

ART 5930C CONTEMPORARY APPROACHES IN PAINTING

INSTRUCTOR: Jason Mitcham

03 credits

SUMMER 2016

ROOM: FAD 115

MEETING TIME: Week 1: July 11-16 Week 2: July 18-23

OFFICE: FAD 223

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COURSE WEBSITE:

Syllabus Subject to change by the Professor

Through a studio-based approach, this course explores the diverse methods and practices within contemporary painting. Topics include conceptual approaches to representation, unconventional processes and materials in abstraction, and the moving image in the creation of stop-motion painting animation. Upon completion of this course, students will gain a broad understanding of contemporary painting, build a distinct visual vocabulary, and develop a cross-disciplinary mindset to thinking about painting.

Objectives:

- To gain a broad understanding of contemporary approaches within painting.
- To explore a variety of materials and methods of painting, including both abstraction and representation.
- To enhance your technical skill within painting.
- To engage digital technology within the practice of painting.
- To expand and sharpen your personal visual vocabulary.
- To broaden your experience of painting to include methods of collaboration, stop motion animation, material experimentation, and manipulation of scale.

Class Hours / Studio Time

This concentrated course consists of 90 hours of total study - 65.5 hours on site, 20-30 hours of pre-development work, and 5 hours of take-home work. The effort that you invest in this class – in your studio – will be reflected in your work. The grade you earn will also reflect this time and effort. I will hold you accountable to the potential I see in you and your work. Make a commitment to this class and you will be rewarded with exciting growth in your artistic practice. This commitment requires cooperation, hard work, dedication, creativity, motivation, and perhaps most critically - being open to input and new ideas and a willingness to receive mentorship.

Attendance

You are expected to attend and actively participate in ALL scheduled class sessions as well as conduct the necessary preparations and studio work before you arrive to campus.

UF policy related to class attendance:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

Projects

This course will require you to enthusiastically respond to 3 projects. Through fully participating in these collaborative and individual processes, you will engage with a diverse set of painting approaches, expand your conceptions of contemporary painting practices, and grow ideas for future projects and workshops. You will also be responsible for completing a take-home assignment which we will discuss when you arrive.

1. Mundane Made Monumental

Building on your preliminary sketchbook work, you will explore the theme “Mundane Made Monumental” as you interpret it. We will explore a variety of artists who accomplish the shift from mundane to monumental through shifts in scale or size, prolonged observation and recording, and sequences of paintings created over time.

2. Abstraction: Unconventional Materials and Structures

Expanding the notion of what materials constitute “painting”, you will explore unconventional painting materials and methods to create abstraction. We will explore painters whose work bridges painting, installation, sculpture, and collage within the realm of abstraction.

3. Time-based Painting

Working in collaborative teams, we will create stop-motion animations using painting. We will explore a variety of approaches to stop-motion, and experiment as a group prior to beginning the assignment. Idea generation, storyboarding, basic camera and lighting techniques, and animation methods will be covered.

Grading

1. A: Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This ‘extra’ should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
3. B: Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the ‘special’ characteristics mentioned in ‘A’, above. Participation in critique, attendance, and enthusiasm apply throughout.
4. B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.
5. C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in ‘B’ above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.

6. C-/D+: You have solved the problems but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and depth of idea development.
7. D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
8. E: When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

Grading Scale

a 95-100, a- 94-90, b+ 89-87, b 86-84, b- 83-80, c+ 79-77, c 76-74, c- 73-70, d+ 69-67, d 66-64, d- 63-60, e 59-0

Art Materials to Bring:

Sketchbook

* You will already have completed a substantial amount of preliminary drawing in your sketchbook (see Preliminary Coursework on course website). This same sketchbook will serve for your continued research, ideas, sketches, notes, and other preparatory work for each project.

Pencil (2B-8B, your choosing, one is fine)

Bristle Brushes- #6 Round, #4 Flat, #8 Flat, #12 Flat

Acrylic Paints, 2 fl. Oz. Tubes (Golden, Nova Color (www.novacolorpaint.com), Winsor & Newton, or similar) in the following colors—

Alizarin Crimson

Burnt Umber

Phthalo Green (yellow shade)

Cadmium Red Medium

Yellow Ochre

Cerulean Blue

Cadmium Yellow Light

Ultramarine Blue

Titanium White

*There will be paint provided for the class to share during the final two projects. These smaller tubes will be used for your first project, and will give additional colors for your last two projects.

Inexpensive house painting brush, 2-4"

Roll of masking tape

Roll of wide painters tape

Paint shirt, work clothes, apron, or similar

Old hand towel or rag

Plastic paint scrapers (variety of sizes, cheapest option is fine)

Thumbtacks (at least 20)

Small nails (at least 20, around 1")

Scissors

Matte or Exacto knife

Ruler

Eraser (art gum block erasers preferred)

Small pack of latex gloves

***If you are driving, feel free to bring a diversity of materials including string, fabrics with patterns, old house paints, spray paints, adhesives, repurposed materials, etc. that you may wish to use in class.**

***This course does not require that you work on stretched canvas. If you wish to stretch your canvases, you will need to provide your own stretcher bars. You will be provided with canvas and gesso for the course.**

*** Many of these items can be purchased at Home Depot/Lowes, craft stores such as Michael's and Jo-Ann's Fabrics, or ordered from online art dealers such as www.dickblick.com.**

Other Materials to Bring

Digital camera or Smartphone camera and USB cable
Tripod (if you have, and have room in your travel)
Comfortable outfits that can get paint on them (painting gets messy sometimes!)
Comfortable standing/walking shoes
Sun blocking hat
Sunglasses
Sun Screen/Block skin protection
Rain jacket and umbrella
Light sweater/sweatshirt, pair of socks (air conditioning can get cold)
Bag or backpack
Snacks (for long studio days)
Lock for your locker

UFARTED SUMMER STUDIO WEEK

Sunday: Arrive, check into Keys Dormitory, receive Red Parking Passes

Monday:

8:00am-8:30am	Orientation.
8:45am-11:45am	Morning Studio Begin. Introductions. Syllabus explanation. Mundane Made Monumental Project Presentation & Idea Lab.
11:45am-1:00pm	Escort to Reitz Union. Gator1 Cards and Lunch.
1:00pm-5:00pm	Afternoon Studio. Mundane Made Monumental Project.
6:00pm-8:00pm	Opening Dinner
8:00pm-10:00pm	Evening Studio

Tuesday:

8:00am-12:00pm	Morning Studio. Complete Mundane Made Monumental Project.
12:00pm-1:00pm	Lunch
1:00pm-5:00pm	Introduce Abstraction Project. Experiment with painting methods. Create painting surfaces as a group.
5:00pm-7:00pm	Dinner
7:00pm-10:00pm	Composition Presentation & Evening Studio. Create sketches/studies for project.

Wednesday:

8:00am-12:00pm	Morning Studio. Begin final piece for Abstraction Project.
12:00pm-1:00pm	Lunch
1:00pm-5:00pm	Afternoon Studio. Abstraction Project.
5:00pm-7:00pm	Dinner
7:00pm-10:00pm	Install/Mount Final Abstraction Project. Document and discuss.

Thursday

8:00am-12:00pm	Introduce Stop Motion Animation Project. Group demo/experiment. Divide into groups and begin idea generation.
12:00pm-1:00pm	Lunch
1:00pm-5:00pm	Develop storyboards, roles within groups, arrange animating stations, gather materials and imagery.

5:00pm-7:00pm
7:00pm-10:00pm

Dinner
Evening Studio. Begin Animating!

Friday

8:00am-12:00pm
12:00pm-1:00pm
1:00pm-5:00pm
5:00pm-7:00pm
7:00pm-10:00pm

Morning Studio. Stop Motion Animation Project.
Lunch
Afternoon Studio. Stop Motion Animation Project.
Dinner
Evening Studio. Stop Motion Animation Project.

Saturday

8:00am-12:00pm

12:00pm-1:00pm
1:00pm-4:00pm
4:00pm-5:00pm
5:00pm

Complete Animation. Deliver jpeg files from Stop Motion Animation Project for rendering into video file. Add sound if desired.
Lunch
Screening of animations and Open Studios
Studio Clean-up (Required)
Exit

ACADEMIC HONESTY POLICY:

<http://itl.chem.ufl.edu/honor.html>

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

STUDIO:

Studio space is provided for the express purpose of the production of art objects and scholarly work during this class. The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines at all times. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp container for your use.

It is expected that the student will use the space for this purpose only. These studios are in a shared space divided to provide privacy and, at the same time, allow easy access to faculty and visitors to the department. The studio is a professional working area, and every effort must be made to preserve the rights of others working in the space.

Studio clean up list:

- Studio must be free of trash
- Floor must be swept
- Remove any materials stored in the flammables container
- Keep your materials in order, use the lockers available to store/keepsake items.

CELL PHONES / PERSONAL ELECTRONICS:

Students in the SA+AH must turn off beepers and cell phones during class. Students will not be permitted to use personal music devices during class. Keep your phone on silent when you're in the studio and listen to headphones without singing out loud. You are in an open, shared studio and many artists prefer a quiet environment in which to work.

DEMEANOR POLICY:

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate

behavior in the classroom shall result, minimally, in a request to leave class and will negatively affect the course grade of the offending student.

HEALTH & SAFETY AREA SPECIFIC INFORMATION: PAINTING

1. Hazards (inherent)

Acrylic Paints

May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Watercolors and Gouache

Inhalation: Moderately toxic - Skin Contact: Slightly toxic - Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Tempera

Inhalation: Highly toxic- Skin Contact: Highly toxic- Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage - Precautions: Good hygiene; clean brushes properly; **DO NOT USE tetrachloroethane.**

Latex

Ingestion: Slightly toxic if glycols are present - Skin Contact: Possibly toxic if the paint contains glycol ethers - May contain glycols, mercury - Precautions: Good hygiene; clean brushes properly; **DO NOT USE paints with mercury preservatives.**

Oil Paints

Ingestion: Pigment Poisoning - Skin Contact: Pigment poisoning; When used with solvents: all solvents are moderately toxic by all routes of entry- ingestion, inhalation, and skin contact - Precautions: Good hygiene; adequate ventilation; wear nitrile gloves; clean brushes properly; **DO NOT USE with banned solvents.**

Alkyd and Other Solvent Based Paints

Inhalation: Toxic - Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits – Ingestion: Pigment and solvent poisoning – Skin Contact: Pigment and solvent poisoning - Flammable - Precautions: Good hygiene; use with adequate ventilation; wear nitrile gloves; clean brushes properly; **DO NOT USE toluene or xylene based alkyd paint; DO NOT USE with banned solvents.**

Solvents

Inhalation: slightly to highly toxic depending on type; acute inhalation can cause dizziness, nausea, fatigue, memory loss, coma, and respiratory irritation; chronic inhalation can cause organ damage, respiratory allergies, and brain damage – Ingestion: slightly to highly toxic depending on type; ingestion can be fatal and cause aspiration into the lungs after vomiting – Skin Contact: slightly to highly toxic depending on type; can cause defatting of the skin and dermatitis; can be absorbed through skin – Flammable: solvents can spontaneously combust; dispose of solid waste contaminated with solvents in red bin – Volatile: solvents will evaporate quickly; keep containers closed at all times, even while using – Precautions: Use with adequate ventilation; wear nitrile gloves; keep all containers tightly closed; store only in glass or metal that have lids; minimize use and reuse; use least toxic types; never dump down drain; clean brushes properly; do not clean hands with solvents; dispose of solid waste contaminated with solvents in red bin;

DO NOT USE banned solvents.

The following solvents are NOT permitted for use in the SA+AH*: Turpentine, Turpenoid, Mineral Spirits, Oil of Spike, Damar Varnish, Denatured Alcohol, Benzene, Toluene, Paint Thinner

The following solvents (odorless mineral spirits) and solvent containing-mediums are allowed for use in the SA+AH*: Gamsol (Gamsol is supplied by the SA+AH), Sansador, Galkyd, Liquin

*This is not an exhaustive list. If you want to use something not listed here please check with your instructor or lab specialist. 21

Pigments (See attached chart)

Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)

2. Best Practices

- _Don't eat, drink, smoke in studio
- _Wash hands, including under fingernails (good hygiene)
- _Wear nitrile gloves
- _Avoid inhaling pigment powder
- _Use least toxic versions of paints, mediums, solvents
- _Don't do solvent washes
- _Reuse solvent: Used solvent can be reclaimed by allowing the paint to settle and then pouring off the clear solvent into another jar. The sludge that remains at the bottom must be disposed of in the liquid waste jug.
- _Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- _Work in a well-ventilated area. Use solvents near exhaust vents.
- _Take breaks during painting to step outside for fresh air.

3. Links

<http://www.ci.tucson.az.us/arthazards/paint3.html>

<http://web.princeton.edu/sites/ehs/artsafety/sec10.htm>

<http://www.chicagoartistsresource.org/node/9279>

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- _Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- _In case of emergency, call campus police at 392-1111
- _File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- _Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- _Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- _Keep solvent fumes to a minimum by covering containers in use even while painting. Don't leave brushes sitting in jars of solvents.
- _Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin. Close all containers, and return anything flammable to the yellow flammable cabinet.
- _No hazardous materials, oils, or solvents down sinks.
- _Follow guidelines for brush cleaning found at each SWMA.
- _Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- _All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
- _Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- _No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
- _Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- _Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- _No eating, consumption of alcohol or smoking is permitted in the studios.
- _Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- _Do not block doorways.
- _Do not block access to lights.
- _Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.

- Do not create “daisy chains” with multiple electric cords. Unplug cords when not in use.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

WHITE:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

YELLOW:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

TOXIC PAINT PIGMENTS - PAINTING

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed. Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

Highly toxic pigments- Avoid at all costs

Lead Red (Red 105) Contains lead

Molybdate Orange (Red 104) Contains lead and chromates

Chrome Orange (Orange 21) Contains lead and chromates **Mercadmium Orange** (Orange 23) Contains cadmium, mercury and sulfides

Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates

Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates

Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates

Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41) Contains lead and antimony

King's Yellow (Yellow 39) Contains arsenic

Strontium Yellow (Yellow 32) Contains strontium and chromates

Zinc Yellow (Yellow 36) Contains chromates

Chrome Green (Milori Green, Prussian Green, Green 15) Contains chromates

Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite

Scheele's Green (Schloss Green, Green 22) Contains arsenite

Cobalt Violet (Violet 14) Contains cobalt and arsenite

Flake White (Cremnitz White, Lead White, White 1) Contains lead

Lithopone (White 5) Contains zinc sulfide

Zinc Sulfide White (White 7) Contains zinc sulfide

Witherite (White 10) Contains barium

Antimony White (White 11) Contains antimony

Antimony Black Contains antimony sulfide

POSSIBLY TOXIC PIGMENTS – AVOID WHEN POSSIBLE

Vermillion (Cinnabar, Red 106) Contains mercury compounds

Cadmium Red (Red 108) Contains cadmium

Cadmium Orange (Orange 20) Contains cadmium
Cadmium Yellow (Yellow 37) Contains cadmium
Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt
Cobalt Green (Green 19) Contains cobalt
Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide
Viridian (Emeraude Green, Green 18) Contains chromic oxide
Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds
Antwerp Blue (Blue 27) Contains cyanide compounds
Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
Manganese Blue (Blue 33) Contains manganese
Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium **P**

POTENTIALLY TOXIC PIGMENTS – USE CAUTION

Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium
Nickel Azo Yellow (Green Gold, Green 10) Contains nickel
Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium

Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and it is usually nontoxic.