



Art 2825c

## Perceptual Studio

3 credits

School of Art + Art History University of Florida

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T/T 5-7 (11:45 am- 2:45 pm est)

FAD 105

Office: FAC 317A

Office Hrs: TH 10 -11 am or by appointment

Vaughn Spann, *Big Black Rainbow, (For US)*, 2018

### 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, exploration, 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.

### Course Objectives

1. Effectively use media, composition and materials to fulfill unit objectives
2. Understand the way media, composition and materials can be intentionally used to create meaning in a work of art.
3. Recognize that a willingness to take risks that may result in failure is as an important part of the creative process.
4. Understand how the presentation and craft of a work shapes its meaning and reception.
5. Ability to describe and analyze the forms and content of creative work, articulating ideas, theory and questions associated with contemporary art practice.

6. Ability to analyze, challenge and expand your practice through engagement with aesthetic and conceptual ideas.
7. Demonstrate an understanding of how history, culture and social values effect the way we see.
8. Demonstrate a working knowledge of the principles and elements of design and color theory to enhance the meaning of visual works of art.
9. Utilize research strategies and link them to production of visual forms.
10. Productively engage in the process of critique by communicating a reasoned analysis of work to peers respectfully, both orally and in writing.

## Course Structure

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The class is structured to introduce technical and conceptual information as well as allow time to work, time for tutorial and guidance, group discussion, experimenting, and project development in class. The key components of the course are making, discovery, critical feedback, technical instruction, and open dialogue.

### Modules

This course is divided into 4 modules 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.

### EXERCISES

Each module 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. Exercises will often be evaluated at critique but will be graded based on participation + commitment to the prompts.

### PROJECTS

After engaging in discussion and completing the exercises 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

Brief descriptions of exercises and projects: (Each exercise will take about a week. Projects will take longer to complete.)

## Projects

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There will be 4 projects, one for each unit. Each will involve readings, research, in progress exercises, creative work, and group projects.

SHAPE / LINE

COLOR / VALUE / COMPOSITION

TEXTURE / MATERIAL

PERCEPTION / SEEING

## Method

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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 modules with corresponding investigations through studio practice, reading, and in-class exercises.

INTRODUCTION TO SEEING AND LOOKING  
VISUAL ORGANIZATION  
COLOR THEORY & PRACTICE  
SEEING AND MEANING

## Course Philosophy

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This course is under the auspices of the field and discipline of community artist studios, so all encouragement is given to take advantage of the expertise of the instructor while considering traditional or alternate facilities and your peers. That said, overall, we'll embrace a democratic stance, learning from each other and being open to both new and traditional ways of thinking and working. This includes being kind to each other and maintaining an environment conducive to learning. We'll be following our noses, paying attention to the unique materials and outcomes in the things we make. Uncertainty, even failure, are recognized as fruitful possibilities.

## Expectations

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Students are expected to engage actively in the studio. Successful students work on projects during and outside of class, complete readings and assignments on time and proactively source all necessary materials. They fully engage in individual art research by seeking out contemporary artists of interest and by attending lectures and art exhibitions. This class is dependent on a community of focused, curious, critical, and thoughtful students. Please make the most out of your experience by participating wholeheartedly, and cultivating community with your peers.

The demands of art making are great, both in time investment and physical and mental effort. You are not expected to be able to complete all work during class hours! You should expect to work outside of class time a minimum of 6 hours each week.

## Open Studio

During this course we will have "open studio", which allows time to freely work on projects and exercises. During this non instruction time, you are able to make, experiment, and research. You must use this time wisely. Everyone must be working during open studio. Failure to do so will result in points taken away from your project/exercise grade. In some cases you may be asked to leave class.

## Cell Phones

Phones and other communication devices are not to be used during class unless otherwise allowed. There will be certain projects/exercises where phones will be necessary but until then phones are not to be used. We will listen to music as a class while working.

## Lectures and Discussions

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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.

## Sketch and Research Book

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To support your studio practice, You are required to keep a physical 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 module you will receive a grade for your process work and research. This is a daily activity to be conducted throughout the semester. It will show compositional and idea exploration, proposals, propositions, and directions (both taken and abandoned). This is a visualization of your thinking and a guide to facilitate your goals for the semester. Reviewed periodically, this book should be with you always and available in your studio for review.

## Critique/Reviews

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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. If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late. Missing a critique with an unexcused absence will drop your project grade by one full letter.

## Texts

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Required materials will be provided and available on Canvas.

On Color, David Scott Kastan with Stephen Farthing  
Chromophobia, David Batchelor  
Faux Pas, Amy Sillman

## Calendar/Course Outline

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Disclaimer: The instructor reserves the right to make modifications to this information throughout the semester.

- Week 1 - 4      Introductions, facilities, syllabus, overview of semester, questionnaire, Introduce Project #1 SHAPE / LINE , project one planning, Project #1 demos, meetings, and critique
- Week 5 - 8      Project #2. COLOR / VALUE / COMPOSITION demonstrations, discussions, work time for project #2, lectures, one on one meetings, field trip, critique
- Week 9-12      Project #3. TEXTURE / MATERIAL demonstrations, discussions, work time, lectures, one on one visits,, notebook check in, critique
- Week 10      Spring Break - No Class - Enjoy your break  
Mar 9-17
- Week 13-16      Project #4. PERCEPTION / SEEING Demonstrations, discussions, work time for project #4,lectures, one on one meetings, critique
- Week 15      Final Critiques / notebook checks  
Apr 16 & 18
- Week 16      Last day of Class/ Clean up day/A PDF Portfolio due  
Apr 23

Week by week calendar with links can be found on canvas

## Course Grading Criteria

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All projects will be graded via canvas within 2 weeks of due dates.

Your grade for the course is based on a holistic assessment of your engagement with all aspects of the class. This includes the ambition and complexity of your work, how fully realized your projects are, the degree to which you are able to fuse technical and conceptual skills, and your participation and citizenship. Grading will favor students who pace themselves, and don't wait until the last minute. Last minute projects, no matter how brilliant or compelling, will be discounted.

Below is a sample of how grading is calculated, but these categories are not fixed. In other words, each student will be assessed for a combination of effort, ambition, willingness to take risks, deliberative process and participation in the community of the class.

You will be graded both on individual performance and in relation to your peers. You will receive grades for projects, a midterm, and a final grade. Grading criteria on creative projects will be based on students' evolution of finished works, aesthetic concerns, craftsmanship, technical ability, conceptual rigor, inventiveness, risk-taking, adherence to consistency in idea, attentiveness to critique feedback.

#### COURSE GRADE

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

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.

## Communication

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Students are advised to use ufl.edu email for all UF course correspondence. It is best not to rely on canvas email, but email the instructor directly via Outlook. I usually respond within 24 hours: emails sent over the weekend may not receive a response until Monday. For emergencies call UF Police 352.392.1111 or 911. \* E-learning on Canvas is where to find announcements, weekly calendar/due dates, assignment descriptions, course materials/readings, grading, and office hours/class, zoom links.

## Participation, Citizenship, and Attendance

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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

Studio Participation, Citizenship, and attendance are symbiotic. You are expected to:

1. Come to class prepared, on time, and ready to work
2. Respect your fellow classmates, studio equipment and overall environment
3. Clean up after yourself. Anything you touch you clean.
4. Respect others property
5. Follow all safety rules and guidelines

Be on time and prepared with materials and research needed for class. You will only work in the print studio during class. Studio attendance will be taken at the beginning of class.

1. Lateness of more than 15 minutes or early departure is considered an absence
2. Habitual lateness of 15 minutes. Every three times you are late counts as one absence.
3. Three or more absences lowers your grade one letter
4. Six absences results in failing the course

For EXCUSED absences due to emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday from affecting your attendance by emailing documentation of your excused absence (such as a doctor's note, or note from family) to the instructor. Regardless if an absence is excused or unexcused, you MUST be in dialogue with your instructor or a peer to keep pace with course content, and arrange for alternate

participation with any team or collaborative projects. An absence does not constitute an extension of an assignment.

Please see University of Florida Attendance Policies and criteria for excused absences at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance>.

### Late Work Policy

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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.

### Accommodations

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Accommodations need to be emailed to the instructor and please be in discussion about your needs.

### Course Evaluations

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Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, typically during the last two or three weeks of the semester, but students will be given specific times when they are open. and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>. If 80% of the class submits evaluations we will have doughnuts on clean up day!

### Materials and Supplies Fee

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\* If you are having financial issues with obtaining art supplies please see me.

I will send you a Blick supply list for suggested materials

### Required materials:

- SketchBook no smaller than 8x10"
- 18 x 24 mixed media pad at least 140lb
- Drawing tools (pencils, pens.)

Pink/Plastic Eraser  
Black sharpie markers  
X-acto Knife and Blades  
Cork-backed ruler (18 inches)  
Camera Phone  
Black gouache paint  
White gouache paint

Acrylic Paint (Golden, Liquitex, Artist Grande, or artist loft level 3 paints only)  
Alizarin Crimson    Cadmium Red    Quinacridone Violet    Cadmium Yellow    Yellow Ocher  
Ultramarine Blue    Cerulean Blue    Pthalo Blue (green shade)    Burnt Sienna    Ivory Black  
Titanium White

Metal Palette Knife - not plastic palette  
Matte Gel medium  
Cutting Mat (at least 12" x 18")  
Artist tape / blue tape  
Assortment of jars and rags  
Assortment of Synthetic + Natural Paintbrushes - get at least 2 brushes from the following categories with a range of sizes:  
Round: # 00, 3, 4, 8  
Flat: # 2, 4, 6, 9  
Filbert: # 10, 12, 16  
Selection of old magazines for collage  
Speedball screen print ink starter set - Black, Magenta, Process yellow, process cyan  
4-6 Cups with lids for mixing ink  
2x4" linoleum block

**Suggested Personal Materials List:**  
Apron or large shirt you don't care about  
1 container of baby wipes  
Paper towels  
Disposable gloves

#### Disability Resource Center

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Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process. If you have any limitations or documented learning disabilities, please let us know immediately. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make this class a positive experience for you from the beginning.

Students requesting accommodations must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/) The student will receive documentation to present to the professor. Please upload your DRC memo to the course Canvas as soon as possible.

## UF Policies:

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### UF Philosophy

UF 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

As a result of completing the registration form at UF, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies dishonest behaviors and possible sanctions.

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

As artists, we might work in a style commonly known as "appropriation," but it is common courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

### Disruptive Behavior

Any member of the UF community who acts intentionally 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, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. Be advised that you will be dismissed from class if you engage in disruptive behavior.

### Health and Safety Guidelines

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program at:

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

## Campus Resources:

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### Health and Wellness

#### U Matter, We Care:

If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

#### Student Health Care Center:

Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

#### University Police Department:

Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

#### UF Health Shands Emergency Room / Trauma Center:

For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

#### GatorWell Health Promotion Services:

For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

### Academic Resources

#### E-learning technical support:

Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

#### Career Connections Center:

Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

#### Library Support:

Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

#### Writing Studio:

2215 Turlington Hall, 352-846 1138. Help brainstorming, formatting, and writing papers.

#### Student Complaints On-Campus:

Visit the Student Honor Code and Student Conduct Code webpage for more information.

#### On-Line Students Complaints:

View the Distance Learning Student Complaint Process.

