

ART4312C ADVANCED DRAWING

INSTRUCTOR: Lisa Iglesias

06 credits

FALL 2018

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 – Mondays & 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 48 hours)

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, rigorous and enthusiastic use of a research sketchbook, studio visits, applications to art opportunities, exhibition planning 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 creative 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.

Excused absences are for medical reasons and/or family emergencies and require documentation; medical emergencies require a note from a doctor or nurse. You are allowed a maximum of three excused absences.

Attendance will be taken at the beginning of each class session. Your participation grade will be negatively affected by unexcused absences.

Attending critique and presentation dates are mandatory, though an excuse of emergency will be permitted in the event of missing a critique or presentation. Speak with your professor about a potential schedule conflict ahead of time – communication is key.

Lateness is arriving after roll call. If you are late three times it will be counted as an absence. It is your responsibility to make sure that the professor has turned your absent mark into a lateness if you arrive after roll call.

Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-

course related work during class is also considered a form of absence. If there are any extenuating circumstances that make lateness and attendance an issue for you, please let me know as soon as possible.

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

////////////////////////////////////
GROWING A POSITIVE CULTURE & COMMUNITY IN OUR STUDIO TOGETHER:

It is my intent that students from all diverse backgrounds and perspectives benefit from their participation in this course and community and that the range of experiences that each of them bring to this course be viewed as a resource and strength. The material this course will provide incorporates and reflects a variety of personal and social experiences that make individuals and communities different from one another and acknowledges that many communities have been marginalized, oppressed and silenced by various entities in the art world and beyond throughout history. I am committed to growing the strategies, structures, materials and activities I share with you from the roots of diversity and inclusiveness.

My own teaching and the experience of others will benefit from you sharing suggestions on how to improve the effectiveness of the course for you personally, or for other students or student groups. Your comments and feedback are encouraged and appreciated and I will take time to be thoughtful about whatever you share with me. Please share with me your preferred name and pronouns. I use she and her.

I am dedicated to growing a culture of trust and respect in our studio classroom and each of you is responsible toward this collective endeavor. You may encounter challenging material in this course, and it is imperative for each member of our community to feel safe in voicing their own experiences and hearing the opinions of their cohorts. Please communicate to me if you experience an offense or discomfort in our studio, whether caused by myself or another student. While our intention may not have been to cause offense, our community will address the impact of our statements and actions. I invite you to consider the following avenues you can turn to in this situation: Discuss the incident in private with me via email or in person during office hours or after class. Open a conversation with the class community for each of us to engage with the context of the situation together. Notify me of the situation through a trusted source such as your advisor, another faculty member, or university group. You might find a comfortable avenue to address your experiences in the listing of resources on campus included in this syllabus below. Whichever path you choose, I encourage you to bring the experience to my attention during the semester so that we can address it together and you can move forward positively. I will do my best to support you, and will ask whether you want me to focus on listening, offering questions and suggestions and/or taking action.

////////////////////////////////////

Materials:

Consider purchasing materials locally, ordering supplies online and find other items, your collage materials, and unconventional material at Gainesville’s thrift stores and at the stores below:

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

SoMa Art Media Hub: 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://folacld.org> 430-B North Main Street, Gainesville, Florida 32601, October 13-17, 2018: Saturday, Oct. 13: 9am - 6pm / Sunday, Oct. 14: Noon-6pm / Monday, Oct. 15: Noon-6pm / Tuesday, Oct.16: Noon-6pm 1/2 price day, Wednesday, Oct. 17: Noon-6pm 10-cent day

Materials

New mixed media sketchbook devoted only to this course for this semester, at least 8x10 inches (larger size recommended).

Thumbdrives for digital projects, Dropbox or Google Drive account, kneaded eraser, inexpensive watercolor set, inexpensive gouache set, at least 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, PVA or other adhesives, X-acto knife and extra blades, scissors (for cutting small, fine work), collection of thumb tacks and rubber bands, small ruler, variety of graphite pencils, matte medium, drawing paper, charcoal, chalk pastel. Collect multiple plastic containers for washing brushes (yogurt containers, peanut butter jars or some ice cream containers are great for this).

Highly Recommended Equipment: You won't regret owning any of these: 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, digital drawing pad.

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 affordable and strong options for hanging work.

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, create 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 Woodshop for a mandatory orientation with Brad Smith. You might decide to build your own objects such as frames, shelves, sculptures or pedestals during the year – and you'll need an official orientation to the woodshop for access.

WRITING STUDIO

You have a lot of writing assignments this year. If you haven't used UF's Writing Studio yet, you'll be amazed at this free service and advocacy for your writing needs.

For more information: <https://writing.ufl.edu/writing-studio/>

One-on-One Tutorials: The *Writing Studio* is a free service for current UF graduate and undergraduate students. Students have the opportunity to work one-on-one with a writing consultant on issues specific to their own particular development.

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, September 19

CRITIQUE #2: Monday, October 15

CRITIQUE #3: Wednesday, November 7

CRITIQUE #4: Monday, December 3

** 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 (printed out for each of your colleagues + 1 for me)
+ 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 have your work installed and statement printed before 8:30am on the morning of critique.

Project Plan

You will hand in a typed **Project Plan** on **Monday, September 20th** that will outline semester-term goals, weekly goals and a project time line. **See Project Plan Example in your handouts.**

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

Weekly Goals: What do you need to do to achieve your semester-term goals?

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

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 who you are 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 presentation will be an opportunity to present a more developed look at your visual research. You will project digital slides in PDF, PowerPoint, or equivalent format 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. Bring at least two copies of your presentation as technology can often fail (for example, sites include USB memory stick, online drive, desktop of your computer, email, etc.).

First Presentation Due: Wednesday, September 5

Second Presentation Due: Monday, November 19

Visiting Artist Series:

A required element of this course, you are responsible for attending at least three Visiting Artist Talks and handing in a one-page, printed response paper before the next Monday after the lecture. Reserve at least 3 of these evenings free (if these dates conflict with your course schedule, please see me).

Check here for schedule and more information about the Visiting Artist Series:

<https://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>

Sept 4 - Dread Scott: <http://www.dreadscott.net/>

Sept 25 - Aliza Nissenbaum: <http://www.alizanisenbaum.com/>

October 30 - Noelle Mason: noellemason.com/

November 6 - Trenton Doyle Hancock: <http://www.jamescohan.com/artists/trenton-doyle-hancock>

November 27 - Adler Guerrier: <http://www.adlerguerrier.com/studio/>

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 in this syllabus, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments, 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, September 17: SKETCHBOOK CHECK #1

Monday, October 15: SKETCHBOOK CHECK #2

Monday, November 19: SKETCHBOOK CHECK #3

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). We will commence checking these drawings on Wednesday, August 29th. Write your name on the back of each drawing. If you are diligent and create 5 of these drawings per week, you will be able to produce at least 75 drawings for this series.

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.

Professional Packet: Due 8:30am, Monday, December 3rd:

Your Professional Packet is due online, saved in a Dropbox or Google Drive folder and shared with me.

Create an online folder using your name as title (Example: Iglesias_Lisa_Professional_Packet).

Share the entire folder with me by emailing a shared link to liglesias@arts.ufl.edu.

Your Professional Packet Folder will contain these contents, in 2 folders. Please label each document accordingly:

1. Folder of the following Image JPGS:

+ Twenty images (JPG, 150 dpi, no larger than 8 x 10 inches, title each jpg with number and title, Example: 01_Title.jpg)

2. Folder of the following Text documents:

+ 2 separate Artist Statement Documents (1: single paragraph, 2: full-page – see Personal Theory Exercises handout)

+ Artist CV/resume (include your website at top)

+ Image List with full information (Number, Title, Date, Materials, Dimensions)

+ Hypothetical Press Release for Senior Project Exhibition

+ Sample Cover Letter for professional opportunity

+ Apply for two of the following four opportunity applications and provide documentation* (See **Resources** below for how to access opportunity information). Documentation* includes scans/copies of:

- o Exhibition entry documentation
- o Residency application documentation
- o Scholarship/Grant application documentation
- o 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 save a PDF of your application.

Group or Solo Exhibition: Opening Due by Sunday, December 2nd:

Each of you will be responsible for collaborating or independently creating an exhibition of your work in a local venue by December 2nd in a solo or group show (unless another date is agreed upon with me in a timely manner). 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 exhibition criteria and guidance for preparation. See the **Galleries** Section of the syllabus.

Field Trip to the Harn:

You will meet at the Harn Museum of Art together on Monday, October 1st and fulfill a sketchbook assignment. Of particular interest will be the exhibitions *The World to Come: Art in the Age of the Anthropocene* and *ReMaking History: Art in Time*.

Resources:

Making your Website:

<http://cargocollective.com>

<http://www.wix.com>

<http://www.squarespace.com>

<http://www.weebly.com>

Apply to a Residency: Databases for residencies & other opportunities:

<http://www.transartists.org/map>

<https://rivet.es/>

<http://www.resartis.org/en/residencies/>

<http://www.wooloo.org/open-call>

<http://www.nyfa.org/source/content/search/search.aspx?SA=1>

<https://blog.creative-capital.org/category/tips-tools/>

<https://www.artworkarchive.com/blog/the-complete-guide-to-2018-artist-grants-and-opportunities>

Apply to a Residency: If you're not sure where to start, check these out:

<http://www.vermontstudiocenter.org/residencies/>

<http://www.atlanticcenterforthearts.org>

<http://www.hambidge.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.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>

<http://trashrainbow.com>

Your course 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 images from 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

50% 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.

50% Studio Research:

- 10% Artist Presentations & 3 Visiting Artist Response Papers
- 10% Reading Response papers/Personal Theory Exercises and discussions
- 10% Sketchbook / 5x7's
- 20% 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

ACADEMIC HONESTY POLICY:

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

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 University Gallery, the Samuel P. Harn Museum of Art, Sante Fe Community College Gallery, SUPERFUN Gallery, 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 (make contact and visit the space before you apply for a show if possible):

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

Superfun Gallery: <https://www.facebook.com/superfunprotocol/>

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

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

WARPhaus gallery: Contact: Assistant Professor Amy Freeman at AmyFreeman@ufl.edu

4Most Gallery: <https://www.facebook.com/4MostGallery/>

Cafes in town like:

Hanging about 5-10 works: **Karma Cream:** 607 W. University Ave. Contact: Kyle at karmacream@gmail.com

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.

Typed 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

Ways of Seeing, John Berger, Penguin

The Language of Drawing, Edward Hill, Prentice Hall

Roland Barthes, Camera Lucida, Hill and Wang

SUPPORT FOR STUDENTS:

RESOURCES THAT ARE AVAILABLE ON CAMPUS FOR STUDENTS:

UF COUNSELING & WELLNESS CENTER

UF provides free and confidential services when you need someone to talk to.

You can reach a CWC support staff member between 8am-5pm Monday through Friday at [352-392-1575](tel:352-392-1575) or visit CWC at 3190 Radio Rd. The CWC support staff member will discuss your options for seeing a counselor and help you set up your triage appointment. [Crisis and urgent appointments are available at both of locations if needed.](#)

The Counseling and Wellness Center (CWC) has culturally sensitive staff who can assist in its two locations: Peabody Hall and on Radio Road. For more information, see <http://www.counseling.ufl.edu/cwc/>.

DIVERSITY & INCLUSION

· UF Multicultural & Diversity Affairs is a department within the Division of Student Affairs. It provides a wide range of services, educational opportunities, learning, support, outreach, activities and engagement for students. Through transformative educational experiences and developmental opportunities, Multicultural and Diversity Affairs celebrates and empowers diverse communities and advocates for an inclusive campus for all students across identities. <https://multicultural.ufl.edu/about/mission-vision-values/>

· Students needing space to coalesce, find support, or build community, may seek MCDA's Black Affairs at the Institute of Black Culture (IBC— 1510 University Ave) or the Black Enrichment Center (BEC) in Suite 2220 Reitz. Feel free to contact Black Affairs Director Vee Byrd at veeb@multicultural.ufl.edu or Black Affairs Program Coordinator PJ Jones at pjj@multicultural.ufl.edu.

· Students looking for faculty or staff of color in certain departments or alumni to help navigate the UF environment, please contact Vee Byrd at veeb@multicultural.ufl.edu or the Executive Director of MCDA Dr. Lloren Foster at laf@multicultural.ufl.edu. For more information, check out the website at <http://blackaffairs.multicultural.ufl.edu/>.

· Students looking to get involved with culturally specific organizations may reach out to Student Activities and Involvement (SAI) in Suite 3001 of the Reitz. <https://www.studentinvolvement.ufl.edu/default>.

· Students who need help refocusing academically, please seek the services of the Office of Academic Services (OAS) in 311 Little Hall. For more information go to <http://oas.aa.ufl.edu/>.

· Suggestions for how UF can enhance its academic environment to be inclusive and more fully support all students should be shared with Dr. Angela Lindner, Associate Provost for Undergraduate Education, alindner@aa.ufl.edu.

· The Bias Education Response Team (BERT) is ready to respond to students who are victimized or who witness an incident of bias or a hate crime. Please report using this [link](#).

· Students requiring immediate physical assistance on campus should dial 392-1111. For related issues, please consult <http://www.police.ufl.edu/>. Under the direction of Chief Linda Stump-Kurnick, the UPD staff is working tirelessly to ensure the safety of all students. UFPD prides itself on treating ALL students with respect in their efforts to serve and protect the UF community.

· Concerned about the well-being of a fellow Gator or yourself, contact the Dean of Students Office's U-Matter: We Care seven days a week at umatter@ufl.edu.

· If a student needs advice on how to maintain cultural identity in the workplace as you look for employment or need career counseling, contact the Career Resource Center (CRC) on Level One of the Reitz. For more information, see the CRC's website at <https://www.crc.ufl.edu/>.

CLASS ACCESSIBILITY AND INCLUSION:

This course is intended for all UF students, including those with mental, physical or cognitive disabilities, illness, injuries, impairments, or any other condition that might impede one's equitable access to education. You are welcome (but not required) to contact me by email, phone or during office hours to discuss your specific needs. To receive accommodations, register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to their instructors when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Stadium Room 232 (phone 392-7056 TDD 846-1046).

CLASS SAFETY:

University of Florida Police Department non-emergency phone number: 352-392-1111

Emergency phone number: 911

SNAP: The Student Nighttime Auxiliary Patrol (SNAP) is a free, nightly, campus safety and transportation service for students sponsored by UF Student Government, Student Traffic Court and UF Transportation and Parking Services.

SNAP operates four to seven 15-passenger vans (depending on demand) seven nights a week from 6:30 PM – 3 AM during the Fall and Spring semesters and from 8:30 PM – 3 AM during the Summer semester.

There are two ways to request a SNAP escort. 1.: Call 352-392-SNAP (7627). The fastest, most recommended method is to download the TapRide SNAP app, which is free and available from either the [Google Play Store](#) or the [iTunes App Store](#). Once you download the app, please choose the “University of Florida SNAP” location and log in with your Gatorlink account.

RAD: Rape Aggression Defense, known as R.A.D., is a self-defense program designed specifically for women. The R.A.D. approach to personal safety begins with awareness, prevention, risk reduction and risk avoidance, and progresses to hands-on physical defense techniques. Find out more at <https://police.ufl.edu/programs/classes/rape-aggression-defense/>

UFPD Office of Victim Services: Provides a civilian support person for anyone who may become a victim of crime while on the University of Florida campus. A victim advocate is available 24 hours a day, seven days a week to provide support for victims of actual or threatened violence. All services are free and confidential.

Find out more here: <https://police.ufl.edu/about/divisions/office-of-victim-services/>

RESOURCES FOR STUDENTS:

Critical Theory Index : A free collection of academic readings in PDF form for you to download:

<http://criticaltheoryindex.org/index.html>

LIST OF ARTISTS

Many of you have gone through the UF WARP program. Professors Bethany Taylor and Sean Miller developed a tradition of providing a list of artists to research. Inspired by this tradition, I've added new artists to the WARP list and provide it here. This is by no means an exhaustive list of artists who use drawing as a powerful strategy in their studios but rather an introductory list of artists to get acquainted with. I suggest to Google at least 5 of these artists a day and cross out the names as you go, jotting down artists and inspirations in your Sketchbook. When you do this, you will expand your knowledge of contemporary and historical artists and nurture new ideas to form.

Advanced Drawing > List of Artists > Focus: Drawing

Aili, Jia	Boghiguan, Anna	Crews, Roz	Dyson, Torkwase
Akunyili, Njideka	Bool, Shannon	Crotty, Russell	Dzama, Marcel
Al-Hadid, Diana	Booruju, George	Cuoghi, Roberto	Erdener, Memed
Allouche, Dove	Borremans, Michael	Curring, John	Evans, Simon
Alvarez, D-L	Bowers, Andrea	Cutler, Amy	Faithfull, Simon
Alys, Francis	Bransford, Jesse	Cutler, Amy	Finch, Spencer
Aoki, Ryoko	Bronstein, Pablo	Dant, Adam	Fischer, Urs
Applebroog, Ida	Bryce, Fernando	Davis, Jeff	Flexner, Roland
Aran, Uri	Burgher, Elijah	Dean, Tacita	Forster, Richard
Arceneaux, Edgar	Burin, Katarina	Despont, Louise	Fox, Neal
Arima, Kaoru	Caivano, Ernesto	Diebenkorn, Richard	Gallagher, Ellen
Ashoona, Shuvina	Calle, Johanna	Dine, Jim	Ganesh, Chitra
Avery, Charles	Camplin, Bonnie	Dix, Otto	Gastaldon, Vidya
Bachli, Silvia	Carr, Emily	Dodiya, Anju	Gibbs, Ewan
Baez, Firelei	Chan, Paul	Donef, Antonis	Gray, Alasdair
Bamber, Judie	Chaves, Raimond	Donnelly, Trisha	Greene, Matt
Banhart, Devendra	Chopra, Nikhil	Dr. Lakra	Grigely, Joseph
Barriball, Anna	Christensen, Nik	Dumas, Marlene	Gudmundsdottir,
Bauer, Marc	Cinto, Sandra	Durant, Sam	Anna Sigmond
Benchama,	Clemente, Francisco	Durant, Sam	Guo-Qiang, Cai
Abdelkader	Coe, Sue	Durer, Albrecht	Gures, Nilbar
Beudean, Dan	Cook-Dizney, Brett	Duville, Matias	Guston, Phillip

Guzman, Daniel	Little, Graham	Perjovschi, Dan	Sillman, Amy
Gyatso, Gonkar	Lombardi, Mark	Pettibon, Raymond	Skaer, Lucy
Haendel, Karl	Lopez, Mateo	Peyton, Elizabeth	Skauen, Martin
Haines, Davis	Los Carpinteros	Pica, Amalia	Slama, Torsten
Hammwohner, Sebastian	Lukosaitis, Mindaugas	Piene, Chloe	Smith, Josh
Hancock,Trenton	Lumer, Britta	Pimentao, Diogo	Smith, Zak
Doyle	Maggi, Marco	Ping, Huang Yong	Sokolow, Deb
Harris, Kira Lynn	Magnotta, Frank	Pleasant, Amy	Solakov, Nedko
Harvey, Steven C.	Mahr, Erika	Plender, Olivia	Soulou, Christiana
Heffernan, Julie	Manders, Mark	Ponce De Leon, Rita	Suciu, Mircea
Helms, Adam	Masnyj, Yuri	Pramuhendra, J. – Ariadhitiya	Tansey, Mark
Hergardt, Bjorn	Mazur, Michael	Quieroz, Jorge	Thomas, Mickalene
Herrera, Arturo	McGill, Dominic	Qureshi, Imran	Titian
Hiebert, Christine	Mehretu, Julie	Raimundi-Ortiz, Wanda	Tobias, Gert & Uwe
Hoki, Nobuya	Milan, Wardell	Ray, Jen	Tompkins, Hayley
Holstad, Christian	Miller, Dan	Redon, Odilon	Toulouse-Lautrec, Henri De
Hucht, Anna Lea	Mir, Aleksandra	Rego, Paula	Treister, Suzanne
Huck, Alain	Molder, Adriana	Reid Kelley, May	Trouve, Tatiana
Huddleston, Donna	Monahan, Matthew	Reid, Alan	Turcot, Susan
Hughes, Dean	Moriceau, Jean- Francois & Mrzyk, Petra	Renes, Fernando	Uriarte, Ignacio
Ingres, Jean- Auguste-Dominique	Moscheta, Marcelo	Rhode, Robin	Urquhart, Donald
Jacobsen, Colter	Mueller, Ellen	Richardson, Frances	Valentine, J. Parker
James, Gareth	Muller, Claudia & Julia	Ritchie, Matthew	Van De Velde, Rinus
Jamie, Cameron	Muller, Dave	Robbins, Cameron	Van Dongen, Iris
Ji, Yun-Fei	Muniz, Vik	Robbio, Nicolas	Van Eeden, Marcel
Johanson, Chris	Muresan, Ciprian	Roccasalva, Pietro	Van Lieshout, Erik
Jurczak, Dorota	Musgrave, David	Sasportas, Yehudit	Villar Rojas, Adrian
Kafouros, Elias	Mutu, Wangechi	Satorre, Jorge	Violette, Banks
Kartscher, Kerstin	Nai, Manish	Schatz, Silke	Voigt, Jorinde
Kentridge, William	Nara, Yoshitomo	Scherffig, Elisabeth	Von Heyl, Charline
Khedoori, Toba	Nawabi, Kymia	Schiele, Egon	Von Wulffen, Amelie
Kontis, Maria	Noble, Paul	Schmidt, Aurel	Wa Lehlere, Kemang
Kopelman, Irene	Noble, Paul	Schneider, Anne- Marie	Walker, Kara
Kulkov, Vlad	Nordstrom, Jockum	Schubuck, Simone	Walker, Kara
Kunath, Friedrich	Novoa, Glexis	Schulte, Pete	Westphalen, Olav
Kwok, Cary	Nugroho, Eko	Sen, Mithu	Wieser, Claudia
Landy, Michael	O’Neil, Robyn	Serse	Wilson, Hugo
Langa, Moshekwa	Ondak, Roman	Shah, Seher	Wlodarczak, Gosia
Lanzarini, Ricardo	Orozco, Gabriel	Shearer, Steven	Wright, Richard
Lassry, Elad	Pabon, Tony Cruz	Shieh, Wilson	Wulff, Katharina
Legaspi, Jose	Paris, Nicolas	Shrigley, David	Xun, Sun
Leonardo, Shaun	Pepperstein, Pavel	Siena, James	Zeller, Daniel
Lesperance, Ellen	Peri, Peter	Sietsema, Paul	Zsako, Balint
Lewer, Richard		Sikander, Shazia	
LeWitt, Sol			

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. Do not share the door code to anyone outside of this course and do not invite friends to hang out in the studio unless you have permission from the community. 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 cell phones to silent during class. Students will not be permitted to use personal music devices during communal class sessions. During in and out of class studio time, 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 and culture that is conducive to learning and mutual respect. In order to assure that all students have the opportunity to positively gain from time spent in class and in our studio, students are prohibited from engaging in any form of negative distraction. Negative distractions might involve uninvited visits, loud sounds and other forms of interruption that detract from the positive culture in our studio community. 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,