

SYLLABUS

ART 3522C EXPLORING THE SERIES, SPRING 2017

MEETING THE TIME: MW 8-10 (3PM-6PM), ROOM FAD 105, CREDITS 3

OFFICE HOURS: M-W 2:45-3:00PM OR BY APPOINTMENT FAD 227

INSTRUCTOR: RON JANOWICH E-MAIL: Janowich@ufl.edu

FAD 105 IS A ROOM WHERE OIL PAINT IS PERMITTED

COURSE DESCRIPTION AND OBJECTIVES

The goal of *Exploring the Series* is to develop a body of work that goes beyond normal 2000 level work. By that I mean that the work that you do in this class is not what you would consider project oriented that way your work was in the 2000 level classes. In those classes you did specific projects that were very clear as to expectations and goals. These classes should have given you a foundation to build on as you developed your own voice. In Series you should have a reasonable foundation as you enter the class.

During the semester we will work through a series of projects that are better described as levels of development in your particular artistic vision. Further you will establish a methodology that is appropriate for your style. And lastly you are expected to develop a critical foundation for your work that accurately places it in the larger context of the art world.

PROJECT 1 (1.5 weeks) January

In this project you are to do a *series of sketches* that describes the full range of what you consider the parameters of your work. These sketches need not be overly worked on but should be clear enough so the class as a whole can understand what your work is about. We will have a critique of this work at the end of the second week. At this critique you will also be required to have a short statement. This statement must be typed and ready for the critique.

CRITIQUE OF PROJECT 1

REQUIRED:

- 1) A series of sketches that explores the parameters of your work.
- 2) An artist statement that focuses on the main content of your work

PROJECT 2 (2 Weeks) January

In this project you are to do *two small-scale paintings* that are focused and as developed as you are able to at this time. Working in a small scale should be an opportunity to focus on issues of quality and resolution. Also when you work this scale the physical qualities of the paint become part of the content of the work. At this scale the viewer is able to engage the painting on a highly intimate level.

CRITIQUE OF PROJECT 2

REQUIRED:

- 1) Two completed small-scale paintings.
- 2) An artist statement that explores what the content is of these paintings. You should think about what is lost and what is gained by working in this scale. Also, talk about how the physicality of paint is used in your paintings. Think about the experiential as it applies to these paintings.

PROJECT 3 (3-4 Weeks) February This painting should be completed by the end of February.

In this project you are required to do *one large-scale painting*. This painting should be at least 3 x 5 feet. You should have your stretcher primed and ready when we start this project. This can take some time especially if you are building your own stretcher. You should begin this project by having some idea of what the content of the painting will be. Some people do preliminary sketches and some do not. This decision is up to you. When you work on this painting you should notice things that are fundamentally different from the small-scale paintings that you just finished. Think about how the surface of the painting will be perceived from its normal viewing distance. Also think about the scale of the painting in relation to human scale. Again this is fundamentally different than a small-scale painting. You should also be thinking about the content of the painting and if this content is strong enough to explore and develop over a series of paintings.

CRITIQUE OF PROJECT 3

REQUIRED:

- 1) One completed large-scale painting.
- 2) An artist statement that explores the content of your painting. In this statement talk about what other artists have influenced you and are important to you. These references must be as accurate as you can make them. This will require some research on your part. At this stage in your development it's important that you have depth of understanding about your influences. This statement should be well researched and written.

PROJECT 4 (2 weeks) March This project should be finished by semester break.

In this project you are required to do one large-scale painting. This painting should be a clear dimension in terms of format. By that I mean it should be a square, a strong horizontal or a strong vertical. This should not be in a normal proportional format.

CRITIQUE OF PROJECT 4

REQUIRED:

- 1) One completed large-scale strong format painting.
- 2) An artist statement that explores how the re-formatting of your painting affects the content of your work. This is an important question because it allows you to explore certain qualities in your work that may not seem important on first examination. An example would be how you might paint a landscape. Most artists would choose a strong horizontal because it mirrors how we usually experience a landscape the world. What would happen if instead of a strong horizontal you decide to paint a strong vertical format? By making this simple change you profoundly change how the viewer experiences your painting. You also open new possibilities for the content of your work. As part of your statement research a few artist who have used format as part of their aesthetic.

PROJECT 5 April (3 weeks)

In this project you are asked to do *two final paintings* that follow the thread of the work that you have been doing all semester. These paintings should be the appropriate size for the content of the work. At this point in the semester you should be very clear about how scale and proportion can affect the meaning of your work. These paintings should also be as close in content as you are able to make them. When you work effectively in series the growth from painting to painting is gradual and it can take numerous paintings before you see substantial change. However when the change occurs it is usually substantial and long lasting.

CRITIQUE OF PROJECT 5

- 1) Two completed paintings that are close in content and the same dimension.
- 2) A written statement that explores the full range of your subject matter. This will be your final statement. In it you need to explore the full dimensionality of your vision and how you anticipate your work will develop in the future. Also in this statement give a few references to other artists who have influenced you.

Recommended Books:

Art in Theory: 1900-1990 An Anthology of Changing Ideas, Edited by Charles Harrison & Paul Wood, Blackwell Publishers ISBN 0-631-16575-4

EVALUATION AND GRADING

You are required to be on time and ready for your assigned critique days. Usually this requires that you have your completed studio work as well as a written statement. The combination of the two is considered a basic requirement.

PROJECTS AND GRADE PERCENTAGES

Project 1: Sketches and statement 10%

Project 2: Two scale paintings and statement 15%

Project 3: One large scale painting statement 25%

Project 4: One severe format painting and statement 15%

Project 5: Two final paintings and statement 25%

Class Participation: 10% This means being active in critiques and having work finished on time

POLICY RELATED TO MAKE-UP AND RESCHEDULING CRITIQUES

Make up exams and rescheduling of your assigned critique times will be done with my permission. Conflicts with the deadlines from other classes will not be considered a valid excuse. It's very important that you keep your work up-to-date, so these issues don't become a problem.

METHODS OF EVALUATION AND GRADING

- Your work must be submitted on time.
- The appropriate amount of time should have been spent on the work.
- The sense of craft and presence must be an ongoing concern.
- The level of plastic intelligence in your work must be appropriate for this course.
- Your written artist statements should show a consistent development in terms of critical thinking that is specific to your work. You should have a sense of the historical and theoretical framing in which your work exists.

- The consistency of your class work is very important. Those who under-attend scheduled class time will be marked down during the grading process regardless of how strong their work is. There will be no exceptions to this policy.

IMPORTANT ADDITIONAL INFORMATION

YOU ARE REQUIRED TO COME PREPARED TO WORK DURING CLASS TIME. THIS MEANS THAT YOU SHOULD HAVE ALL YOUR MATERIALS AND SUPPLIES WITH YOU AND READY TO USE. YOU ARE NOT PERMITTED TO SHOP FOR SUPPLIES DURING CLASS TIME. YOU ARE ALSO NOT ALLOWED TO WORK OUTSIDE OF THE CLASSROOM FOR WHAT IS ESSENTUALLY CLASSROOM WORK. THE ABOVE WILL BE CONSIDERED ABSENCES!!!

PAINTING & DRAWING AREA POLICIES

All of the following policies will be strictly adhered to in addition to the specific policies for this course.

PARTICIPATION

Participation, support and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. You are expected to participate in a responsive manner during critiques. You are expected to clean up and practice safe and thoughtful use of materials, tools, and facilities.

Prepare questions, solicit responses, and encourage constructive criticism during group discussions and critiques. Consider comments (write in your notebook during discussions!) using any and all to gauge the effectiveness of your work. Examine the way in which your ideas change, evolve, and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

- *All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade. You may speak to your instructor at any point during the semester to discuss your participation grade.*

ATTENDANCE

- Roll will be taken promptly.
- Late arrivals will be marked tardy; leaving early will also be noted.
- It is your responsibility to see that the record is corrected from absence to tardy if you are late.
- Any absences will be reflected in your final grade in this course.
- Announcement changes to the course calendar, demonstrations, or general classroom critiques demand your presence: compensatory work of another kind cannot be accepted in lieu of missed instructions in the area.

- *A missed class does not constitute an extension of an assignment. Missing critique makes the assignment that was under critique late and it will be marked down accordingly. Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive after your name has been called when role is taken.*
- *You are expected to be on time and attend all classes. Please sign the attendance sheet at the beginning of each class.*

LATE POLICY

- Assignments are due when indicated by the instructor.
- Late assignments will drop one letter grade per class period late.
- An assignment more than three days late will receive an F.
- Any assignment not completed by the end of the semester will result in a course failure.

GRADE EXPLANATION

A = extraordinary work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding in every respect.

A- =Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding in every respect.

B+ = Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again, the work goes beyond merely solving the problem.

B = Above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.

B- = above average but with some weakness

C+ = A bit above basic requirements but slipping in levels of originality, craft, and presentation. The piece does not work as a unified whole or statement, yet effort was made. Solid average work.

C = You have solved the problem: The requirements of the problem are met in a relatively routine way.

C- You have solved the problem but with a few weaknesses and not enough effort.

D+ = You have solved the problem: The requirements of the problem are met in a relatively routine way.

D = Poor work, missing some projects

D- = Very poor work

F = Unacceptable work and effort.

A “C” represents satisfactory work, regular attendance, and successful accomplishment of the course.

GRADE SCALE

A=4.0, A- 3.67, B+3.33, B3.00, B-2.67, C+2.33, C2.00, C-1.67, D+1.33, D1.00, D-.67
E,I,NG,S-U,Wf0.00

LOCKERS / STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are

responsible for keeping the locker from attached to your lockers AT ALL TIMES.

Lockers will be cleaned out at the end of the semester.

When storing materials it is advisable that you mark everything (in black marker) with your name, the course you are in, and the instructor's name. The SAAH is not responsible for items in your classrooms.

ACADEMIC HONESTY

This course will follow the University's honesty policy found on-line at: <http://itl.chem.ufl.edu/honor.html>

ACCOMODATION FOR STUDENTS WITH DISABILLITIES

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of students will provide documentation to the student to show 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).

ADDITIONAL POLICIES FOR STUDENTS IN THE SAAH

Students in the SAAH must turn off beepers and cell phones during class.

SAFETY

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharps container for your use.

STUDIO USE

Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down the sinks. Fixative must be sprayed outside and away from the building. Each student is respected for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. Keep all newsprint pads closed with bull clips while in storage. Keep all portfolios closed at times while in storage.

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.

Watercolors and Gouache

Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde.

Tempera

Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage

Latex

May contain glycols, mercury

Oil Paints

Turpentine, mineral spirits moderately toxic by all routes of entry; they're irritants and narcotics; wood/steam-distilled turpentine more toxic than gum turpentine; turpentine washes very hazardous. Oil painting can involve hazards from accidental ingestion of pigments, and from inhalation or skin contact with solvents such as turpentine, turpenoid, or mineral spirits.

Alkyd

Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits; flammable

Solvents

The use of solvents is a more serious hazard. Commonly, a student might have a half cup of solvent in a container, which is normally left uncovered. Over a three-hour class period, about one quarter to half of this might evaporate from the container or by use. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and can be absorbed through the skin. Acute inhalation of high concentrations of turpentine or mineral spirits can cause narcosis (dizziness, nausea, fatigue, loss of coordination, coma, etc.) and respiratory irritation. Chronic inhalation of turpentine can cause kidney damage and possible respiratory allergies. Chronic inhalation of large amounts of mineral spirits could cause brain damage. Odorless mineral spirits or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Ingestion of either turpentine or mineral spirits can be fatal. In the case of mineral spirits, this is usually due to chemical pneumonia caused by aspiration of the mineral spirits into the lungs after vomiting. In many colleges, traditional under painting techniques using turpentine washes are taught. This is very hazardous since it involves brushing onto the canvas as much as a cup or more of turpentine in a short period. Although this is hazardous enough when one individual does a turpentine wash, it becomes extremely hazardous when a whole class does it due to the enormous amounts of solvent evaporation.

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)
- Switch to formaldehyde-free painting medium
- Avoid inhaling pigment powder
- Use least toxic preservatives possible
- Replace turpentine with turpenoid/odorless mineral spirits
- Set up window exhaust fan if possible
- Don't do turpentine washes
- Wear neoprene gloves
- Reuse solvent
- Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- Work in a well-ventilated area.
- 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>

<http://www.library.wvu.edu/ref/subguides/art/arthazards.html>

4. Area Rules

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

- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.

- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.
- Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Wear gloves when handling hazardous materials. These are provided in your classroom studios.
- Keep solvent fumes to a minimum by covering containers in use.
- Clean up after yourself.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- All hazardous material (many art supplies) containers must be marked with your name, contents and date opened by using the white labels provided at the SWMA area at the MSDS boxes.
- All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
- Any unmarked containers will be disposed of without notice.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.
- An eyewash is available in both the men's' and women's' restrooms on the second floor of FAD.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
- Wear 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 (that that 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 insure 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.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- Clean up after yourself.
- Follow guidelines for oil based brush cleaning found at each SWMA.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- **In case of emergency, call campus police at 392-1111, you are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room #).**

SA+AH CONTAINER POLICY

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 TRASH

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.

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

Protect Yourself, Others and the Environment

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 unless necessary

Vermilion (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

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.**