Fall 2016 Art #4180-001 Class #9793 Painting Special Topics: Murals Friday 9:40-3:55
Art Bldg. Room 361, V. Kim Martinez, Professor, 4.0 Credit Hours, Prerequisite: C- or better in Art 2200 & Art 2500  kim.martinez@art.utah.edu 801-581-6513 Office hours: Thursday 9:00-10:00 or by Appointment Studio 356

Catalogue Description
This course builds upon components presented in ART 3110 and focuses on a specialized aspect of art making. The topic of the specialization may change each time the course is taught. Types of investigation may include site-specific mural, fresco, computer generated painting, traditional/non-traditional painting materials, and community-based projects.

Mural Course Outcomes
The University of Utah Department of Art and Art History, and Volunteers of America, has created an opportunity for University of Utah Art Majors to collaboratively paint a site-specific community mural at the Homeless Youth Resource Center with residents. By the end of the semester this participatory art project will provide students valuable experience for their future art careers, including the challenges of working in a collaborative environment, large scale painting, presenting conceptual ideas and compositions to community members, mentoring youth, contractual agreements and creating art within the parameters of a public art project. In addition, students are expected throughout the course to open their minds and examine preconceived notions about what constitutes a “mural” versus a still life or portrait; how these various points of view can be expressed through the participant carefully choosing a particular point of view or narrative to convey the essence of the community. All of the participants will be educated about cultural misappropriation as they approach capturing a sense of the Youth Resource Center community. Cultural aesthetic choices as well as assuming the responsibility for their choices are paramount to the final project for the course.

Course Policies
- Timely completion of studio projects that fulfill course criteria
- Timely completion of presentation assignments
- Cohesive verbal presentation of studio artworks during critique and presentations
- Completing all reading assignments and Tickets to Class prior to the scheduled discussion and, self-motivated and energetic participation in those discussions
- Attend class on time prepared with materials, tools and safety apparel
- Active participation in all group critiques of mural projects
- Active participation in all class discussions and technical demonstrations
- Adherence to the Participation/Attendance & Punctuality Policy for the course as outlined in a subsequent section of this syllabus
- Responsible studio behavior as outlined in a subsequent section of this syllabus
- Retrieving information relating to course assignments from web sites
- Maintaining an active email account that you check on a regular basis (as a student the university will provide you with an account)
- Insurance
- Liability Waiver

Teaching and Learning Methods
Students will be instructed in essential traditions, materials and methods, through demonstrations, lectures, activities, readings and hands on experience with the instructor that will aid in developing a critical visual dialogue to amplify their individual voice within the language of participatory art. Critiques and reviews of art and readings throughout the semester will develop the ability to formulate and verbalize knowledgeable visual/verbal responses.

The class project for the semester will be a community mural located at Volunteers of America, Youth Resource Center this collaboratively student/youth generated 250 square foot will be located on the second floor of the facility. After meeting with the Volunteers of America, Center Youth we, will collaboratively create and present a scale size maquette, to individuals from the Center and members of the larger SLC community, who will aid in the selection of the final mural.

Students will gain real world funding experience by creating and submitting a College of Fine Arts Fee Grant (FAF) to procure additional funding for a class trip that will be decided by the class. The focus of a off campus learning experience is to enhance our educational practice in this capstone course to coalesce into the greater art world.
Together we will write, submit and defend the proposal to the College of Fine Arts Fee Student Group, as well as plan the event.

There are eleven reading assignments on Marriott Library electronic reserve. To access course reserves select the course reserves tab in the Marriott Library catalog, http://search.library.utah.edu For a course reserves how to guide go to http://campusguides.lib.utah.edu/course_reserved_guide In order to make the most of our class discussions a ticket to class is required, a typed maximum 200-word synopsis of the article that includes a point you agree with and understand, and a point that you do not agree with or understand, bring for discussion. Please do not email your synopsis; I will need a typed hard copy from you after our discussion to receive full credit for the assignment.

**Participation/Attendance & Punctuality Policy**

This is a studio class; in-class activities, lectures and discussions are a crucial component to the class content and cannot be made up if missed. As a studio course in-class time is valuable, it is expected that each student will be prepared to discuss activities presented in each session. It is expected that students come to class arriving on time and working until the end of the scheduled class time. This course requires a minimum of six studio hours per week outside of class and six hours in class. Grades will reflect the effort applied to the course and the understanding of the principles addressed. Late class arrival or leaving before the scheduled class time will result in a .50 deduction from the day's participation points.

Students must attend all safety/sensitivity trainings and follow all instructions/safety regulations at the site. The attached liability waiver and proof of insurance must be signed and submitted to allow class participation. There are no fees attached to this course.

**Title IX Sexual Misconduct.**

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801- 581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585- 2677(COPS).

**Course Objectives**

The theories and forms incumbent on the community/participatory artist to understand and master vary greatly from other forms of art making.

1. **Conceptual Designs**- Distinguishing characteristics of mural painting versus easel painting. Mind mapping exercises, area demographics, investigate the social, political, and historical implications of the community, multiplicity of aesthetics/perspectives of the community. Together with the Center Youth, we will share conceptual development perspective to arrive at a collaborative design.

2. **Selection of the idea to be developed**- Present a final rationale that depict the compositional strategy, to participants for engagement. Does the image address political, historical, cultural and contextual ideas/activities? (Possible rationales: Is the image accessible to all? Is the imagery legible and immediate? Does it restore/add to community pride? Does it connect historical roots and contemporary culture?)

3. **Formal Painting Compositional Elements**

How is the mural viewed, adjusting the image when predominantly viewed from the side? Exterior/Interior Space Architectural space what is the building-Incorporating existing building configuration into the composition. Line and color- energy Paint chemistry- Acrylics Preparing the surface Wall Selection Scaling the composition to fit the wall

**Evaluation Rubric**

Final grade for this course will be determined according to the following:

- **Participation**- In Class activities- 65 total points-40%
- **Scale Maquette**- Conceptual Ideas, Support, Composition& Design, to Scale B&W Line Drawing, Drawing, Color/Value, Paint Application 40 total points-24%
- **Homework**- includes, readings tickets to class, FAF Grant Application/Research, Travel Planning- 60 total points-36%

**A** = **Excellent** - Expansive investigation of concepts, excellent composition and craftsmanship. All assignments completed on time and executed well. Insightful contributions to class discussions, critiques and presentations.

**B** = **Good** - Substantial investigation of concepts with good composition and good craftsmanship. All assignments completed on time. Insightful contributions to class discussions, critiques and presentations.

**C** = **Fair** - Two late or incomplete assignments, average investigation of concepts, average craftsmanship, tentative compositions, minimal contribution to critiques.

**D** = **Poor** - Three or more late projects, limited investigation of concepts, poor craftsmanship, incoherent compositions, minimal contribution to critiques.

**E** = **Failure** - Course failure due to minimal idea development, poor craftsmanship, incoherent compositions, lack of participation, late assignments.

**Late Work**
Student work will be presented at predetermined times for class discussion. The class will periodically discuss both ongoing and completed works. Late work will be accepted up to two weeks after the due date; half a letter grade for each class session that it is late will be deducted, after two weeks work will not be accepted. Please arrange with one of your peers to present the scale maquette if you are unable to participate at the presentation, as time will not permit acceptance of late work.

**Electronic Devices**
Out of respect to the class and safety issues, no cell phones or other communication devices are to be used during class time. You may use your phones during class breaks only. No texting, messaging, emailing, or answering of phones will be allowed. Computer use during class is permitted if it is directly related to research for your mural design.

**Faculty and Student Responsibilities**
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. The Student Code for the University of Utah can be found at: http://regulations.utah.edu/academics/6-400.php
Faculty Rights and Responsibilities at: http://regulations.utah.edu/academics/6-316.php

**Accommodations Policy**
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students’ sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student’s obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student’s sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student’s request must articulate the burden the requirement would place on the student’s beliefs.”

**Media Opt Out**
This course generates public art that is often featured in multiple public media platforms that will identify the participants in the class. If you do not want to be identified as part of the mural team, please read more at http://www.finearts.utah.edu/students/media-opt-out


**Studio/Site Cleanup**

Every student is responsible for cleaning up the site and assuring that all paints and supplies are put away, clean. The site is a communal space shared with the community. Paint and mediums are **Never** to put down the drains. All liquid waste is to be disposed in a designated area on the site. All contaminated solid waste (e.g. rags, paper towels) must be disposed of at a designated location.

**University Calendar**

Last day to add without a permission code Friday, August 26
Last day to drop (delete) classes, elect CR/NC, or audit classes Friday, Sept. 2
Last day to withdraw from classes Friday, October 21
Last day to reverse CR/NC option Friday, December 2

**The Americans with Disabilities Act**

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

**Texts for Course**


*Mary Jane Jacob,* “Removing the Frame, interview with Mary Jane Jacob,” in *Conversations Before the End of Time,* by Suzi Gablik (London: Thames & Hudson, 1995)


*Arlene Golbard,* “Why America needs Artists (it’s not what you think),” University of Utah Department of Art and Art History Lecture, 21 October 2010


**Painting Special Topics Murals**

This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

August 26

9:40-11:40 Introduction Mural History and Design Presentation
Review Contracts, Sign Liability and Insurance Waivers
12:00-1:00 Prepare questions for the Oral Interview of Community Members
Barbara Truesdell, "Oral History Techniques: How to Organize and Conduct Oral History Interviews" [1]

### 1:30 Travel to Youth Resource Center
888 400 W, Salt Lake City, UT 84101 (801) 364-0744

**2:00-3:55 Interview** Staff & Youth, Measure Wall

#### Conceptual Designs
- Mind mapping exercises, area demographics, investigate the social, political, including the historical implications of the community, multiplicity of aesthetics/perspectives of the of your narrative.

**Homework:** Create **five** diverse ideas and sketches based on your research for the Homeless Youth Resource Center Design. Electronic Reserve Marriott Library Reading: *Cockcroft, Weber,* “Towards a peoples art the contemporary Mural Movement”, pp. 238-269, University of New Mexico Press; First Edition 1977, ISBN-978-0826319326

---

| September 02 | 9:40-11:40 Meet at Youth Resource Center, Sensitivity Training  
|             | 11:40-1:00 Meet with and present with Youth 5 Conceptual Drawings  
|             | 1:00-2:00 Ticket to Class Discussion, “Towards a Peoples Art the Contemporary Mural Movement”  
|             | 2:00-3:55 Organize design, select final idea for refinement  
|             | **Homework:**  
|             | Electronic Reserve Marriott Library: *Margaret V. Prescott, Banu Sekendur, Bryce Bailey, Janice Hoshino,* “Art Making as a Component and Facilitator of Resiliency With Homeless Youth,” pp. 156-163, Refine Maquette

| September 09 | 9:40-1:00 Meet at Youth Resource Center, Design  
|             | Continue drawing ideas  
|             | 1:00-2:00 Ticket to Class Discussion “Art Making as a Component and Facilitator of Resiliency With Homeless Youth’  
|             | 2:00-3:55 Continue drawing ideas, scan drawing and move around digitally  
|             | **Homework:** Build Maquette approximately 28”x16” Image area 10”x24”  

| September 16 | 9:40-1:00 Meet at Youth Resource Center, Scale Drawing Complete Transfer to support  
|             | 1:00-2:00 Ticket to Class Discussion “The Neighborhood Strikes Back: Community Murals by Youth in Boston’s Communities of Color,”  
|             | 2:00-3:55 Maquette Drawing transfer to board begin Blue line
Refine Maquette, FAF Grant Research

September 23

9:40-1:00 Meet at Youth Resource Center, Blue line Design
1:00-2:00 Ticket to Class Discussion, Whose Monument Where? Public Art in a Many-Cultured Society”
2:00-3:55 Paint/color Scale Maquette


September 30

9:40-1:00 Meet at Youth Resource Center
1:00-2:00 Ticket to Class Discussion *Pierre Bourdieu and Hans Haacke*, “Free Exchange, 2:00-2:15 Travel To Rio Grande Depot 300 South Rio Grande Street (455 West), SLC 2:30-3:55 Jim Glen Utah Division of Arts & Museums – Percent for Arts
Homework: *Arlene Golbard*, “Why America needs Artists (it’s not what you think)”, University of Utah Department of Art and Art History Lecture, Complete Maquette, Finalize FAF Grant

October 2

FAF Grant Application due, Applications due to the Department’s FAF Grant Rep
Read more at http://www.finearts.utah.edu/students/fafgrants#JXlpjiyXw3vFIJk.99

October 07

9:40-10:40 Meet At University, Presentation, Maquette, B&W Line Scale Drawing, Presentation Paragraph, all due
Load Equipment into vehicles, Travel to Youth Resource Center
11:15-1:00 Presentation Youth Resource Final Mural Design
Students and Youth verbally and visually present their team scale-design. Teams verbally present in a logical, interesting sequence that the audience can follow. Teams demonstrate full knowledge and are accountable to the imagery presented.
1:00-2:00 Ticket to Class Discussion “Why America needs Artists (it’s not what you think)”
2:00-3:55 Lay down Wall Grid
Homework: None Enjoy the break

October 09

FAF Applications due to the CFA Dean’s Office (250 ART)

October 14

Fall Break no class

October 21

9:40-3:55 Meet on Location Youth Resource Center, complete Grid
1:00-2:00 Lunch-Review project/class process & experience suggestions or adjustments?
2:00-3:55 Chalk Drawing Blue Line, Lay in Grid make visual adjustment for Lateral Compensation
Homework: Electronic Reserve Marriott Library:

October 23

FAF Grant Funding Committee Meeting (CRCC 115) – at 3:00PM

October 28

9:40-3:55 Meet on Location Youth Resource Center, Blue line/Value
1:00-2:00 Ticket to Class Discussion Ticket to Class Discussion “Interview: Paulo Freire: Discussing Dialogue”
2:00-3:55 Color Mixing Demonstration begin Laying in Dark values

November 04

9:40-1:00 Meet on Location Youth Resource Center, Lay down Dark values
1:00-2:00 Ticket to Class Discussion “Notes Toward a Transpedagogy”
2:00-3:55 Lay down Medium values

*Homework:* Electronic Reserve Marriott Library: *Mary Jane Jacob,* “Removing the Frame, interview with Mary Jane Jacob,” in *Conversations Before the End of Time,* by Suzi Gablik
(London: Thames & Hudson, 1995)

November 11
9:40-1:00 Meet on Location Youth Resource Center, Lay down Medium values
1:00-2:00 Ticket to Class Discussion “Removing the Frame, interview with Mary Jane Jacob”

2:00-3:55 Lay down Medium values


November 18
9:40-1:00 Meet on Location Youth Resource Center, Lay down Light values
1:00-2:00 Ticket to Class Discussion, The Art of Place Making Interpreting Community Through Public Art Urban Design”

2:00-3:55 Lay down Light values and final Highlights

*Homework: Reflection: Connecting the course content with experience.* 1. How did our projects relate to any of the weekly reading assignments and discussions? Relate your experiences of each project to at least two of the assigned readings and please reference the readings in your response. 2. Articulate what you have learned by writing about how the class experience and how the course content relates to your personal and professional life and aspirations. 500-word maximum.

November 25
Thanksgiving break-No class

December 02
9:40-1:00 Meet on Location Youth Resource Center, Final Highlights
1:00-2:00 Ticket to Class Discussion, Reflection
2:00-3:55, Clean-up, Return Equipment to the University

Finish Mural and Dedication

**Materials:** I will provide all materials for the final mural and scenery, you are responsible for all materials used to create and execute your designs. Make all of your designs with acrylic paint on un-tempered cradled Masonite. We will need to match your palette for the final mural. The final pallet will be decided as the project develops and will contain the typical palette below. During class time, I will supply paint but for homework, supplies are your responsibility.

**Paint Pallet**

<table>
<thead>
<tr>
<th>Paint Type</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titanium White</td>
<td>Lemon/Cad Yellow.</td>
</tr>
<tr>
<td>Napthol Crimson</td>
<td>Yellow Ocher</td>
</tr>
<tr>
<td>Phthalocyanine Green</td>
<td>Dioxazine Purple</td>
</tr>
<tr>
<td>Cadmium Orange</td>
<td>Burnt Umber</td>
</tr>
<tr>
<td>Ultramarine Blue</td>
<td>Burnt Sienna</td>
</tr>
<tr>
<td>Cadmium Orange</td>
<td>Gloss Medium</td>
</tr>
<tr>
<td>Napthol Crimson</td>
<td>Phtalocyanine Blue</td>
</tr>
<tr>
<td>Phthalocyanine Green</td>
<td>Cerulean Blue</td>
</tr>
<tr>
<td>Cadmium Orange</td>
<td>Quinacridone Violet</td>
</tr>
</tbody>
</table>

**Personal Drawing and Paint Materials**
UNIVERSITY OF UTAH

IMPORTANT: THIS IS A LEGAL DOCUMENT, PLEASE READ AND UNDERSTAND THIS DOCUMENT BEFORE SIGNING.

ASSUMPTION OF RISK AND WAIVER OF LIABILITY AGREEMENT

This Agreement must be completed in order to participate in the activities associated with the following program and course.

Participant (print full name): __________________________________________________

Program: Special Topics Murals
Course: 4180-001

I, the undersigned, am either the participant named above (the “Participant”) or the parent and/or legal guardian ("Guardian/Parent") of the minor Participant named above. I am familiar with the curriculum and the activities that will take place in the above-named course and program, which activities may include, without limitation, the painting of a mural on the second floor of the Volunteers of America Utah Youth Resource Center, and may involve inherently dangerous and risky activities such as, but not limited to, the use of scaffolding, scissor lifts, and ladders, the use of painting supplies, and working in an indoor environment.

TERMS AND CONDITIONS

I will participate or authorize the Participant to participate in the above program and course at the University of Utah (the "Program"). I understand that such participation can include foreseeable and unforeseeable risks and other hazardous activities inherent in the Program which may expose the Participant to illness, injury, or death, including, without limitation, falls from scaffolding, scissor lifts, or ladders, and injuries sustained from dropped supplies or equipment. The foregoing list is not intended to be a complete recitation of potential dangers and risks and Participant acknowledges that other significant dangers and risks may be present. Participant or Guardian/Parent freely and voluntarily participates or allows participation in the Program with the knowledge of the danger involved and hereby agrees to assume and accept any and all risk of injury or death.

Participant acknowledges and agrees that the Program is part of the course listed above and that Participant will not be receiving any cash or other form of payment for Participant’s work on the mural(s) or Participant’s other activities in connection with the Program. Any monies received by the University or its Department of Art and Art History, for the mural, whether pursuant to the University’s contract with The Volunteers of America Utah Youth Resource Center, or otherwise, belongs to the University and may be used as deemed appropriate by the University.

If Participant is a student artist participating in the Program, Participant agrees that Participant may be identified by the University as one of the student artists who participated in painting the mural(s) and that Participant’s name may be provided to Volunteers of America Utah Youth Resource Center and to the general public for such purpose.
WAIVER AND RELEASE

Participant or Guardian/Parent of Participant understands and acknowledge that the University of Utah ("University") is not an insurer of Participant's behavior, actions or participation in the Program, and that the University assumes no liability whatsoever for personal injuries or property damages to Participant or to third persons arising out of participation in the Program activities. Participant or Guardian/Parent hereby agrees to release, waive, covenant not to sue, and hold harmless the University, and all of their officers, employees and agents (collectively the "Releasees") from any and all liability, claims, demands, actions and causes of action whatsoever arising out of or related to any loss, damage, or injury, including death, that may be sustained by Participant or loss or damage to any property belonging to Participant arising out of or related to participation in the above named Program, and excepting only such loss, damage or injury as may be caused by the sole negligence of any Releasee.

Participant of Guardian/Parent of Participant agrees that the site of any lawsuit arising out of or related to participation in the Program shall be Utah and that this Agreement will be governed by and construed in accordance with the laws of the State of Utah, without application of any principles of choice of law.

Participant agrees to attend any safety classes required by the course or the Program or Volunteers of America Utah Youth Resource Center.

Participant does not have any medical conditions that would prevent participation in the course Program.

Participant has adequate health insurance to cover the costs of treatment in the event of any injury. To the full extent Participant is eligible to do so, Participant agrees to register for worker’s compensation through the University of Utah’s workers compensation office prior to participating in this Program.

Participant shall pay any attorney fees or costs incurred by the University in enforcing this Agreement.

If any portion of this Agreement is held to be invalid by a court of law, then it is agreed and intended that all the remainder shall, notwithstanding, continue in full force and effect.
GUARDIAN/PARENT OF PARTICIPANT AND THE RELEASEES AND SIGNS IT OF HIS OR HER OWN FREE WILL.

_____ I am signing this Agreement for myself as Participant. I acknowledge that I am at least eighteen (18) years of age and that I understand the terms of this Agreement. I also acknowledge that this Agreement shall bind my heirs and personal representatives.

Signature of Participant ___________________________ Date ____________

_____ I am signing this Agreement on behalf of a minor Participant. I acknowledge that I am the Guardian/Parent of the Participant and that I understand the terms of this Agreement. I also acknowledge that these terms shall bind my heirs and personal representatives and the heirs and personal representatives of Participant.

Signature of Legal Guardian and/or Parent of Participant ___________________________ Date ____________

Participant's Insurance I.D. number and insurance carrier, carrier address and phone number:
________________________________________________
________________________________________________
________________________________________________