

ART 3380C/5930C – EXPERIMENTAL DRAWING



**Spring 2026 | 3 credits | Tuesday + Thursday |
Period 2-4 (8:30-11:30AM)**

E-learning/Canvas: will include announcements, weekly calendar and due dates, projects/sketchbook assignments, course materials/readings, office hours/class zoom link

Classroom/Studio: FAD 115

Instructor:

Associate Professor, Bethany Taylor (she/her/hers) Email:

bwarp@ufl.edu

Office: FAD 221

office hours: Tuesday 3pm (or regular/virtual by appointment)

Gosia Wlodarczak, A Room Without a View, a 17-day drawing performance at the RMIT Gallery, Melbourne, 2013, pigment marker on board., 260 x 340 x 220 cm

COURSE DESCRIPTION

This course will emphasize experimental, conceptual, performative, process-based, and interdisciplinary approaches to drawing. In the last century, artists have continually redefined drawing within an “expanded field,” radically pushing the boundaries of what a drawing can mean and/or be. Our work in this course will contribute to the dialogue and be part of this continuum, acknowledging traditional definitions and techniques of drawing while investigating the blurred boundaries between contemporary drawing and other disciplines, such as craft, performance, photography, and sculpture, to name only a few. Through presentations, discussions, videos, demonstrations, and critique, we will study historical and contemporary artists engaged in diverse drawing practices to expand our understanding of the possibilities of drawing. We will imagine drawing beyond observational and perceptual frameworks to incorporate chance, collaboration, transformation, scale, materiality, space and time, and we will utilize unconventional approaches across a variety of media.

LEARNING OBJECTIVES

Through individual and collaborative projects, experiments, daily drawings/sketchbook, and individual research, students participating in this class will:

- experiment with notions of what drawing is and what it can be.
- explore formal and conceptual approaches, alternative media/materials and unconventional practices to expand and explore individual vision through a wide range of studio projects.
- question and understand the inherent meaning(s) embedded in materials and processes utilized in a drawing
- develop critical-thinking, research and verbalization skills through class critique of studio work, presentation and discussion of individual research and assigned readings/videos.
- increase individual knowledge in the ever-expanding field of drawing by studying a diversity of ideas and practices by contemporary artists, writers and curators of the 20th/21st century.

COURSE OUTLINE:

Projects will be roughly two weeks apart on the week-to-week calendar – from research and process to final product and critique. Project descriptions, due dates, and grading criteria will be posted on canvas/e-learning for each project.

PROJECT 1:

Drawing Connections: *Material, Space, Language, Accumulation and Translation*

In this project, students will visit the Harn Museum during class on **Thursday, January 15**. Students will ‘collaborate’ with an artwork of their choice by creating a connection/response, transforming elements of the work of art into new drawings. A research handout distributed during the museum visit will guide students in conceptualizing the project. This visit will serve as a catalyst for experiments in drawing, to be archived in your research/drawing book and in a series of drawings.

PROJECT 2:

Performative Drawing: *Ambitious Gestures, Control, and Abilities of the Body*

We will experiment with ways to use our bodies to draw and generate meaning. We will physically explore the connection between movement and drawing and will look at artists who have used their entire bodies to create marks.

PROJECT 3:

Chance Drawing: *Collaborating with the Uncontrollable*

We will alternate between being the author and spectator in the creative process.

PROJECT 4:

Drawing Intermediaries: *The Space In-Between*

We will look to artists who use intermediaries (unconventional tools/objects/media between the hand and substrate/paper) to create drawings as inspiration for our own projects.

PROJECT 5:

Trans/Inter-disciplinary Drawing: *Communicating, Translating, Exploring, + Generating Hybridity*

We will explore the dissolution of disciplinary boundaries and utilize drawing to integrate knowledge and methods from different disciplines through a synthesis of approaches.

**For each project, students will need to write a short artist statement and take high-quality documentation photos to be posted on Canvas.*

RESEARCH DRAWINGS/SKETCHBOOK

**collected/graded at mid-term and end of semester with periodic pop-up checks.*

You will do a number of assigned drawing experiments on paper and keep a research/drawing book for this class as a record of thoughts and visual ideas generated by projects worked on throughout the semester. Research/Drawing Books should include ideas, compositional sketches, material or color explorations, experiment logs, proposals, propositions, notes from lectures, discussions, and critiques, independent artist research, and any other ideas of interest to you. It should be bursting with any and all ideas/energy generated throughout the semester.

In addition, an important part of each project grade will include attendance, process, and research throughout the project timeline. As evidence of research and process, you will upload in-process photos and scans of your drawings and sketchbook to Canvas for each project.

ARTIST PRESENTATIONS

You will select one artist from a list compiled and posted on e-learning. Your presentation will be no **longer than 10 minutes** and include **at least ten quality images** arranged in a PowerPoint presentation. Your goal is to give the class a strong and informative introduction to a contemporary artist's creative practice -- this includes intent/motivation, meaning, and processes. Presentation tips will be provided prior to the deadline. These presentations will be scheduled to occur throughout the semester. You will sign up for a time and date on a Google Doc posted on e-learning.

CLASS EFFORT/STUDIO TIME

The effort you invest in this class will be reflected in your work. The grade you earn will also reflect that time and effort. You will be held accountable for the potential we see in you and your work. Please make a commitment to this studio course, and you will be rewarded with exciting growth in your art practice. This commitment to yourself and our collective learning community requires cooperation, hard work, dedication, creativity, self-motivation, and, perhaps most critically, openness to input and new ideas, along with a willingness to receive mentorship.

CRITICAL THINKING, CLASS PARTICIPATION

Active participation, support, and respect in all phases of this course are imperative. The learning community dynamic depends on your energy, initiative, attitude, productivity, and willingness to participate in group discussions and critiques. This includes the depth and quality of your participation in group discussions (asking questions and formulating responses), your performance in critiques (analyzing and providing constructive criticism of your peers' work and your own), and your ability to accept, analyze, and digest advice and suggestions.

VISITING ARTIST PROGRAM

The Harn Museum of Art and the School of Art + Art History run active Visiting Artists' Programs. Internationally and nationally respected artists, curators, and critics are invited to lecture and to provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be given notice of upcoming lectures. You are strongly encouraged to attend all of them and document any potential influence on your thinking and creative work in your Research/Drawing Book.

GALLERIES

You are encouraged to attend exhibitions this semester and to respond to them in your sketchbook. Exhibitions include those at the Harn Museum, University Galleries, Santa Fe Community College Gallery, Reitz Union, Thomas Center Galleries, Gainesville Fine Arts Association Gallery, and other community galleries that feature exhibitions of student and local artists.

MATERIALS

This is an experimental course which is very concept/process oriented, so your materials are to be determined from project to project. The more prepared you are and the more adventurous you are with materials, the more successful your projects will be. You will explore a variety of materials throughout this course and you may be required by your studio practice to purchase alternate or additional supplies for certain projects. Below is the most basic list, as I don't want you to buy anything that locks you into certain materials before you explore your ideas for each project. I recommend buying supplies online through Blick, Utrecht or Jerry's ArtRama but supplies can also be found in town at both art and non-art stores such as SoMa Media Hub , Michael's, Repurpose Project, Dollar Stores etc....

Required:

- Sketchbook
- Artists tape
- Xacto blade holder and extra blades
- assortment of graphite pencils
- compressed charcoal
- AD Chartpak marker – not a Prismacolor brand marker – for transfer purposes.
- Butcher's Tray – white enamel artist palette. You will use this as palette or to experiment with washes, create marbleizing effects, as well as soak items for transfer purposes.
- Quality Scissors (sewing scissors-sharp and pointy)
- Kneaded and white or pink eraser
- jars / containers to store liquids in + Metal cork backed ruler

Highly Suggested (*may be needed as you work on projects*):

- sanding block/sandpaper
- magazines, found paper, collage supplies
- Ink pens (various sizes) – Pitts, Microns, etc.
- range of water media brushes / ink brush – small, medium, large + Sumi Ink
- mica powders / pigment powders
- various binding agents
- various dyes
- colored pencils, soft pastels, watercolors, gouache
- gesso + matte or gloss medium
- charcoal powder/graphite powder
- various surfaces

**Surfaces will vary for each project and depend on what your concept dictates, but some suggested paper should be ordered in advance. Examples of Drawing Papers you might want to have on hand.*

- Stonehenge Printmaking Paper: 38 x 50 inches- Excellent for pastel, pencil, charcoal, acrylics and watercolor.
- Rives BFK Heavyweight Printmaking Paper: 19 x 26 inches- This very popular 100% rag paper is great for all types of printmaking, slight tooth makes it a great drawing paper, as well.
- Bristol Paper: Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting. Bristol generally refers to drawing paper pasted together to form multi-ply sheets.

- Yupo Paper: various sizes. This is a tree-free synthetic paper that's 100% recyclable and waterproof.
- Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

**You will be provided with a minimum size for each project; however, these requirements are flexible and should ultimately be determined by the ideas you're working with and in discussions with the professor.*

TEXT

Course reading materials will be available on Canvas/E-learning or distributed in the studio. No textbook is to be purchased.

EVALUATION

Work completed in **Experimental Drawing** will be graded according to criteria specific to the individual project goals. However, all projects will be graded on their success in the following areas: **research and conceptual development, design/craft, risk-taking/experimentation, ambition, and meeting deadlines.** These same guidelines apply to the Research Drawings/Sketchbook, which must be submitted by the deadlines posted on e-learning.

The course grade for each student will be evaluated on the basis of:

- 70% **Studio Projects** – 5 Projects including exercises + experiments
- 15% **Research Drawings + Sketchbook + Visiting Artist Lectures/Gallery Visits**
- 10% **Artist Presentation**
- 5% **Participation** - includes attendance, arriving at the studio on time, ready to work with materials, studio clean up, following health and safety guidelines, and active participation in critiques, class exercises, and discussions. Participation grades will be determined and submitted on Canvas at midterm and again at the end of the semester.

GRADING

Letter Grade and Corresponding Grade Points

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

Project grades in this course are considered in the following way:

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- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing 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 is 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 is 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.

ATTENDANCE

As a studio course, your attendance and active participation are required. Students are expected to attend all classes. You are required to arrive on time, work, and participate for the full duration of the scheduled class period. Full participation includes showing completed work during all scheduled critiques and actively participating by sharing ideas and commentary about your work and that of your peers. Unexcused absences will result in lower participation grades.

University Attendance Policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

LATE WORK

Due dates are announced in class and posted on Canvas. Assignments are due on the due date (before class) in the specified delivery mode; late assignments will be penalized 10% per day. Projects will not be accepted after the due date without prior permission.

COURSE COMMUNICATION

Students must check their school email and Canvas regularly. Students are responsible for any information, deadlines, and updates posted on Canvas. The instructor will take care to answer emails within a 24-hour period.

CELL PHONES AND OTHER DEVICES

Avoid distractions by putting away all devices before entering the classroom. Students may not use headphones during class unless the instructor approves their use on certain studio days.

HAZARDOUS WASTE SATELLITE ACCUMULATION

Read the SAAH Health and Safety Program Handbook posted on Canvas.

During the first week of class, refer especially to the H&S Rules by Area sections pertaining to Drawing. Each student will be asked to complete an H&S student waiver form (which will be given to you and signed during the studio). SA+AH facilities have an area designated for art materials and hazardous waste pickup. This area should NOT be used for art making. Bins and storage containers used 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 Waste Disposal, Health and Safety is posted in the studio for consultation.

LOCKERS AND STORAGE

The 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 other students. You are responsible for keeping the locker form attached AT ALL TIMES to your locker. Lockers will be cleaned out at the end of each semester. When storing materials, you must write your name, the course you are in, and the instructor's name on everything with a black marker. The SAAH is not responsible for items left in classrooms.

STUDIO USE

Please read and follow the studio use guidelines posted in the classrooms. Do not pour solvents down sinks. Fixative must be sprayed in the FAC 2nd Floor spray booth. * NO exceptions.* Each student is responsible for assisting with studio cleanup. Your instructor may assign you a duty at the end of each class. The classroom should be organized at the end of each class, 10 minutes before the next class begins, with the help of all students enrolled in the course. No food or open drink containers are allowed in the studio.

SHARED STUDIO

Always leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the worktables clear and clean. This is a shared workspace, and we all need to be diligent about keeping it an immaculate and productive environment.

UNIVERSITY-WIDE ACADEMIC POLICIES AND RESOURCES

Please familiarize yourself with these important university policies and resources.

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