

**Prof. Ron Janowich**                      **Spring 2019**  
Office: Fine Arts Building  
T/R 8-10\_3:00-6:00PM, FAD 115, ART 3380  
3cr Phone: 917-912-3250

Office Hours: FAD 227 : 11:30-11:45  
&

Appointment E-Mail: Janowich@ufl.edu

**Art 3380C and Art 5930 – Experimental Drawing**

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Experimental Drawing explores the boundaries of traditional approaches in drawing media. The course is designed to ask questions about what a drawing is, explore the conventions of drawing, and experiment with unfamiliar/unexpected materials, methods, theories and presentations in the medium of drawing. This course will also explore the full range of ideas that are currently in use and stretch the known limits of what is considered a drawing. We will explore the aesthetic merit of each of these and how they might relate to your particular vision.



*Chavez, installation at University of Illinois, Chicago*

**Description:** There will be a variety of exercises, experiments and projects; the goal is to expand your visual and critical thinking. Keep in mind that experiments are a test or a trial to see if something is workable. Each project may need more than a single experiment. The experiment is a means to an end not the end itself. You will also be asked to write about your work in project statements as well as a midterm presentation. You will also be expected to develop a critical foundation for your work.

**Objectives**

To introduce an alternative set of formal and critical ideas that will allow the student to expand and explore their individual vision through a wide range of studio projects.

To experiment and investigate a wide range of materials and to question 'why' material choices are made and analyze the *effect* these materials have and to seamlessly merge form and content.

To hone critical-thinking, research and verbalization skills through class critique of studio work and discussion of individual research and reading material.

To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing and painting in the twenty-first century.

**Calendar/Course Outline**

- |           |                          |
|-----------|--------------------------|
| W 1 – 2   | Tools Machines, Drawing- |
| W 2 - 4   | Found Drawings           |
| W 5 – 7   | Collections              |
| W 7 – 8   | Museum Field Trip        |
| W 9 -12   | Complexity               |
| W 13 – 16 | Your Baseline            |

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- 80%    Studio Projects – 6 Projects including exercises + experiments
- 10%    Research Book Assignment \* see for details
- 10%    Midterm Class Presentation

### **Research Book – Two RB progress checks, Feb 14th and Apr 16**

Your sketch/research Book should be a record of your thoughts and visual ideas for the various projects you will be working on during the semester. The sketchbook should show active and consistent work to get the most out of the various projects. Sketchbooks should include compositional, color, material exploration, proposals, propositions, directions (both taken and abandoned), notes from class lectures, videos, artists studied, demonstrations, clippings from newspapers, photographs, artist research, reading notes and any other ideas of interest to you. Artist research should include artists discussed in class that you have researched independently.

Minimum expectations:

1. Ten compositional analysis of twelve historical artworks (sketching structure)
2. Ten color analysis of twelve contemporary artworks.
3. At least ten collected images of things that visually interest you (ephemera, printed or found)
4. Images of at least ten artists discussed in class through, lectures, readings, discussion, etc. with researched information such as materials, processes, concept or critical review. (one page ea)
5. Four one paragraph responses to ideas or artworks presented from two visiting artist lectures, and two gallery/museum exhibitions. Label each response clearly; include the exhibition or lecture title, location and date.

**Midterm Class Presentation** - You will research and present the work of a living artist from a list provided. Presentations should be between ten and fifteen minutes long and cover information detailed on the assignment sheet. Presentations are scheduled for **FEB 14**; a sign-up sheet with artist names and presentation dates will be passed around the first week of class.

### **Critical thinking, Class 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 critique. Critical Thinking and class participation includes: the depth and quality of your participation in group discussion, performance in critiques (analyzing the work of your classmates and your own), and the ability to accept, analyze and digest advice and suggestions. Prepare questions, solicit responses and encourage constructive criticism.

### **Attendance Policy**

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, and informed and considered opinions are all vital components of the classroom environment. Therefore, your attendance and full participation is required. Three or more absences will result in the lowering of the final grade by one letter. Six absences will result in a failing grade. Please inform me well in advance of any foreseeable absences. An absence does not constitute an extension of an assignment.

All work must be complete and installed before the start of critique. Late work is not accepted.

We meet twice a week for three hours. Class time will be spent on studio-work, lecture, discussion, critique, viewing slides, material/process demonstrations, discussing reading material, class presentations, etc. University guidelines stipulate that each three-hour credit class includes six hours of out-of-class

preparation and study. You will need to complete at least six hours of outside work per week and should schedule your out of class time appropriately.

Attendance and full participation means: be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy.

### **Evaluation**

#### **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

#### **Grading**

You will be evaluated on the following points: quality of completed assignments, individual participation in discussions, attitude towards the course and willingness to experiment and work hard as well as the progress you make throughout the semester.

- 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. A high level of craftsmanship, evidenced by the creative handling of techniques and materials and finish in the overall form. 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.
- 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.
- 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.
- 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.
- E.        When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

#### **Course Textbook n/a**

#### **Visiting Artists Program**

The Harn Museum of Art and School of Art + Art History runs an active Visiting Artists' Program. Internationally and nationally respected artists, curators, and critics are invited to lectures and provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be

given notice of upcoming lectures to attend. **You are required to attend and write a brief response to two speakers in your notebook.**

### **Galleries**

You are required to attend two exhibitions this semester and respond to them in your sketchbook. You are strongly encouraged to attend exhibitions at the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Gallery Protocol, Santa Fe Community College Gallery, Reitz Union, Thomas Center Galleries, University Galleries and other community galleries that provide exhibitions of student and local artists.

### **Bibliography**

*Afterimage: Drawing through Process*, Cornelia Butler, Los Angeles Museum of Modern Art  
*Joseph Beuys: Early Watercolors and Drawings*, Werner Schade Vija  
*Celmins* ICA, London and Lane Relyea  
*Deep Storage: Collecting, Storing, and Archiving in Art*, Ingrid Schaffner, Matthias Winzen, and Geoffrey Batchen  
*Drawing Now: Eight Propositions*, Laura Hoptman, Museum of Modern Art  
*Experimental Drawing*, Robert Kaupelis, Watson-Guption, NY  
*Eye Infection*, Robert Storr, Rudi Fuchs, Richter Verlag Publisher  
*Infinite Possibilities: Serial Imagery in 20<sup>th</sup> century Drawings*, Anja Chavez, Davis Museum and Cultural Center  
*On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Susan Stewart, Duke University Press  
*Pictures, Patents & Monkeys*, Ingrid Schaffner, Independent Curators International  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT  
*Vitamin D: Drawing*, Emma Dexter, Phaidon Press  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT

### **SAAH POLICIES**

#### **Lockers/Storage**

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 and keep the locker form attached at all times. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course number, and the instructors' name. The SAAH is not responsible for items left in the classrooms.

#### **Academic Honesty Policy**

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. **Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class.** In addition, work turned in for credit in another class may not be turned in for credit in this class.

#### **Accommodation 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 need to provide this to the instructor when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Room 232 Stadium 392-7056.

#### **Additional policies for students in the SAAH**

Students must turn off cell phones and music devices during class time.

#### **Safety and Hazardous Materials Policy - see attached Area Health and Safety Policy or**

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

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying of fixative or other toxic materials is not allowed in the drawing studios or hallways use the ventilation booth on the 2<sup>nd</sup> floor of FAC. Each student is responsible for assisting in studio clean up.

## Studio Use

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.

## 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 WASTE.

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

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

- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

## Appendix C: Health and Safety Area Specific Information: Drawing

### 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 all SA+AH Health and Safety handbook guidelines.
- 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.
- 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.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SAAH 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 be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to light switches.
- 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.
- 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 #).**

“We become what we behold. We shape our tools, and thereafter our tools shape us.”

□ [Marshall McLuhan](#)

## **Tools, Machines and Drawings**

A **tool** is any physical item that can be used to achieve a **goal**, especially if the item is not consumed in the process.

### **Project 1 GETTING STARTED    START DATE FOR PROJECT 1 Thursday Jan10**

A stationary bike, when pedaled, becomes a tool for drawing. Color markers taped to an electric car becomes a tool for drawing. A pair of gloves with sponges as fingertips becomes a tool for drawing.

How you make your mark can determine the feel of your drawing. A hard architectural line reads as analytical and measured. A broad strong mark is expressive and bold. Artists often make tools to craft the marks they need to express their ideas. Your goal in this project is to develop a tool to make the marks you need. Once the tool is made and tested, then you'll develop four drawings. The tool makes the mark. You make the drawing.

#### **GOAL**

The goal of this project is to make a series of drawings using a unique tool you've crafted for this purpose letting your tool open and inform your drawing.

Questions you might find useful to consider:

1. When you think of the word draw, what do you think of?
2. Do you think a drawings identity is different on paper or on another surface...such as the wall or found paper?
3. Can meaning be somehow conveyed through the materials that are used, as well as the image that these materials create? If so, how can it increase the power of the work?
4. Are the drawing materials that you normally use universal for anyone trying to create a drawing? Can you think of an example where this is not true?
5. When you think of a mark is it singular or a multitude of marks coming together? Can you think of examples of both?

Suggested Artists: Rosemarie Fiore, Sol Lewitt, Brice Marden, Tim Knowles, Robert Morris, Judith Bernstein

### **Specifics of Project 1**

The subject matter of project 1 is up to you, but try to use your imagination.

Stage 1: The size of the first group of drawings is: 18inx24in

Drawing 1: Do one drawing using your specific idea and use conventional materials and techniques. By that I mean when you look at the finished drawing it should appear fairly conventional.

Drawing 2:

Do one drawing using the same specific idea and use your new unique drawing tool to complete your drawing. It's up to you if you want to use normal drawing paper or some other type of "DRAWING PAPER".

Important: You might want to start with some rough sketches. The finished drawings should be thoughtful complete drawings...**NOT SKETCHES.**

***MAKE SURE YOU HAVE ALL YOUR MATERIALS AND ARE READY TO GO  
Thursday Jan 10 !!!***

**Art 3380 Experimental Drawing**  
**Ron Janowich email: janowich@ufl.edu**

Whether you learn from failure or prepare to avoid failure the more prepared and the more adventurous with materials you are the more successful you will be in this course and in life.

**These materials are required.** Due to the nature of the course you will need to purchase additional materials on an as needed basis. Set aside funds for this purpose.

*Success depends upon previous preparation, and without such preparation there is sure to be failure.*

**Confucius**

**Drawing Tablet - Strathmore 18 x 24in ..... A good all purpose drawing tablet to have in class all the time.**

- \*Sketchbook – supplied
- \*Xacto blade holder and extra blades, they dull quickly
- \*Paper towels – Bounty
- \*White artist tape
- \*Digital camera or smart phone, or access to one ...
- \*Graphite pencils – 2B, 4B, 6B
- \*Pencil Sharpener – with container
- \*Ink pens – Bamboo preferred, Pitts, Microns, etc.
- \*Japanese brush and Sumi black ink
- \*Range of water media brushes – small, medium, large
- \*Good Scissors
- \*Conte crayon
- \*Charcoal
- \*Metal cork backed ruler
- \*Kneaded eraser
- \*White or Pink Pear Eraser
- \*AD Chartpak marker for transfers
- \*White porcelain “Butcher Tray Palettes” enameled metal tray
- \*Wax paper
- \*Sharpies – bold and fine



\*Watercolor Set

Gouache paints

Colored pencils, Soft pastel pencils, paint pens

Kool-aid, fruit or vegetable juice, dye

\*Water spray bottle

\*Plastic containers with screw lids – to store liquids

Gesso

\*Paper – drawing paper is difficult to purchase in town and takes time to ship. Order this paper YUPO TRANSLUCENT PAD/9X12 15 SHEET

10-STONEHENGE PAPER/WHT 22X30 90LB

10-RIVES PAPER/RIVES LTWT WHT 19X26

**or**

10 - COVENTRY RAG/22X30 290G VELLUM

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:** They Deliver! Paper, drawing materials, glues, etc.,  
3180 SW 42nd Way Gainesville, Florida 32608, 352-335-5538, <http://www.magnumwood.com>

**The Repurpose Project:** [www.RepurposeProject.com](http://www.RepurposeProject.com), 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. **SoMa Art Media Hub:** 601 South Main Street, Gainesville, FL 32601, <http://www.somaartmediahub.com>

**Michael's:** <http://www.michaels.com>, 3644 SW Archer Rd, Gainesville, FL 32608

**Jo-Ann Fabric and Craft Store,** 3202 SW Blvd, Gainesville, FL 32608 <http://www.joann.com>

**Friends of the Library Book Sale,** 430-B North Main Street, Gainesville, Florida 32601 <http://folaclid.org> April 22 – 25