

ART4312C ADVANCED DRAWING

INSTRUCTOR: Lisa Iglesias

06 credits

SPRING 2017

ROOM: FAD 117

MEETING TIME: M/W: Periods 02-04 (8:30 -11:30a) Friday: Periods 02-07 (8:30a-2:45p)

OFFICE HOURS: FAD 223 – Wednesdays 11:30a-12:30p or by appointment (subject to change)

E-MAIL: Liglesias@arts.ufl.edu (Professor will respond as soon as possible, approximately within 24 hours)

“It’s not your willingness to succeed, it is your willingness to prepare.”

Advanced Drawing is designed to promote a self-motivated course of studio research in an open studio environment. In this course, you will have the opportunity to expand, experiment, and build upon your existing drawing skills, strengthen the conceptual lines that thread throughout your work, and develop your experience regarding professional practices. This rigorous course centers upon a tutorial, workshop atmosphere and is structured to include presentations, discussions, critiques, and studio time. Major components of Advanced Drawing include studio work, the continuation of your commonplace books, rigorous and enthusiastic use of a research sketchbook, applications to art opportunities, and multiple variations of artist statement writing. This class will explore the many historical and contemporary ways that other artists have explored and defined the medium of drawing while we investigate our own studio trajectories.

Objectives:

- To create a cohesive body of work and individual projects.
- To develop the connection between idea and form in your studio work.
- To foster creative growth and experimentation.
- To refine professional practice methods, through the development of artist statements, work documentation, and application strategies.
- To mature critical thinking and communication skills through critique and discussion.
- To strengthen your engagement with the discipline of drawing in preparation for future endeavors including exhibitions, residencies, and further studies at the graduate level.

Class Hours / Studio Time

This six-credit hour class format consists of six class hours of instructed time and six scheduled hours of Friday individual class time. You are responsible for twelve hours of class time and AT LEAST an additional twelve hours of working time **outside** of class. That’s a minimum of 24 hours devoted exclusively to this class each week. The time 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 (M/W/F).

Attendance will be taken at each class session. Your grade will drop a full letter grade after the first three absences. Each single absence following this will cause your attendance grade to drop another whole letter grade. If you are late three times it will be counted as an absence and after three absences your final grade drops one full letter grade. Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-Advanced Drawing related coursework during class is also considered a form of absence.

UF policy related to class attendance: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

Materials:

Order materials online and find other items, your collage materials, and unconventional material at Gainesville's thrift stores and at the stores below:

Magnum Wood: Paper, drawing materials, glues, etc., 3180 SW 42nd Way Gainesville, Florida 32608, 352-335-5538, <http://www.magnumwood.com/cart/default.aspx>, Store Hours: Sunday-Thursday 12pm-9pm, Friday 12pm-6pm, Delivery Hours: Sunday-Thursday: 6pm, 9pm, Friday: 6pm, Saturday: Closed All Day.

The Repurpose Project: www.RepurposeProject.com, Monday: Closed, Tuesday-Friday: 1:00-6:00pm, Saturday: 10am-6pm, 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. info@RepurposeProject.org

SoMa Art Media Hub: New art supply store, 601 South Main Street, Gainesville, FL 32601, 601 South Main Street, M-F 9-6, S + SU 10-3p, <http://www.somaartmediahub.com>

The Junk Lady, corner of NW 190th Street and HWY 441.

Michael's: <http://www.michaels.com>, 3644 SW Archer Rd, Gainesville, FL 32608, M-Sat: 9am-9pm, Sun: 10am-7pm, 352-377-9797

Jo-Ann Fabric and Craft Store: 3202 SW Blvd, Gainesville, FL 32608, 352-338-4511, Monday & Tuesday 9a-9p, Wednesday&Thursday 9a-6p, Friday& Saturday 9a-9p, Sunday 10a-7p, <http://www.joann.com>

Friends of the Library Book Sale: <http://folaclid.org> 430-B North Main Street, Gainesville, Florida 32601, Saturday, Oct. 24: 9am - 6pm Sunday, Oct. 25: Noon-6pm Monday, Oct. 26: Noon-6pm Tuesday, Oct. 27: Noon-6pm 1/2 price day, Wednesday, Oct. 28: Noon-6pm 10-cent day

Materials

Rewritable CDs (you'll need at least one for your professional packet), Kneaded eraser, Inexpensive watercolor set, Inexpensive gouache set, 1 roll of masking tape, At least 1 roll of artist tape (any color), Pencil sharpener, Assortment of brushes for water-based media (small, medium and large at least), Glue stick, Rubber cement & rubber cement pick-up, X-acto knife and extra blades, Scissors (for cutting small, fine work), Small ruler, Variety of graphite pencils, Matte medium, Drawing paper, Charcoal, Chalk pastel, Oil pastel.

Highly Recommended Equipment: hot glue gun and glue sticks, electric palm sander, electric drill with bits, toolbox with hammer, screwdrivers (Phillips-head and flat-bladed), tape measure, crescent wrench, needle nose pliers, level, utility knife.

<http://www.harborfreight.com/fl/gainesville.html>: 2360 N Main Street, 352-375-0891, M-Sat: 8a-9p, Sun: 9a-6p
Magnets for installing your drawings -- you can Google Super Strong Neodymium Disc Craft Magnets and you'll find something affordable and strong.

You might find this website regarding drawing materials interesting:

<http://www.sibleyfineart.com/tutorial--pencil-drawing-tools.htm>

Class Requirements / Projects

This course will require you to develop a semester-long project (involving short-term and long-term goals), maintain a sketchbook, deliver artist presentations, make weekly 5x7 inch drawings, finesse your professional portfolio, and apply to artist opportunities. This is a rigorous course, one that asks you to exceed your own expectations. Addressing these projects with enthusiasm and tenacity will make you a better artist. The following projects are designed to successfully prepare you for life after undergraduate studies and to arm with you the tools necessary to apply for graduate school, call for entries, creative employment, and residencies.

* LATE POLICY: Late project responses will not be reviewed unless addressed with Professor in advance or warranted by an emergency situation. An absence does not constitute an extension of an assignment deadline.

FAC Wood Shop Orientation

We will all visit the FAC Wood Shop for a mandatory orientation with Brad Smith.

Semester-Long Project: 4 Critiques

The first objective of this course is for you to develop a cohesive body of work. You will have 4 formal critiques** throughout the semester where you will show NEW work relating to your semester-long project. Aside from emergency situations, attendance and participation at scheduled critiques are **mandatory**:

CRITIQUE #1: Wednesday, February 1

CRITIQUE #2: Wednesday, March 1

CRITIQUE #3: Wednesday, March 29

CRITIQUE #4: Monday, April 17

** These critique dates are subject to change.

At each critique, you will show:

+ finished, new work (minimum of 3 works expected for each critique)

+ 100-word project statement and titles for works

+ preliminary sketches and collages (optional)

Each critique will address the semester-long project goals that you set in the beginning of the semester and adapt throughout the course. You will plan your installation needs in advance and present yourself and your work professionally.

You will hand in a typed **Project Plan** on **Wednesday, January 25** that will stipulate long-term goals, short-term goals, project time line and artist statement. **See Project Plan Example in your handouts.**

Long-term Goals: The conceptual and formal qualities of your semester-long project/series of drawings.

Short-term Goals: What do you need to do to achieve your long-term goals?

Project Time Line: Assign yourself specific due dates for specific goals – research, experimentation, production, etc.

Artist Statement: Between 250 and 500 words.

Artist Presentations

You will present two 10-minute artist talks in order to introduce us to your studio practice, methods, and ideas and to exercise your abilities with public speaking, professionalism and verbal communication of you as an artist. Your first presentation will allow all of us to get to know you and for you to digest and articulate where you're at in the studio. The second will be an opportunity to present a more focused look at your visual research. You will project digital slides in PDF, PowerPoint, or equivalent structure with your own laptop (you may need to purchase or borrow a projector adapter). You will develop a spoken, descriptive account of you and your work which may be organized thematically, chronologically, formally or otherwise. You will present your artist talk in the beginning of the semester, adjust and mature your presentation and then present again at the end of the semester. You will be expected to present your work in a professional manner – rehearse, dress smartly, and project your voice.

First Presentation Due: Monday, January 16

Second Presentation Due: Wednesday, April 12

Visiting Artist Lecture Series:

You are responsible for attending at least three Visiting Artist lectures and handing in a one-page, printed response paper before the next Wednesday after the lecture, so clear at least 3 Thursday 1-hour evenings free (if Thursdays at 6pm conflicts with your course schedule, please see me).

Thursday evenings at 6:00pm

(Locations mostly FAB 103, check here: <http://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>)

Jan 12 - Arthur Ou

Jan 19 - Morgan Puett

Feb 9 - Guerrilla Girls

Feb 23 - Sumi Ink Club

March 16 - Paul Ramirez Jonas

April 6 - Mike Calway-Fagen

April 13 - Gene Moreno

Sketchbook: 4 Checks

You will begin a **NEW** sketchbook for the semester and you will have this sketchbook with you as often as you can and every time you are in the studio (M/W/F). Your sketchbook will include compositional and material experimentation, brainstormings, names of artists you like who you discover through the artist list on pages 7-8, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments, Rules and Verbs, and readings (separate handouts). You will work in this sketchbook EVERYDAY, so you will accumulate a minimum of 7 pages of drawings / writings a week.

3 Checks:

Monday, January 30: SKETCHBOOK CHECK #1

Monday, February 27: SKETCHBOOK CHECK #2

Monday, March 27: SKETCHBOOK CHECK #3

Weekly Personal Theory Exercises – Log

Creating a “personal theory log” – Developing background for an artist statement:

Each week you will be asked to begin cataloguing your personal theory surrounding your art practice. The semester will conclude by crafting a new artist statement containing and/or explaining your personal artistic theory. See course calendar for due dates and separate handout for Personal Theory Exercises instructions.

5 x 7 inch Drawings

You will create at least 5 drawings per week (you are welcome to draw more), all sized at 5x7 inches. The 5 drawings from the week are due the following Wednesday (see course calendar).

Write your name on the back of each paper.

Professional Packet: Due Monday, April 17:

The following is due in a binder, folder, or other professional container. You can find super cheap versions at the Repurpose Project:

Artist Statements (typed, single paragraph AND full-page – see personal theory exercises handout)

Artist CV/resume

CD of twenty images

Image List with thumbnails

Website

Press Release for Senior Project Exhibition

Sample Cover Letter

Apply for two of the following four opportunity applications and provide documentation* (See **Resources** below):

- Exhibition entry documentation
- Residency application documentation
- Scholarship/Grant application documentation
- Viewing Program application documentation

*Documentation of application may include screen shots, cut and paste, scans, xeroxes, confirmation emails, acceptance/rejection letters, etc. Some online application programs, like Slideroom, allow you to print out your application.

Extra Credit

We will participate as a group in Art Bash (Friday, February 24, 2017, 5-8pm) through an exhibition in our communal studios (including professional installation, text about the work, etc.). Participation is mandatory. On a separate note, you will receive extra credit toward your participation grade if you do one of the following:

+ Organize a participatory activity in the studio as well as a potluck to cater the event in the room.

+ Be available to draw outside for at least 45 minutes between 5pm and 6:30pm in the Fine Arts courtyard for Art Bash attendees.

Group or Solo Exhibition: Due by April 12:

Each of you will be responsible for collaborating or independently creating an exhibition of your work in a local venue by April 12th in a solo or group show. You will find the venue, create an exhibition title, press release, Facebook event page and postcard/poster, and organize the opening reception. You are responsible for contacting the local venue (this

can be local gallery, residential space turned temporary gallery or event space). Organizing this show will be your responsibility. I will provide examples of past Advanced Drawing show elements and guidance. See **Galleries** Page 7.

Miscellaneous:

Note that Chase Westfall is Guest Faculty for 2-weeks. Chase Westfall: chasewestfall@gmail.com
Figure Lab will be run by Sandra de la Rosa Jimenez: sandradelarosaji@ufl.edu

Resources:

Apply to a Residency:

<http://www.transartists.org/map>
<http://www.resartis.org/en/residencies/>
<http://www.wooloo.org/open-call>
<http://www.nyfa.org/source/content/search/search.aspx?SA=1>
<http://www.vermontstudiocenter.org/residencies/>
<http://www.atlanticcenterforthearts.org>

Online Presence / Viewing Programs / Artist Registries / Flat File Programs:

<http://hifructose.com/submit/>
<http://www.wooloo.org/user/create-account>
<http://local-artists.org>
<http://paperdarts.org/submit/>
<http://www.pierogi2000.com/about/flat-files/>
http://www.artistsregistry.com/catalog/registration/artists_registration.php
<http://www.southarts.org/site/c.guYLaMRJxE/b.7505309/>
<http://www.artistportfoliomagazine.com/#!submit-art/c1411>

Apply for an exhibition/call for entry/juried show:

<http://www.wooloo.org/open-call>
<http://www.nyfa.org/source/content/search/search.aspx?SA=1>
<http://www.newamericanpaintings.com/competitions>

Apply for \$\$\$\$ - grant/scholarship

<https://www.dso.ufl.edu/home/scholarships/uwc>
<https://www.dso.ufl.edu/home/scholarships>
<https://www.scholarships.com/financial-aid/college-scholarships/scholarships-by-major/art-scholarships/>
<http://www.nyfa.org/source/content/search/search.aspx?SA=1>
<http://mcnairscholars.com/funding/>
<http://www.disabled-world.com/disability/education/scholarships/>
<http://www.hampshire.edu/corc/16342.htm>
<http://www.leakycon.com/makemagic/>
<http://www.admissions.ufl.edu/scholarships.html>
<http://www.honors.ufl.edu/Honors-Program-Scholarships.aspx>
<http://www.arts.ufl.edu/resources/usp.aspx>

Websites to view emerging artists' work & read statements:

<http://smackmellon.org/index.php/contact/current-artists/>
http://www.lmcc.net/residencies/workspace/current_session

Art Blogs/Online Magazines/Videos:

<http://www.art21.org>
<http://hyperallergic.com>
<http://ubu.com>
<http://www.coolhunting.com/video>

Your grade will be determined by the following:

1. Studio work: You will have 4 formal critiques throughout the semester where you will show NEW work relating to your semester-long project.
2. Response papers, Personal Theory Exercises
3. 5x7 Drawings–Due Weekly
4. Professional portfolio package including your solo/group semester show
5. Sketchbook – Checked 4 times (3 checks + final)
6. Critical thinking and class participation, attitude
7. Tenacity- in terms of studio work, studio research, and a determined willingness to succeed

60% Studio Projects: includes all aspects of your practice – your process should reflect a rigorous and comprehensive pursuit of bettering your work and is qualified by such habits as studies, sketches, collages, material exploration, and artist research in and out of your sketchbook, and ultimately your finished work presented at critique.

40% Studio Research:

- 10% Artist Presentations & 3 Visiting Artist Response Papers
- 10% Reading Response papers/Personal Theory Exercises and discussions
- 10% Sketchbook / 5x7's
- 10% Portfolio Package

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 (none or one absence per semester) 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. 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.
3. 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.
4. 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.
5. 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

Galleries

Your goal is to attend as many as possible and no less than three exhibition openings (you may count a Hippodrome film as an 'opening').

Some examples: Libby Gallery, Grinter Gallery, the Samuel P. Harn Museum of Art, Sante Fe Community College Gallery, Gallery Protocol, Reitz Union, Thomas Center Galleries. Your goal is to attend no less than 3 gallery or museum exhibitions.

See below for local galleries you may wish to consider pursuing an exhibition at (whenever possible, visit the space you are going to have a show in before you apply for the show):

Convergence Gallery (PDA Gallery, 2nd floor): <https://www.facebook.com/pages/Painting-Drawing-Association/181471021960885>

Gallery Protocol / **Superfun Gallery:** <http://galleryprotocol.com>

Display Gallery: <https://www.facebook.com/pages/Display/128070390618851>

MASS Visual Arts: <http://massvisualarts.wordpress.com>

The Woolly: 20 N Main St. Contact: <http://thewoolly.squarespace.com>, THEWOOLY@EVENTPLICITY.COM

WARPhaus gallery: Contact Assistant Professor Bethany Taylor: bwarp@ufl.edu

4Most Gallery: Contact Juan Griego (2015-2016 4Most Gallery and Studio Resident Artist):

juanjosegriego@ufl.edu

Cafes in town like:

Hanging about 5-10 works: **Karma Cream:** 1025 W. University Ave. Contact: Kyle at

karmacream@gmail.com

Maude's: 101 SE 2nd Place #101. Contact sculpture grad student Hilary at hilaryawhite@ufl.edu for Trash Rainbow's *Salon de Force* or visit Maude's and talk to the people there.

Students have shown at **Pasqual's Coffee House:** 112 NW 16th Street. Contact

Manager@ChristianStudyCenter.org

Reading Response Papers and Discussion Group

Various readings and essays will be provided at different times during the semester. You will write a response – this response will either be a response paper (see below for points to address), a poetic essay inspired by the reading, an essay pointing to personal connections or connections to artists on your Artists List, or may be a response structured by an assignment provided by the Professor. Each student will facilitate a discussion about a reading, this includes preparing questions (in advance) in order to aid the groups' investigation of the author's ideas.

Typewritten Reading Responses

1. Cite the articles (author, title, date source) at the top of the page

2. Summarize the article first.

- What is the author's main argument?
- What proof does the author give to back up the ideas?
- What are the author's main points?

3. Next, react and comment on your thoughts about what you have read.

- Note unclear points or points you agree or disagree with.
- Note ideas of interest to you or problems with the author's arguments.

4. Most importantly, support your statements and opinions with evidence from the article, just as you support your comments in critique with physical evidence from an artwork.

Bibliography (Examples of texts that you may encounter & that are suggested readings) :

Drawing from the Modern: 1975-2005, Essay by Jordan Kantor, MOMA

Vitamin D: Drawing, Essay by Emma Dexter, Phaidon Press

Vitamin D2: New Perspectives in Drawing, Essay by Christian Rattemeyer, Phaidon Press

Species of Spaces and Other Pieces, Georges Perec, Penguin

The Creative Habit: Learn it and Use it for Life, Twyla Tharp, Simon & Schuster

The Language of Drawing, Edward Hill, Prentice Hall

Roland Barthes, Camera Lucida, Hill and Wang

Most of you have gone through the UF WARP program. In that course, you were provided with a list of artists. To continue your familiarization with both these original artists and the format of the artists to look at, I have added new artists to the list you encountered in WARP. I suggest to Google at least 5 of these artists a day and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook.

Advanced Drawing > List of Artists > Focus: Drawing

Aili, Jia	Christensen, Nik	Greene, Matt	Kentridge, William
Akunyili, Njideka	Cinto, Sandra	Grigely, Joseph	Khedoori, Toba
Al-Hadid, Diana	Clemente, Francisco	Gudmundsdottir, Anna	Kontis, Maria
Allouche, Dove	Coe, Sue	Sigmond	Kopelman, Irene
Alvarez, D-L	Cook-Dizney, Brett	Guo-Qiang, Cai	Kulkov, Vlad
Alys, Francis	Crotty, Russell	Gures, Nilbar	Kunath, Friedrich
Aoki, Ryoko	Cuoghi, Roberto	Guston, Phillip	Kwok, Cary
Applebroog, Ida	Curring, John	Guzman, Daniel	Landy, Michael
Aran, Uri	Cutler, Amy	Gyatso, Gonkar	Langa, Moshekwa
Arceneaux, Edgar	Cutler, Amy	Haendel, Karl	Lanzarini, Ricardo
Arima, Kaoru	Dant, Adam	Haines, Davis	Lassry, Elad
Ashoona, Shuvina	Davis, Jeff	Hammwohner, Sebastian	Legaspi, Jose
Avery, Charles	Dean, Tacita	Hancock, Trenton	Lesperance, Ellen
Bachli, Silvia	Despont, Louise	Doyle	Lewer, Richard
Baez, Firelei	Diebenkorn, Richard	Harris, Kira Lynn	LeWitt, Sol
Bamber, Judie	Dine, Jim	Harvey, Steven C.	Little, Graham
Banhart, Devendra	Dix, Otto	Heffernan, Julie	Lombardi, Mark
Barriball, Anna	Dodiya, Anju	Helms, Adam	Lopez, Mateo
Bauer, Marc	Donef, Antonis	Hergardt, Bjorn	Los Carpinteros
Benchama, Abdelkader	Donnelly, Trisha	Herrera, Arturo	Lukosaitis, Mindaugas
Beudean, Dan	Dr. Lakra	Hiebert, Christine	Lumer, Britta
Boghiguan, Anna	Dumas, Marlene	Hoki, Nobuya	Maggi, Marco
Bool, Shannon	Durant, Sam	Holstad, Christian	Magnotta, Frank
Boorujy, George	Durant, Sam	Hucht, Anna Lea	Mahr, Erika
Borremans, Michael	Durer, Albrecht	Huck, Alain	Manders, Mark
Bowers, Andrea	Duville, Matias	Huddleston, Donna	Masnyj, Yuri
Bransford, Jesse	Dzama, Marcel	Hughes, Dean	Mazur, Michael
Bronstein, Pablo	Erdener, Memed	Ingres, Jean-Auguste-Dominique	McGill, Dominic
Bryce, Fernando	Evans, Simon	Jacobsen, Colter	Mehretu, Julie
Burgher, Elijah	Faithfull, Simon	James, Gareth	Milan, Wardell
Burin, Katarina	Finch, Spencer	Jamie, Cameron	Miller, Dan
Caivano, Ernesto	Fischer, Urs	Ji, Yun-Fei	Mir, Aleksandra
Calle, Johanna	Flexner, Roland	Johanson, Chris	Molder, Adriana
Camplin, Bonnie	Forster, Richard	Jurczak, Dorota	Monahan, Matthew
Carr, Emily	Fox, Neal	Kafouros, Elias	Moriceau, Jean-Francois & Mrzyk, Petra
Chan, Paul	Gallagher, Ellen	Kartscher, Kerstin	Moscheta, Marcelo
Chaves, Raimond	Gastaldon, Vidya	Kentridge, William	
Chopra, Nikhil	Gibbs, Ewan		
	Gray, Alasdair		

Muller, Claudia & Julia	Ping, Huang Yong	Sen, Mithu	Turcot, Susan
Muller, Dave	Plender, Olivia	Serse	Uriarte, Ignacio
Muniz, Vik	Ponce De Leon, Rita	Shah, Seher	Urquhart, Donald
Muresan, Ciprian	Pramuhendra, J. – Ariadhitiya	Shearer, Steven	Valentine, J. Parker
Musgrave, David	Quieroz, Jorge	Shieh, Wilson	Van De Velde, Rinus
Mutu, Wangechi	Qureshi, Imran	Shrigley, David	Van Dongen, Iris
Nai, Manish	Ray, Jen	Siena, James	Van Eeden, Marcel
Nara, Yoshitomo	Redon, Odilon	Sietsema, Paul	Van Lieshout, Erik
Nawabi, Kymia	Rego, Paula	Sikander, Shazia	Villar Rojas, Adrian
Noble, Paul	Reid Kelley, May	Sillman, Amy	Violette, Banks
Noble, Paul	Reid, Alan	Skaer, Lucy	Voigt, Jorinde
Nordstrom, Jockum	Renes, Fernando	Skauen, Martin	Von Heyl, Charline
Novoa, Glexis	Rhode, Robin	Slama, Torsten	Von Wulffen, Amelie
Nugroho, Eko	Richardson, Frances	Smith, Josh	Wa Lehlere, Kemang
O'Neil, Robyn	Ritchie, Matthew	Smith, Zak	Walker, Kara
Ondak, Roman	Robbins, Cameron	Sokolow, Deb	Walker, Kara
Orozco, Gabriel	Robbio, Nicolas	Solakov, Nedko	Westphalen, Olav
Pabon, Tony Cruz	Roccasalva, Pietro	Soulou, Christiana	Wieser, Claudia
Paris, Nicolas	Sasportas, Yehudit	Suciu, Mircea	Wilson, Hugo
Pepperstein, Pavel	Satorre, Jorge	Tansey, Mark	Wlodarczak, Gosia
Peri, Peter	Schatz, Silke	Thomas, Mickalene	Wright, Richard
Perjovschi, Dan	Scherffig, Elisabeth	Titian	Wulff, Katharina
Pettibon, Raymond	Schiele, Egon	Tobias, Gert & Uwe	Xun, Sun
Peyton, Elizabeth	Schmidt, Aurel	Tompkins, Hayley	Zeller, Daniel
Pica, Amalia	Schneider, Anne-Marie	Toulouse-Lautrec, Henri De	Zsako, Balint
Piene, Chloe	Schubuck, Simone	Treister, Suzanne	
Pimentao, Diogo		Trouve, Tatiana	

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 in pursuit of your BFA drawing degree. 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:

- Patch and paint studio white. All walls must be painted with a fresh coat of paint (materials are not provided by the SA+AH)

- Studio must be free of trash
- Excess furniture should be removed (please keep chair, tables, desks, cabinets or bookshelves in studios)
- Floor must be scrubbed clean
- Remove any materials stored in the flammables container

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

SA+AH Health & Safety policy and handbook:

<http://saahhealthandsafety.weebly.com/>

Health & Safety Area Information:

1. Hazards of Media (inherent)

The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use. When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion. The hazards of traditional drawing materials arise from exposure to their pigments, vehicles and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with. Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons), inert materials (pastels, conte crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures.

Fixatives, Mists, Adhesives, Spray Paint

Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is a high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. In addition, you can be inhaling the plastic particulates that comprise the fixative itself. Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush. Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Pencils

Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure.

Charcoal

Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks

Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction.

Pastel

Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can

cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels

Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can contain toxic pigments, but this is only a hazard by accidental ingestion.

Liquid Drawing Material

Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene. Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range. Water-based markers do not have an inhalation hazard although there is a concern about the dyes used in these (and the permanent markers).

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Good hygiene, reviewing MSDS forms and working safely can prevent many problems caused by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly and avoid any over-exposure to materials.

Spray Materials

- Try to brush items rather than spraying if possible.
- Use water-based airbrushing paints and inks rather than solvent-based paints.
- Use spray cans or an airbrush in a spray booth (FAC 211A).
- Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

Pastels, Chalks, etc.

- Use the least dusty type of pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
- Don't blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built up dust so it falls to the floor (or paper on floor).
- Wet-mop, vacuum or wet-wipe all surfaces clean of dusts, do not sweep.

Liquid Drawing Material

- Use water-based markers and drawing inks if possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers.
- Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. near classroom vents).

3. Links to more information on Health & Safety for Drawing

<http://www.modernalchemyair.com/common-uses/business/art-studios/>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

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)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. 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 immediately be 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 of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and 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 or 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 electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH Container Policy (see policy below)

There are two 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 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 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,