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Office Hours: M/W 2:45-3:45 and by appointment

FALL 2025 ART3807c: Drawing Topographies, 3 cr
Location: FAD 115
Meeting times: M + W 11:45 – 2:45

DRAWING TOPOGRAPHIES: INTERNAL AND EXTERNAL

This course explores how we internalize experiences and transform them into visual forms, focusing on representation strategies that go beyond direct perception and conventional visual modes. Through techniques such as exaggeration and omission, stylization and abstraction, composite and hybrid forms, secondary and double images, visual puns and rhymes, and multi-perspectival representation, we will expand the possibilities of form. Our explorations will be informed by psychogeography, mapping, stream-of-consciousness techniques, psychoanalytic theory, and the influence of Surrealism on contemporary art. Students will develop technical proficiency with various drawing media while refining composition, mark-making, and layering techniques.

COURSE GOALS

- Develop individual ideation and expression.
- Explore the creative and expressive possibilities of working with transformed experiences.
- 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

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

Weeks 1-4	External Topographies (getting lost)
Weeks 5-8	Internal Topographies (the uncanny)
Weeks 10-12	Surrealist Strategies (invisible cities)
Weeks 12	Self-Determined Project (internal and external topographies)

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

Artist presentations will be a 5 minute, 20 slide research presentation on one contemporary artist from a provided list. These succinct presentations must be written and practiced prior to performance. The focus will be on the artists ideation practice, studio process and background accompanied by a series of their artworks. See separate handout, list of artists and rubric on canvas for details.

CRITIQUES

The critique sessions are mandatory and 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, GESSO 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

800 pts	Four Projects (includes ideation, sketchbook work, small works and finished work presented for critique
50 pts	"Ignite" presentation A 5-minute, 20 slide power point research presentation on one contemporary artist covering the artists background, ideation, process and showing a series of their artworks.
50 pts	Professional practice – being a member of an art community includes attending visiting artist lectures, visiting scholar lectures, exhibition openings and SA+AH Studio events. The schedule for SA+AH events is available the school's social media channels and will be announced in class. Your goal is to attend and participate in at least five events this semester. We will have a follow up discussion of the events in class.
100 pts	Studio Participation This includes: A concerted effort to follow the guidelines and objectives of each exercise/project, being fully engaged, coming to class prepared, on time, and ready to work with all the required materials, supplies needed to participate. This also includes and demonstrating proper studio practice including showing respect for your fellow students, the facilities, staff and the instructor.

Late Work Policy

Late projects or portfolios will be graded down one full letter grade 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.

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

UF Policies: <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

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 or response papers 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. It is the student's responsibility to schedule a meeting with the instructor to discuss the accommodation in the context of this class.

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.

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.