

ART 3561C/5930C – PROJECTS IN PAINTING: EXPERIMENTS IN MEDIA



**Spring 2026 | 3 credits | Tuesday + Thursday |
Period 5-7 (11:45AM-2:45PM)**

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 205

Instructor:

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

Email: bwarp@ufl.edu

Office: FAD 221

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

Sam Gilliam (b. 1933, d. 2022), Untitled, 2011, acrylic on polypropylene, approximate installation dimensions: 121 x 71 1/4 x 66 1/2 inches (307.3 x 181 x 168.9 cm)

COURSE DESCRIPTION

Experimental painting in the 20th and 21st centuries extends beyond traditional definitions of the medium. Artists challenge the boundaries of painting by incorporating emerging technologies, exploring unconventional materials and processes, engaging with social and political contexts, and working across disciplines. These practices question established art-historical frameworks and reconsider the very nature and limits of painting. In the 21st century, experimental painting has become an expanded practice—one that uses new tools, ideas, and ways of thinking to respond to a rapidly changing world while continuously asking what painting is and what it can become. Through core projects and experiments, alongside presentations, discussions, screenings, demonstrations, independent research, and critiques, students in this course will explore both historical and contemporary artists working within this expanded field of painting. Together, we will envision new possibilities and develop innovative frameworks for both individual and collaborative artistic practice.

LEARNING OBJECTIVES

Through individual and collaborative projects, exercises and experiments, sketchbook, and individual research, the learning objectives of experimental painting are:

- To experiment with what drawing is and what it can be.
- To explore formal and conceptual approaches, alternative media/materials, and unconventional practices to expand and explore individual vision through a wide range of studio projects and experiments.
- To analyze the meaningful aspects of a work to merge form and content and question “why” material choices are made.
- To develop and refine critical thinking and research skills through class critique, presentations, hands-on inquiry, and class discussions.
- To research and expand your knowledge of art and artists, writers, and curators who challenge and champion painting and theory in our contemporary moment.

COURSE OUTLINE:

Projects will be roughly two-three weeks apart on a 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:

UNDO/REDO: VERSIONING HISTORY

In this project, students will visit the Harn Museum during class on **Thursday, January 15**. Students will select a painting of their choice to first **UNDO** (*Reverse, Cancel, Revoke, Nullify, Annul, Repeal, Invalidate, Countermand, Erase, Delete, Remove, Dismantle, Unravel, Loosen, Untie, Unbind, Unfasten, Revert, Reconcile, Retract, Setback, Backtrack, Rescind*) and then second to **REDO** (*Repeat, Reiterate, Replay, Reproduce, Replicate, Re-attempt, Rerun, Remake, Reconstruct, Redesign, Revamp, Rework, Renew, Restore, Re-do, Iterate, Duplicate, Reissue, Revisit, Recapitulate, Reconfigure*).

PROJECT 2:

COLOR JAM: COLOR AND OTHER CONTAGIONS

In this project, students will discover color and its application methods as active agents in an artwork.

PROJECT 3:

CHOCOLATE IN MY PEANUT BUTTER: AND OTHER PSEUDO-PARADOXES

In this project, students will revel in the meaning of “stuff” and the mixing of materials, processes, and disciplines.

PROJECT 4:

THE OBJECT OF PAINTING

In this project, students will investigate and experiment with the “thingness” of a painting.

OBJECT: A Thing: *anything visible, tangible, or identifiable, often a physical item or collection of matter.* **OBJECT: Focus of Thought:** *something that is the target of feelings, thoughts, or actions (e.g., an object of study).* **OBJECT: Goal/Purpose:** *an aim or objective, like "the object of the mission."* **OBJECT: Disapproval/Disagreement** *with something.*

PROJECT 5:

KISSING THE WALL: POETIC SPACE AND THE EPHEMERAL

In this project, students will consider painting as a temporal rather than a permanent artifact — painting not as a fixed, framed object but how it behaves in relation to architecture, environment, duration, and/or presence — how it touches, hovers near, stains, disappears from, or transforms the spaces it encounters.

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

IN-CLASS EXERCISES/DISCUSSION

Each project will begin with an assigned resource, lecture, and discussion. You may be asked to prepare questions or a written response in your sketchbook before each discussion. Details will be delivered at the project introductions. We will also conduct conceptual and technical demos, graded based on participation.

RESEARCH EXPERIMENTS/SKETCHBOOK/WORKDAY DOCUMENTATION

**Collected and graded at mid-term and the end of the semester, with periodic pop-up checks.*

You will complete a number of assigned experiments 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. Sketchbooks 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. They should be bursting with ideas and energy generated throughout the semester. For each project, you will receive a grade for your process and research throughout the project timeline.

ARTIST PRESENTATIONS

You will select one artist from a list compiled (posted on e-learning). Your presentation will be no **longer than 10 minutes** and will include **at least 10 high-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 date and time in a Google Doc that will be 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 Sketchbook.

GALLERIES

You are encouraged to attend exhibitions this semester and 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 provide exhibitions of student and local artists.

MATERIALS

This is an experimental course that is very concept/process oriented, so your materials will vary 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 your studio practice may require you to purchase alternative 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 specific materials before you explore your ideas for each project. I recommend buying supplies online through Blick, Utrecht, or Jerry's ArtaRama, 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 + Blue Tape
- Xacto blade holder and extra blades
- Acrylic or Water based oils (as needed) Recommended brands: Golden, Liquitex, Windsor-Newton
Recommended limited palette: Titanium white, cad red, alizarin crimson, cad yellow, lemon yellow, ultramarine blue, burnt sienna, viridian green, raw umber
- An assortment of paint brushes (at least 4 mostly medium and large, with some flat or filbert, long handles, synthetic)
- Glass palette or palette paper (if using a palette saver, otherwise provided)
- Rags (can be a cut up old t-shirt, sheet, towel)
- Assortment of glass or plastic jars and tubs
- Metal palette knife
- matte or gloss medium (We will have some in studio but not limitless- you may need more to purchase)
- sanding block/sandpaper
- Supports - these will vary for each project, so nothing is required, but here are some things to note: If you are working with panel or stretchers you will need to make them yourself after the first project. This is the cheapest way to have quality panels or stretcher bars. 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 conversations with the instructor.
- You will be provided with 6 ft of canvas and communal gesso (this is yours, but you do not need to use it!)
- assortment of drawing/painting media for use in sketchbook
- AD Chartpak marker – not a Prismacolor brand marker – for transfer purposes
- Quality Scissors (sewing scissors-sharp and pointy)
- jars / containers to store liquids in + Metal cork backed ruler
- various surfaces (T.B.D. project to project)

**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 *Projects in Painting: Experiments in Media* will be graded according to specific criteria defined by 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 within the specified 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 once at midterm and then once more 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 late. 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 respond to emails within 24 hours.

CELL PHONES AND OTHER DEVICES

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

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.

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 Painting. 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.

STUDIO USE

Please read and follow the studio use guidelines posted in 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/>