

ART4312C ADVANCED DRAWING

INSTRUCTOR: Lisa Iglesias

06 credits

FALL 2019

ROOM: FAD 117

MEETING TIME: **MW:** 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 and refine 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>

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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, to offer questions and suggestions and/or to take an action.

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Materials:

Consider purchasing materials locally – you may be able to source your collage materials and unconventional media at Gainesville’s thrift stores and at the stores below. You can also order supplies online:

The Repurpose Project: www.RepurposeProject.com, Monday: Closed, Tuesday-Saturday: 10am-7pm, 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. info@RepurposeProject.org

SoMa Art Media Hub: Art supply store, 619 South Main Street, Gainesville, FL 32601, (352) 213-3071

M-F 9-6, S + SU 10-4p, https://www.facebook.com/pg/somaartmediahub/about/?ref=page_internal

“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.ioann.com>

Friends of the Library Book Sale: <http://folacld.org> 430-B North Main Street, Gainesville, Florida 32601, October 19-23, 2019: Saturday, Oct. 19: 9am - 6pm / Sunday, Oct. 20: Noon-6pm / Monday, Oct. 21: Noon-6pm /

Tuesday, Oct.22: Noon-6pm **1/2 price day**, Wednesday, Oct. 23: Noon-6pm **10-cent day**

Materials

New **mixed media** sketchbook devoted only to this course for this semester, at least 9x12-inches (larger size recommended) like this one: <https://www.dickblick.com/products/canson-xl-mix-media-rough-pad/>
Ziplock bags to hold your 5x7 drawings and collage items, 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 adhesive, 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.

<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 -- Super Strong Neodymium Disc Magnets -- to find affordable, professional and sturdy options for hanging work. I buy my magnets from <https://www.kjmagnetics.com/>

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 create new artwork, 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, apply to artist opportunities and more. 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 professional in any discipline. 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 other opportunities.

* 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 artist and tech Brad Smith. You might decide to build objects such as frames, shelves, sculptures or pedestals during the year -- and you'll need an official orientation to the woodshop for access.

Monday, August 26: **Woodshop Orientation with Brad Smith at 9:00am**

Painting & Drawing Media Lab Orientation

We will all visit the P&D Media Lab (FAD Room 235) for an orientation with artist and Area Tech Jillian Browning. You might want to experiment with digital drawing pads, print out digital files on a variety of papers and fabrics, use the vinyl cutter, use Adobe products on the desktop computer, and more.

Monday, August 26: **Painting and Drawing Digital Lab Orientation with Jillian Browning at 10:00am**

WRITING STUDIO

You have a lot of writing assignments this year. I invite each of you to use UF's Writing Studio, a free service and advocacy for your writing needs. Make an appointment to receive grammatical, proofreading and editing assistance for your papers and **artist statements**.

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: 3 Critiques

The first objective of this course is for you to develop a cohesive body of work. You will have 3 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: Monday, September 16

CRITIQUE #2: Monday, October 21

CRITIQUE #3: Monday, November 25

** These critique dates are subject to change.

At each critique, you will show:

+ Finished, new work (as each student will create projects that differ in characteristics (such as scale, detail, etc.), it is difficult to stipulate criteria of expectations, but about a minimum of an equivalent of 3 new works are expected for each critique.

+ A 100-word project statement and titles for each work or series (printed out for each of your colleagues + 1 for me)

+ Preliminary sketches and collages (optional)

+ A professional standard will be maintained in displaying your work. You will install your work on time, the work will hang level, and you will collaborate with your peers to make sure that there is enough “breathing room” between each of your pieces as needed. Consider critique as a rehearsal for exhibition. You are encouraged to take risks and experiment – and to do so with confidence and professionalism. These criteria will be taken into consideration during grading.

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.

You will receive comprehensive feedback from myself and your peers during and after critique regarding your work.

Project Plan

You will email Lisa a typed **Project Plan** on **Monday, September 9th** that will outline semester-term goals, weekly goals and a project time line. **See Project Plan Example** in your handouts. No page limit.

Semester-term Goals: A narrative paragraph or set of bullet points that explain the conceptual and formal qualities of your semester-long project/series of drawings. What do you hope to make by the end of this semester? What ideas will you investigate? What materials will you use? What are the formal qualities of your project (How many? How big? How did you make it?)? What are the conceptual parameters of your project (What ideas does your project communicate?)?

Weekly Goals: What do you need to do to achieve your semester-term goals? What do you need to read? To buy? To scan? To build? To print?

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

Note: Email a Word Doc of this assignment to Lisa on Monday, September 9th

Artist Presentations

You will create **two** presentations this semester – (two) 10-minute artist talks — in order to introduce us to your studio practice, methods, and ideas and to exercise your abilities in public speaking, professionalism and communication of who you are as an artist.

1. 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. Since the date for this presentation is early in the semester, you will include new as well as older works.

2. The second presentation will be an opportunity to present a more polished and updated look at your visual research, with new examples. You will *also* upload this version of your presentation to your online Professional Packet (see below)

In both cases, you will project digital slides in PDF, PowerPoint (these are preferable) 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 an updated version of your presentation 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 tools containing files of your presentation*** with you, as technology and/or WiFi often fail (for example, tools include USB memory stick, online drive, desktop of your computer, email, etc.).

You will receive a handout with tips on how to organize and deliver a successful artist presentation. Please refer to this handout when developing your presentation.

First Presentation Due: Wednesday, September 4

Second Presentation Due: Monday, December 2 (with Guest Visitor Monsuru Awotunde, Graduate Student in Painting & Drawing)

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 the next day after the lecture. Reserve at least 3 of the evenings below (if these dates conflict with your course schedule, please see me).

If you are unable to attend the Artist Talks below, we will work together to identify an equivalent opportunity to write a response paper (there will be many lectures by cultural producers on campus this semester that will suffice).

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/>

Thursday, Sept. 12, 6:00pm Alison Zuckerman / <https://allisonzuckerman.com/home.html> (paper due Mon, Sept. 16)

Tuesday, Sept. 24, 6:00pm Wafaa Bilal / <http://wafaabilal.com/biography/> (paper due Wed, Sept. 25)

Tuesday, Oct. 1, 6:00pm Saki Mafundikwa / https://www.ted.com/speakers/saki_mafundikwa (paper due Wed, Oct. 2)

Tuesday, Oct. 29, 6:00pm Felipe Baeza / <http://www.felipebaeza.com/about> (paper due Wed, Oct. 30)

Monday, Nov. 4, 6:00pm Aram Han-Sifuentes / <https://www.aramhansifuentes.com/> (paper due Wednesday, Nov. 6)

Tuesday, Nov. 5, 6:00 pm Judith Schwatz / <https://www.judyschwartz.com/> (paper due Wed, Nov. 6)

Sketchbook: 3 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 Sketchbook Checks:

Monday, September 16: SKETCHBOOK CHECK #1

Monday, October 14: SKETCHBOOK CHECK #2

Monday, November 18: 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. For this series, I welcome you to experiment with composition, material, invest in color studies and sketch out your ideas. The 5x7s can be preparatory drawings and they can be finished works. Many of my past students have been proud to exhibit their 5x7 drawings alongside their larger works.

The 5 drawings from the week are due the following Wednesday (see course calendar).

We will commence checking these drawings on Wednesday, August 28th.

Write your name on the back of each drawing.

I will collect all of these drawings on Monday, November 25th and return them to you on the 26th.

If you are disciplined and fulfill this course requirement by creating at least 5 of these drawings per week, you will be able to produce at least 60 drawings for this series (I encourage you to make more!).

Personal Theory Exercises – Log

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

This semester will be asked to catalogue your personal theory surrounding your art practice. Our course will culminate by your crafting of 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’ descriptions.

Exhibition Opportunity

The class will launch a group show at the Gainesville Fine Arts Association Gallery on Saturday, November 23rd, curated by Katy Lemle, Gallery Director. Each Advanced Drawing student will be responsible to exhibit new wall-oriented artwork and we will collaborate in creating the title, press release, publicity, installation, labels, documentation and deinstallation of the exhibition. Katy Lemle will provide studio visits on Wednesday, November 13th at 9:00am.

Art Bash

This year’s Art Bash will be on Friday, November 1st. We will work together as a group to open our studios in a professional manner and install our artwork in available display areas. We will consider creating a public, interactive activity for Art Bash attendees to participate in. Reserve this date for your participation! Extra Credit is available for those who are interested in organizing Studio 117 for Art Bash.

Professional Packet: Due 8:30am, Wednesday, December 4th:

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 creating a “shareable link” set to “anyone with the link can edit” and email this link to me at liglesias@arts.ufl.edu.

Your Professional Packet Folder will be ONE FOLDER

Title this one folder with your name and purpose (Example: Iglesias_Lisa_Professional_Packet).

This folder will contain TWO SUB-FOLDERS.

Please label each document accordingly:

1. Title the first folder “01 Images”

This folder will include the following:

- + Twenty images (JPG, 150 dpi, no larger than 8 x 10 inches, title each jpg with number and title, Example: 01_Title.jpg). Include detail images at your discretion. You may include good scans of your sketchbook or 5x7s.
- + December 2nd Artist Presentation

2. Title the second folder “02 Documents”

This folder will include the following text documents with titles:

- + 2 separate Artist Statement Documents (1: single paragraph, 2: full-page – see Personal Theory Exercises handout)
- + Artist CV/resume (include your website and non-UF email address at the 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 Publication/Cover Art/Online art registry 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.

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.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.gulYLaMRJxE/b.7505309/>

<http://www.artistportfoliomagazine.com/#!/submit-art/c1411>

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

<https://www.gainesvillefinearts.org/call-to-artists>

<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/>

<https://www.nyfa.org/Classifieds>

<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.arts.ufl.edu/resources/usp.aspx>

Websites to view emerging artists' work & read bio/statements:

<http://smackmellon.org/index.php/contact/current-artists/>

<https://lmcc.net/resources/artist-residencies/workspace/>

Art Blogs/Online Magazines/Videos:

<http://www.art21.org>

<http://hyperallergic.com>

<http://ubu.com>

<http://www.coolhunting.com/video>

<http://trashrainbow.com>

Become a member in the Gainesville Fine Arts Association – student discount:

<https://www.gainesvillefinearts.org/become-a-member>

Your course grade will be determined by the following:

1. Studio work: You will have 3 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, documents, artist presentation and more
5. Sketchbook – Checked 3 times
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 and the critiques will reflect what should be 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

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 breakdown 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 a large number of classes, (three and more) 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>

COURSE EVALUATIONS

We will complete our course evaluation on the last day – Wednesday, December 4th. Painting & Drawing graduate student Jasmine Ramos will bring you to the AFA Library to complete your confidential online course evaluation. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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, Reitz Union Gallery, Thomas Center Galleries, GFAA Gallery. Your goal is to attend no less than 3 gallery or museum exhibitions.

This year, visit the Harn Museum of Art to view the SA+AH 53rd Studio Faculty Art Exhibition
August 23, 2019 - January 5, 2020
<http://www.harn.ufl.edu/53facultyexhibition>

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):

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

GFAA: <https://www.gainesvillefinearts.org/>

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

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

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

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

Cafes/breweries 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

First Magnitude Brewing: <https://fmbrewing.com/#>

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
Ways of Seeing, John Berger, Penguin
The Language of Drawing, Edward Hill, Prentice Hall
Roland Barthes, Camera Lucida, Hill and Wang

RESOURCES FOR STUDENTS:

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

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

Radical Philosophy: A free collection of essays by philosophers including Judith Butler, Michel Foucault and others:

<https://www.radicalphilosophy.com/>

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).

CAMPUS 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) 2.: 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/>

FOOD PANTRY: Offers non-perishable food, toiletries and fresh vegetables. Guests do not need any proof of need to use this resource, all that is needed is a Gator 1 ID to prove you are a current Student, Faculty or Staff at the University of Florida. Completely confidential.

<https://pantry.fieldandfork.ufl.edu/>

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 composed a list of artists who use drawing as a major strategy in their practice. This list is by no means an exhaustive compendium of artists who use drawing in their studios but rather an introductory list of drawing 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

Al-Hadid, Diana

Alvarez, D-L

Aoki, Ryoko

Akunyili, Njideka

Allouche, Dove

Alys, Francis

Applebroog, Ida

Aran, Uri	Dine, Jim	Herrera, Arturo	Mazur, Michael
Arceneaux, Edgar	Dix, Otto	Hiebert, Christine	McGill, Dominic
Arima, Kaoru	Dodiya, Anju	Hoki, Nobuya	Mehretu, Julie
Ashoona, Shuvina	Donef, Antonis	Holstad, Christian	Milan, Wardell
Avery, Charles	Donnelly, Trisha	Hucht, Anna Lea	Miller, Dan
Bachli, Silvia	Dr. Lakra	Huck, Alain	Mir, Aleksandra
Baez, Firelei	Dumas, Marlene	Huddleston, Donna	Molder, Adriana
Bamber, Judie	Durant, Sam	Hughes, Dean	Monahan, Matthew
Banhart, Devendra	Durant, Sam	Ingres, Jean-	Moriceau, Jean-
Barriball, Anna	Durer, Albrecht	Auguste-Dominique	Francois & Mrzyk,
Bauer, Marc	Duville, Matias	Jacobsen, Colter	Petra
Benchama,	Dyson, Torkwase	James, Gareth	Moscheta, Marcelo
Abdelkader	Dzama, Marcel	Jamie, Cameron	Mueller, Ellen
Beudean, Dan	Erdener, Memed	Ji, Yun-Fei	Muller, Claudia &
Boghiguan, Anna	Evans, Simon	Johanson, Chris	Julia
Bool, Shannon	Faithfull, Simon	Jurczak, Dorota	Muller, Dave
Boorujy, George	Felipe Baeza	Kafouros, Elias	Muniz, Vik
Borremans, Michael	Finch, Spencer	Kartscher, Kerstin	Muresan, Ciprian
Bowers, Andrea	Fischer, Urs	Kentridge, William	Musgrave, David
Bransford, Jesse	Flexner, Roland	Khedoori, Toba	Mutu, Wangechi
Bronstein, Pablo	Forster, Richard	Kontis, Maria	Nai, Manish
Bryce, Fernando	Fox, Neal	Kopelman, Irene	Nara, Yoshitomo
Burgher, Elijah	Gallagher, Ellen	Kulkov, Vlad	Nawabi, Kymia
Burin, Katarina	Ganesh, Chitra	Kunath, Friedrich	Noble, Paul
Caivano, Ernesto	Gastaldon, Vidya	Kwok, Cary	Noble, Paul
Calle, Johanna	Gibbs, Ewan	Landy, Michael	Nordstrom, Jockum
Camplin, Bonnie	Gray, Alasdair	Langa, Moshekwa	Novoa, Glexis
Carr, Emily	Greene, Matt	Lanzarini, Ricardo	Nugroho, Eko
Chan, Paul	Grigely, Joseph	Lassry, Elad	O'Neil, Robyn
Chaves, Raimond	Gudmundsdottir,	Legaspi, Jose	Ondak, Roman
Chopra, Nikhil	Anna Sigmond	Leonardo, Shaun	Orozco, Gabriel
Christensen, Nik	Guo-Qiang, Cai	Lesperance, Ellen	Pabon, Tony Cruz
Cinto, Sandra	Gures, Nilbar	Lewer, Richard	Paris, Nicolas
Clemente, Francisco	Guston, Phillip	LeWitt, Sol	Pepperstein, Pavel
Coe, Sue	Guzman, Daniel	Lilian Garcia-Roig	Peri, Peter
Cook-Dizney, Brett	Gyatso, Gonkar	Little, Graham	Perjovschi, Dan
Crews, Roz	Haendel, Karl	Lombardi, Mark	Pettibon, Raymond
Crotty, Russell	Haines, Davis	Lopez, Mateo	Peyton, Elizabeth
Cuoghi, Roberto	Hammwohner,	Los Carpinteros	Pica, Amalia
Curring, John	Sebastian	Lukosaitis,	Piene, Chloe
Cutler, Amy	Hancock, Trenton	Mindaugas	Pimentao, Diogo
Cutler, Amy	Doyle	Lumer, Britta	Ping, Huang Yong
Dant, Adam	Harris, Kira Lynn	Maggi, Marco	Pleasant, Amy
Davis, Jeff	Harvey, Steven C.	Magnotta, Frank	Plender, Olivia
Dean, Tacita	Heffernan, Julie	Mahr, Erika	Ponce De Leon, Rita
Despont, Louise	Helms, Adam	Manders, Mark	Pramuhendra, J. –
Diebenkorn, Richard	Hergardt, Bjorn	Masnij, Yuri	Ariadhitiya

Quieroz, Jorge	Schiele, Egon	Sokolow, Deb	Villar Rojas, Adrian
Qureshi, Imran	Schmidt, Aurel	Solakov, Nedko	Violette, Banks
Raimundi-Ortiz, Wanda	Schneider, Anne-Marie	Soulou, Christiana	Voigt, Jorinde
Ray, Jen	Schubuck, Simone	Suciu, Mircea	Von Heyl, Charline
Redon, Odilon	Schulte, Pete	Tansey, Mark	Von Wulffen, Amelie
Rego, Paula	Sen, Mithu	Thomas, Mickalene	Wa Lehulere, Kemang
Reid Kelley, May	Serse	Titian	Walker, Kara
Reid, Alan	Shah, Seher	Tobias, Gert & Uwe	Walker, Kara
Renes, Fernando	Shah, Seher	Tompkins, Hayley	Westphalen, Olav
Rhode, Robin	Shearer, Steven	Toulouse-Lautrec, Henri De	Wieser, Claudia
Richardson, Frances	Shieh, Wilson	Treister, Suzanne	Wilson, Hugo
Ritchie, Matthew	Shrigley, David	Trouve, Tatiana	Wlodarczak, Gosia
Robbins, Cameron	Siena, James	Turcot, Susan	Wright, Richard
Robbio, Nicolas	Sietsema, Paul	Uriarte, Ignacio	Wulff, Katharina
Roccasalva, Pietro	Sikander, Shazia	Urquhart, Donald	Xun, Sun
Samantha Wall	Sillman, Amy	Valentine, J. Parker	Zeller, Daniel
Sasportas, Yehudit	Skaer, Lucy	Van De Velde, Rinus	Zsako, Balint
Satorre, Jorge	Skauen, Martin	Van Dongen, Iris	
Schatz, Silke	Slama, Torsten	Van Eeden, Marcel	
Scherffig, Elisabeth	Smith, Josh	Van Lieshout, Erik	
	Smith, Zak		

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.

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 or 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.modernalchemistryair.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.

ART4312C ADVANCED DRAWING

INSTRUCTOR: Lisa Iglesias

06 credits

FALL 2019

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)

Course Calendar is subject to change. Add the dates below to your own personal calendar – and to this same calendar, add the dates that you have outlined in your Semester-Long Project Timeline, deadlines regarding your Professional Packet criteria, dates of at least three Visiting Artists Talks that you choose to attend, and at least two exhibitions, and one film that you are interested in viewing at the Hippodrome or at the Harn Museum of Art. Do not miss a deadline, due date or event just because you lost track of dates. Be accountable to yourself and make sure that you stay organized and prepared. Handing in assignments on time is the most basic criteria of what's expected.

COURSE CALENDAR

- WEEK 1 Wednesday, August 21: Welcome! Discussion, H&S, Expectations, Syllabus, Studios, etc.
- WEEK 2 Monday, August 26:
Woodshop Orientation with Brad Smith at 9:00am
Painting and Drawing Digital Lab Orientation with Jillian Browning at 10:00am
Wednesday, August 28:
DUE: 5 / 5x7 drawings
- WEEK 3 Monday, September 2: NO SCHOOL (OFFICE CLOSED) Labor Day
Wednesday, September 4:
DUE: Artist Presentations #1 / SEMINAR ROOM
DUE: 5 / 5x7 drawings
- WEEK 4 Monday, September 9:
Studio Visits with P&D graduate student Peter Gouge
DUE: Current artist statement: no more than 1-page typed. Email Word Doc to Lisa!
DUE: Project Plan Due: Email Word Doc to Lisa!
Wednesday, September 11:
DUE: 5 / 5x7 drawings – Place in Ziplock Bags (remember to label with your name!)
and pin on Lisa's office door
Thursday, September 12: Visiting Artist Talk / 6:00pm / Alison Zuckerman
- WEEK 5 Monday, September 16:
DUE: **CRITIQUE #1**
DUE: **SKETCHBOOK CHECK #1** – I will collect these and return Wednesday
DUE: Personal Theory Exercises - Important Words or Phrases in your sketchbook
DUE: Response paper for Artist Talk : Alison Zuckerman
Wednesday, September 18:
DUE: 5 / 5x7 drawings
- WEEK 6 Monday, September 23:
DUE: Personal Theory Exercises - Rhizome Diagram
Tuesday, September 24: Visiting Artist Talk / 6:00pm / Wafaa Bilal
Wednesday, September 25:

DUE: 5 / 5x7 drawings
DUE: Response paper for Artist Talk : Wafaa Bilal

- WEEK 7 Monday, September 30:
 DUE: Personal Theory Exercise – Life Story
Tuesday, October 1: / Visiting Artist Talk / 6:00pm / Saki Mafundikwa
Wednesday, October 2:
 DUE: 5 / 5x7 drawings (Drop off packet of 5 drawings at my office door)
 DUE: Response paper for Artist Talk : Saki Mafundikwa
- WEEK 8 Monday, October 7:
 Checking in with Lisa / SEMINAR ROOM
 DUE: Personal Theory Exercises - 4 Questions
Wednesday, October 9:
 DUE: 5 / 5x7 drawings
- WEEK 9 Monday, October 14: [Indigenous People's Day](#)
 DUE: **SKETCHBOOK CHECK #2**
Wednesday, October 16:
 DUE: 5 / 5x7 drawings
Friends of the Library Book Sale! October 19-23, 2019
- WEEK 10 Monday, October 21:
 CRITIQUE #2
Wednesday, October 23:
 Checking in with Lisa / SEMINAR ROOM
 DUE: Personal Theory Exercises – Judging Artist Statements
 DUE: 5 / 5x7 drawings
- WEEK 11 Monday, October 28:
 DUE: Personal Theory Exercises - New Artist Statement, 1-page
Tuesday, October 29: Visiting Artist Talk / 6:00pm / Felipe Baeza
Wednesday, October 30:
 DUE: 5 / 5x7 drawings
 DUE: Response paper for Artist Talk : Felipe Baeza
Friday, November 1: ART BASH!
- WEEK 12 Monday, November 4:
 DUE: Personal Theory Exercises - Short Artist Statement, 1-paragraph
 Visiting Artist Talk / 6:00pm / Aram Han-Sifuentes
Tuesday, November 5: Visiting Artist Talk / 6:00pm / Judith Schwatz
Wednesday, November 6:
 DUE: 5 / 5x7 drawings
 DUE: Response paper for Artist Talk : Judith Schwatz and Aram Han-Sifuentes
- WEEK 13 Monday, November 11: NO SCHOOL (Office Closed): Veteran's Day
Wednesday, November 13:
 9:00am STUDIO VISITS – GFAA Gallery Director, Katy Lemle
 DUE: 5 / 5x7 drawings
 DUE: Personal Theory Exercises – New drafts of artist statements

- WEEK 14 Monday, November 18:
 DUE: **SKETCHBOOK CHECK #3**
Wednesday, November 20:
 DUE: 5 / 5x7 drawings
Saturday, November 23:
 Install and Opening reception for Advanced Drawing exhibition at GFAA
- WEEK 15 Monday, November 25:
 DUE: **CRITIQUE #3**
 DUE: 5x7s: all of them handed in to Lisa in a ziplock bag labeled with your name
Tuesday, November 26:
 Lisa returns 5x7 drawings
Wednesday, November 27: NO SCHOOL (Office Closed): HOLIDAY
- WEEK 16 Monday, December 2:
 DUE: Second Artist Presentation: Monday, December 2 (with Guest Visitor Monsuru Awotunde, Graduate Student in Painting & Drawing) / SEMINAR ROOM
Wednesday, December 4:
 DUE: Online Professional Packet, 8:30am
 Guest Artist Jasmine Ramos
 Last Day!
 Collaborative Studio Clean-up
 Course evaluations completed at the AFA Library

MAJOR DATES

CRITIQUE #1: Monday, September 16

CRITIQUE #2: Monday, October 21

CRITIQUE #3: Monday, November 25

SKETCHBOOK CHECK #1: Monday, September 16

SKETCHBOOK CHECK #2: Monday, October 14

SKETCHBOOK CHECK #3: Monday, November 18

VISITING ARTIST LECTURE SERIES

You are responsible for attending at least three Visiting Artist lectures and handing in three printed one-page response papers (one for each lecture attended) due as advised. Locations TBD. Response papers: 1-inch margins, 12 font, double spaced, 1 entire page, your name and artist name at the top.

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

September 12th, 6:00pm, Alison Zuckerman / <https://allisonzuckerman.com/home.html>

September 24th, 6:00pm Wafaa Bilal / <http://wafaabilal.com/biography/>

October 1st, 6:00pm - Saki Mafundikwa / <https://www.aiga.org/design-journeys-saki-mafundikwa>

October 29th, 6:00pm Felipe Baeza / <http://www.felipebaeza.com/about>

November 4th Aram Han-Sifuentes / <https://www.aramhansifuentes.com/>

November 5th, 6:00 pm Judith Schwatz / <https://www.judyschwartz.com/>

This year, visit the Harn Museum of Art to view the

SA+AH 53rd Studio Faculty Art Exhibition

August 23, 2019 - January 5, 2020

<http://www.harn.ufl.edu/53facultyexhibition>