facilities.
- 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.
- 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.

UF POLICIES and SUPPORT:

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 POLICY

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... Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS

UNIVERSITY ILLNESS POLICY

UNIVERSITY ATTENDANCE POLICY

GENERAL UNIVERSITY POLICIES AND SERVICES

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: Students requesting classroom accommodation must first register with the Dean of Students Office.

UNIVERSITY COUNSELING SERVICES: 352-392-1575

STUDENT HEALTH CARE SERVICES

For medical emergencies call 911.

For urgent care: 352-392-1161.

For after-hours mental health assistance, call 352-392-1575.

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department non-emergency 352-392-1111.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP): 352-392-7627

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. 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.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:

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.