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Office Hours: M/W 8:00-8:30a – 2:45-3:15p and by appointment  
SPRING 2026 Course: Art 3522, 3 cr  
Location: FAD 205  
Meeting times: M + W 11:45 – 2:45

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## ART 3522 Exploring the Series: Developing Personal Ideation

This course is focused on developing an artistic practice where an artist creates a collection of artworks that share a common theme, subject matter or style, allowing for a deeper exploration of a particular idea. This practice empowers an artist to delve into a topic comprehensively and combined with ideation exercises and preliminary paintings will strengthen the students technical and conceptual skills in painting.

A series can be explored through sequences that can be synchronic (occurring at the same time) or linear or rhizomatic (networked). It can be a continuous succession of similar things, a succession of continuous parts at regular intervals (Serial) or variations on a theme manipulating formal or technical elements to create a progression.

Explorations of these tools will be accomplished through a series of exercises aimed at developing your painting skills.

### **COURSE GOALS**

- Develop skills for individual ideation and creative expression to create a related body of work.
- Explore the creative and expressive possibilities of working with variations on a theme.
- To strengthen technical and conceptual painting 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.
- Hone your critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and course material.

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### **CLASS STRUCTURE AND REQUIREMENTS**

#### **DEVELOPING INDIVIDUAL SERIES**

Studio class time will be dedicated to the exercises and projects working on developing a cohesive series of artworks and building an understanding of painting practice and ideas relevant to contemporary painting.

##### **Project #1**

Idea - Excavation – Focus on Quantity and Quality – A series of works 12" max dimension

##### **Project #2**

Expanding Ideation – creating metaphors and similes – at least three finished artworks.

##### **Project #3**

Product and presentation

A series of at least four medium or two large completed works, formally presented (Framed/Installation/etc).

### **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 with rubric 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 and opportunities 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 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>

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## COURSE GRADE

Three Series projects – 875 pts (includes sketchbook work, studies and finished paintings)

275 points - Project #1

300 points - Project #2

300 points – Project #3

“Ignite” presentation – 50 pts.

A 7-minute, 20 slide power point research presentation on one contemporary artist covering the artists background, ideation, process and showing a series of their artworks. (SEE handout)

Two Reading Discussions –30 pts each for a total of 60 pts

There are two scheduled readings, related to ideas in contemporary painting. You will read this material before our discussion, highlight areas of interest, disagreement or lack of clarity. We will work through this material as a group in class. Your participation, including reading in advance and active and thoughtful participation in the class discussion will determine your grade.

Studio Participation Grade – 100 pts

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 and participating in the art community by attending visiting artist lectures, exhibition openings and other arts related events.

### Late Work Policy

Late projects or portfolios will be graded down one full letter grade for each class period that they are late.

**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

Philip Guston: Collected Writings, Lectures, and Conversations, Philip Guston

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## **UF POLICIES**

including DRC, honesty policy, evaluations, academic support, etc. can be found here

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

## **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 this class**

To foster a space in which learning, discussion and community are constructed purposefully please refrain from using headphones or your devices in class.

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### **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.

Students are expected to follow studio guidelines for continued access. There is a first aid kit in each room as well as a sharp container for your use.