

**Instructor: Julia Morrisroe**

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M + W 8:30-11:30a, F 8:30a – 2:45p

FAD 117, 201, FAD Seminar and Crit Rooms

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Fall 2025

Art 4828 Advance Studio, 6 cr

Advance Studio is designed to develop independence, self-motivation, and artistic maturity in an open studio environment. The course builds on existing skills in your art practice and facilitates the student in the pursuit and development of personal themes for studio work as well as professional practice. Students will work towards relating conceptual ideas to technical skills as well as exploring a range of media to define content. Closely mentored, this autonomous exploration will incorporate direct reference to art historical methodologies, (utilizing reproductions of artwork, readings, online research and books consulted in class). Alongside day-to-day studio-work, a commonplace book for steady ideation, problem solving, research, writing artist statements and response papers and professional presentations are major components of the course.

**Objectives**

- To hone your artistic voice through the development of a thematic body of work.
- To refine critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To develop an intellectual foundation for ongoing engagement in the discipline.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion your discipline historically and in the twenty-first century.
- To take responsibility for the initiation, planning and execution of both visual and written research.
- To strengthen your engagement with the discipline in preparation for future endeavors including exhibitions, residencies, employment or further studies at the graduate level through the creation of a professional portfolio package including an artist website.

**Requirements:**

Your grade will be determined by the following:

**60% Studio Projects** –this semester long project includes all aspects of your studio practice, your process, habits, rigorous pursuit of improvement and material exploration, artist study inside and outside of your sketchbook, maquettes and ultimately the quality of finished work presented professionally at critique. This work will be guided by your Project Proposal Plan discussed below.

**40% Studio Research**

15% Commonplace Book Semester long project

10% Lineage Project

15% Readings/Videos/Lectures: notes, discussion moderation and active participation

**Class Hours / Studio Time**

This six-credit hour class format consists of six class hours of instructed time and six scheduled hours of Friday individual class time. You are responsible **for twelve hours of class time and AT LEAST an additional twelve hours outside of class time each week**. That's a minimum of 24 hours devoted exclusively to this class each week. Students will develop an ambitious semester long research agenda that represents a minimum of 350 studio hours. The grade you earn will also reflect this time and effort. Enrollment in this course indicates your commitment to your artistic development and growth and I will hold you accountable to your potential. Cooperation, hard work, dedication, creativity, motivation and being open to input and new ideas are essential components of the course.

Part of class time will be spent on reading discussions, critiques, lectures and presentations. The balance of time will be dedicated to developing your individual projects **and** your professional and intellectual development

There will be four critiques. Work **must be new** and an artist statement regarding the presented work is due via email 24 hours in advance of critique. Work must be presented in a professional manner so **plan your installation needs in advance**. Informal tutorial critiques will be occur as needed and upon request. In addition, guest faculty may conduct studio visits during the semester. The scope, size, and scale of each project will depend on the individual student project and will be discussed with the instructor in advance.

### **Studio Log**

350 Logged studio hours – a studio log sign in sheet will be posted at the entrance to the studio. Log in when you're in the studio. New sheets will be posted every Friday.

The course focuses on your immersion into your art practice and provides an environment for you to explore and experiment with your ideas in great depth. Your best effort is expected, as will a constant striving to reach beyond your expectations. As senior students your incentive to perform successfully in this course should exceed the simple desire for a high grade, rather, your efforts should reflect your interest in the material and your commitment to your artist development. The quality of work you put into your studio practice, the conscientiousness with which you read and digest material, the initiative demonstrated in your contributions to class discussions, and the attention you give to the discussion of other students' work all reflect your commitment to your artistic development.

### **Project Proposal Contract – Due 9/3**

Present the instructor with a typewritten contract with the following information

1. Long term goals – what do you want to do after school? Think 5 years AND 10 years.
2. Semester goals – What is your research project focus for this semester? What ideas do you want to explore in your work? Be concise and specific!
3. Needs – what do you need to know, learn, practice and experiment with to achieve your short- and long-term goals. Again, be specific.
4. Project plan – in this section create a schedule/timeline to help you achieve these goals. This should be a detailed plan.

This plan is critical to keeping your studio work focused during the semester.

### **Common Place Pages: Due every Monday posted on your studio wall and a well-crafted BOUND book due November 19**

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" 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. Design and build a worthy structure to present these small works, 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 work a day, for a total of 5 per week = 75 by semesters end.

*The rules:*

1. *The size must be constant.*
2. *Each page must evolve from the previous page.*
3. *Each Monday morning 5 new pages must be posted in a designated spot in your studio, these will be recorded in Canvas by our TA.*
4. *Each page should be dated and initialed on the back in pencil*

**Research Book/Sketchbook** Begin a NEW book for the semester dedicated to this class. You will have this sketchbook with you as often as you can and every time you are in the studio. Your sketchbook will include compositional and material experimentation, brainstorming, names of artists you like and research or who you discover through lecture or discussion, diagrams for hypothetical projects, notes from demonstrations, studio visits, reflection from critique, presentations, lectures, collages, sketches. This will be your brain made physical.

**Do you know this resource?** <https://career.ufl.edu/>

### **Reading Response Papers and Discussion Moderator**

A packet of lectures/videos/interviews for the four sections of the course is available on Canvas.

- o After reading/viewing/taking notes of the material prior to our class discussion create a Zotero file for each resource.
  1. File Name: author, title, date source
  2. Briefly summarize the article first in two or three sentences.
    - What is the author's main argument?
    - How does the author support these ideas?
    - What are the author's main points?
  3. Assign keywords – look for other materials in your Zotero account that overlap.
  4. Next, react and comment on your thoughts about what you have read.
    - o Note ideas of interest to you or areas that confused you or questions that arose.
    - o Craft three discussion questions related to the reading material. Good questions elicit discussion and can't be answered with a yes or no.

### **Lineage Project:**

How and where do you fit into art history? Whose shoulders do you stand on, what is your art historical family tree? These questions will be addressed through a research project that is presented to the class in a 10 min formal talk. This project will feed your semesters work and will have a definitive impact on your art making. See separate *handout for details*.

**Lineage Pool:** Due Sept. 3

**Lineage Presentation:** October 13

### **Critiques: 9/10, 10/6, 11/3, 12/3**

At each critique, you will show:

- o Finished, new work (as each student will create projects that differ in characteristics (such as scale, detail, etc.), it is difficult to stipulate criteria of expectations, but about a minimum of an equivalent of 3 new works are expected for each critique.
- o A project statement with titles for each work or series emailed to your instructor by 5p the night before critique.
- o Preliminary sketches and collages (optional)
- o A professional standard will be maintained in displaying your work.

- You will install your work on time
- The work will hang level with good use of spotlights
- You will collaborate with your peers to make sure that there is enough “breathing room” between your works as needed.
- Consider critique as a rehearsal for exhibition.
- You are encouraged to take risks and experiment – and to do so with confidence and professionalism.

These criteria will be taken into consideration during grading. Each critique will address the semester-long project goals that you set in the beginning of the semester and adapt throughout the course. You will have your work installed and statement emailed to your professor by 5p the night BEFORE critique. You will receive comprehensive feedback from myself and your peers during and after critique regarding the work, the installation and your statement.

### **Critical Thinking and class participation**

Critical Thinking and class participation include the depth and quality of your reading responses, leading and participating in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

### **Painting & Drawing Media Lab Orientation**

P&D Media Lab (FAD Room 337) has a variety of equipment for your use. Peter Gouge, P+D Area Tech office FAD 237, provides support for the equipment. We will have an introduction to the equipment. You might want to experiment with digital drawing pads, print out digital files on a variety of papers and fabrics, use the vinyl cutter, use Adobe products on the desktop computer, and more. If you need additional orientation to the lab, let me know.

### **Course Supplies**

Most materials will be dependent on your research project. Budget accordingly. In addition to these supplies you must have a toolbox. The toolbox must include the following tools, labeled with your names: measuring tape, hammer, braid nails, eye hooks, screwdriver, small level, staple gun, staples, scissors, razor blades, picture framing wire, wire cutters and pliers.

In addition to the materials you are already using for your work you will need paper or canvas for the commonplace project, containers for mixing, rinsing brushes, your studio tool box (staple gun, nails, hanging hardware or magnets, pushpins, x-acto and extra blades, hammer, screw drivers, sandpaper, scissors, tape measure, level, needle nose pliers, thumbdrive, etc.)

Here are some art supply companies you might find of interest

<https://www.japanesepaperplace.com/>

<https://www.bigduckcanvas.com/>

<https://www.kjmagnetics.com/>

<http://www.sibleyfineart.com/tutorial--pencil-drawing-tools.htm>

<https://www.jerrysartarama.com/>

<https://legionpaper.com/>

<https://www.lexjet.com/> (digital papers)

<https://www.rfpaints.com/>

<https://www.goldenpaints.com/>

<https://www.sightsize.com/making-charcoal/>

<https://www.jetpens.com/>

<https://www.harborfreight.com/>

## **Course Policies**

### **Attendance Policy**

Attendance is required. 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.

- Three or more absences will result in the lowering of the final grade by one letter and late work is not accepted.
- Six absences will result in a failing grade. An absence does not constitute an extension of an assignment.
- **Class begins at 8:30**, arriving after 8:30 is arriving late, three late arrivals will result in one absence.
- Lateness of over 30 minutes or early departure, sleeping in class, working on non-course related work during class are all considered an absence.

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

### **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. Wood shop hours to be announced.

### **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.

## 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

## Course Textbook

All reading material is available on e-learning and on the course calendar.

Optional but recommended: A Giacometti Portrait, James Lord

## Visiting Artists Program

SA+AH runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is on the [SA+AH Website](#) and they will be announced in class. **You are expected to attend a minimum of three artist talks this semester.**

## Galleries

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 University Galleries, 4Most Gallery, 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. The schedule for these events is on the [SA+AH Website](#) and they will be announced in class **You are expected to attend exhibition openings at University Galleries and the Harn.**

## Bibliography

<b>Art in General (Theory, Practice, etc.)</b>	
The Studio Reader: On the Space of Artists	Mary Jane Jacob
Ninth Street Women: Five Painters and the Movement that Changed Modern Art	Mary Gabriel
May You Live in Interesting Times	Ralph Rugoff
Grief and Grievance: Art and Mourning in America (from Civil Rights to Black Lives Matter)	Okwui Enwezor
The Invisible Dragon: Four Essays on Beauty	Dave Hickey
Chromophobia	David Batchelor
After Art	David Joselit
The Emancipated Spectator	Jacques Ranciere
The Creative Habit	Twyla Tharp
Art and Culture: Critical Essays	Clement Greenberg
Aesthetic Theory	Theodor Adorno
The Re-Enchantment of Art	Suzi Gablik
Let's See	Peter Schejdahl
The Story of Art Without Men	Katy Hessel
Queer	David Getsy
The Feminism and Visual Culture Reader	Amelia Jones
Aesthetics and Painting	Jason Geiger
The Artist as Culture Producer	Sharon Loudon, Ed
On Art and Mindfulness, Notes from the Anderson Ranch	Enrique Martinez Celaya
Art School (Propositions for the 21 <sup>st</sup> Century)	Steven Henry Madoff, ed
A Capsule Aesthetic: Feminist Materialism in New Media Art	Kate Mondloch
Empires of Vision	Martin Jay, Sumathi Ramaswamy, ed
How to See: Looking, Talking and Thinking about Art	David Salle
Seeing Power: Art and Activism in the 21 <sup>st</sup> Century	Nato Thompson
<b>Painting</b>	

Notes from the Woodshed	Jack Whitten
Faux Pas	Amy Sillman
High Times, Hard Times	Katy Segal
Painting as Model	Yve-Alain Bois
What is Painting?	Julian Bell
What Painting Is	James Elkins
The Love of Painting	Isabella Graw
Painting Beside Itself	Isabella Graw
<b>Drawing</b>	
Visual Explanations: Images and Quantities Evidence and Narrative	Edward R. Tufte
Vitamin D: Drawing	Emma Dexter
Contemporary Drawing	Margaret Davidson
A Companion to Contemporary Drawing	Kelly Chorpene, Rebecca Fortnum ed
Drawing Now: Eight Propositions	Laura Hoptman
<b>Printmaking</b>	
Prints and Their Makers	Phil Sanders
Magical Secrets About Thinking Creatively	Kathan Brown
Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists	Elisabeth Hodermarsky, Craig Zammiello
The Women of Atelier 17: Modernist Printmaking in Midcentury New York	Christina Weyl

## 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. 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 SAH is not responsible for items left in the classrooms.

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: <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.

### Students with Disabilities

**ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:** Students requesting classroom accommodation must first register with the Dean of Students Office. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### Additional policies for students in the SAH

Students must silence anything that beeps, buzzes, chirps or blurs during class time.

### Course Evaluation

The university expects students to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens via email at the end of term.

## **SA+AH HEALTH AND SAFETY POLICY**

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all times. The entire document is available **SA+AH Health and Safety Policy:**

All students are required to sign and turn in the signature page to the instructor on the first day of class.

**IMPORTANT: If you are going to use a new material, please speak with me so we can find the safest way to use the material in a group studio environment.**

Please make yourself familiar with the SA+AH Health and Safety Program especially the sections pertaining to Drawing and Painting. 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 2<sup>nd</sup> 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. There is a first aid kit in each room as well as a sharp container for your use.



## **SA+AH CONTAINER POLICY**

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.