

SYLLABUS FALL SEMESTER 2019

ART 4402C ADVANCED Printmaking

METTING TIME/DATE: M-W-2-4 F 2-5, FAD 201 CRIDITS 6 Room Code: 7665*

INSTRUCTOR: Ron Janowich OFFICE: FAD 227 Tel: 352-273-3024/917-912-3250

OFFICE HOURS: M-W 11:30-11:45AM and by appointment

E-MAIL: Janowich@ufl.edu

COURSE DESCRIPTION AND OBJECTIVES

The goal of advanced printmaking is to give you an opportunity to develop a body of work that represents the culmination of your undergraduate studies in the studio arts. Considerable attention will be given to the articulation and refinement of each artist's individual voice. Critical thinking that embraces both studio practice and theoretical research will be emphasized and sensitively balanced. You are expected to be self-motivated and do serious critical research as it relates to your art practice. This is essential to allow your work grow and develop. It's also a requirement for acceptance into graduate schools. At regular intervals during the semester, you will be asked to share this research with the class during our critique sessions. In addition, each student is expected to keep an ongoing studio practice that involves consistently working on prints during class times, as well as committing a considerable amount of after-hours time. The overall goal is to have a coherent body of work by the end of the semester. Toward the end of the second semester, advanced printmaking students who will be graduating are expected to have a solo show. This is an important requirement for a BFA degree. The show will reflect a summation of your studies at UF.

REQUIRED READING

Perspectives on Contemporary Printmaking, critical writing since 1986, Edited by Ruth Pelzer-Montada I will give you readings from this book throughout the semester. You do not need to buy it.

How to See by David Salle, published by W.W. Norton & Company. You should purchase or share this book.

EVALUATION PERIODS AND CRITICAL DATES

The course will be divided into 4 evaluation periods that will assess how your work is progressing throughout the semester. Each evaluation period will have a major group critique where you will show your work along with a typed and researched artist statement. You are required to make copies of your statements for each person in the class. The grade that you receive for each period will reflect the quality and depth of the work that you present. The criteria that I use for grading will reflect the criteria that you present to the class as the goal and intention of your work.

PERIOD 1: 1ST CRITIQUE DATE: Monday Sept 9th

- 1) You should have developed a clear overview of what your goals are for the semester.
- 2) You should have a completed series of drawings, as well as at least one finished print. The drawings and prints should be closely related and feed off each other in a constructive way.
- 3) You will be asked to do a presentation of your work at this time for a critique by me as well as the class. Include a short statement on your work that expresses the ideas that you feel are the most important in your work. Make enough copies for the entire class.

- 4) You will be asked to respond to the specific comments about your work that are brought up in the critique.

PERIOD 2: 2ND CRITIQUE DATE: Monday Oct 7th

- 1) You should have three finished prints or equivalent that conform to your main focus for the semester.
- 2) You must have a completed artist statement that has been thoroughly researched. You will be graded on the accuracy and depth of your research. Also, make enough copies of your statement for everyone in the class and list any questions that you want feedback on.
- 3) You will continue the development of your prints and drawings.

PERIOD 3: 3RD CRITIQUE DATE: Monday, October 7

- 1) You will do a rewrite of your artist statement incorporating the insights that you have gained from your individual critiques and group discussions.
- 2) You should have a body of prints (at least 4) that will be your final project. All of the work need not be completely done at this time, but you should be very close.

PERIOD 4: 4TH CRITIQUE DATE: Monday Dec 2 & Wednesday Dec 4

All of the work must be completed by the final week of class. We will have our final Critique / examination on the last 2 days of class.

- 1) At least 4-6 finished prints or equivalent.
- 2) An artist statement that is clear and well written. It must be typed and you should have enough copies for the entire class.
- 3) A set of slides or digital images that reflect the work that you will be submitting for your final grade.

WEEKLY READINGS

Aug 26 The syntax of the print: in search of an aesthetic context, p56-67, by Ruth Weisberg

Aug 28 The syntax of the print: in search of an aesthetic context, p56-67, by Ruth Weisberg

Sept 4,11,16 The syntax of the print: in search of an aesthetic context, p56-67, by Ruth Weisberg

Sept 18 Sentences on printed art, p69-71, by Richard S, Field

Sept 23 Are all multiples the same? The problematic nature of the limited edition, K.E. Cover

Sept 25 Sept 30 The syntax of the print: in search of an aesthetic context, p56-67, by Ruth Weisberg

Oct 2 Lasting Impressions? A museum perspective on digital fine art printmaking p257-268

Oct 7 Lasting Impressions? A museum perspective on digital fine art printmaking p257-268

Oct 9 Representation p 208-235 *What is Painting?* Julian Bell

Oct 14 Alex Katz: The How and What p 15-22, How to See by David Salle

Oct 16 Amy Sillman: A Modern-Day Action Painter p 23-26, How to See by David Salle

Oct 21 The German Miracle: The Work of Sigmar Polke, p 35-42 How to See by David Salle

Oct 23 Dana Schutz: A Guy Named Frank p 57-64, How to See by David Salle

Oct 28 The Art of Childhood: Jeff Koons at the Whitney p 75-84, How to See by David Salle

Oct 30 John Baldessari's Movie Script Series p 105-116 How to See by David Salle

Nov 4 The Grapplers: Marsden Hartley, Philip Guston, and Clifford Still p 139-142, How to See by David Salle

Nov 6 Frederic Tuyen: The Art of Appropriation p 175-182, How to See by David Salle

Nov 13 Art Is Not a Popularity Contest p 249-258, How to See by David Salle

Nov 18 Carolee Schneemann, p 26-39, New York Studio Conversations Edited by Stephanie Buhmann

Nov 20 Sharon Horvath, p122-133, New York Studio Conversations Edited by Stephanie Buhmann

Nov 25 Jessica Stockholder, p158, 169 New York Studio Conversations Edited by Stephanie Buhmann

Dec 2 Julie Heffernan, p 184-199, New York Studio Conversations Edited by Stephanie Buhmann

EVALUATION AND GRADING

The grade that you receive for each period will reflect the quality and depth of the work that you present. The criteria that I use for grading will reflect the criteria that you present to the class as the goal and intentionality of your work. I must approve your criteria. As always this is somewhat subjective, so if you have any questions about what grade I give you, please let me know.

You are required to be on time and ready for your assigned critique days. This requires that you have your completed studio work as well as a written statement at the time of the critique. The combination of the two is considered a basic requirement to be ready. If you are not ready for the assigned critique let me know before the due date.

POLICY RELATED TO MAKE-UP EXAMS AND RESCHEDULING CRITIQUES

Make up exams and rescheduling of your assigned times will only be done with my permission.

Conflicts with the deadlines from other classes will not be considered a valid excuse. It's very important that you keep your work up-to-date, so these issues don't become a problem.

METHODS OF EVALUATION AND GRADING

70% of your final grade comes from your studio work.

10% of your final grade comes from your participation in the ongoing critiques.

10% of your final grade comes from your critique statements.

10% of your final grade comes from the quality of your attendance in class.

TOTAL 100%

Your projects will be graded on the following criteria:

- 1) Your work must be submitted on time.
- 2) The appropriate amount of time should have been spent on the work.
- 3) The sense of craft and presence must be an ongoing concern.
- 4) The level of plastic intelligence in your work must be appropriate for this course. The expectations for a course like advanced painting are high.
- 5) Your written artist statement should show a consistent development in terms of critical thinking that is specific to your work. You should have a sense of the historical and theoretical framing in which the work exists.
- 6) The consistency of your class work is very important. Those who under-attend scheduled class time will be marked down during the grading process regardless of how strong their work is. There will be no exceptions to this policy

REQUIRED TEXTS

PAINTING & DRAWING & PRINTMAKING AREA POLICIES

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

PARTICIPATION

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

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

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

ATTENDANCE

- Roll will be taken promptly.
- Late arrivals will be marked tardy; leaving early will also be noted.
- It is your responsibility to see that the record is corrected from absence to tardy if you are late.
- Announcement changes to the course calendar, demonstrations, or general classroom critiques demand your presence: compensatory work of another kind cannot be accepted in lieu of missed instructions in the area.
- *A missed class does not constitute an extension of an assignment. Missing critique makes the assignment that was under critique late. Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive after your name has been called when role is taken.*
- *You are expected to be on time and attend all classes. Please sign the attendance sheet at the beginning of each class.*

LATE POLICY

- Assignments are due when indicated by the instructor.
- An assignment more than three class periods late will not be accepted unless arrangements have been made with the instructor.
- Any assignment not completed by the end of the semester will not be accepted unless specific arrangements have been made with the instructor.

GRADE EXPLANATION

A (4.0) A-(3.67) = Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding in every respect.

B+ (3.33) = Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again, the work goes beyond merely solving the problem.

B (3.0) Above average

B-(2.67) to B (3.00)= Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade, but could be improved with more effort.

C+(2.33) = A bit above average: Slipping in levels of originality, craft, and presentation. The piece does not work as a unified whole or statement, yet effort was made. Average work.

C (2.0) Basic average work

C-(1.67) to C (2.00) = you have solved the problem and the requirements of the project were met in a relatively routine uninspired way.

D+ (1.33) = you have solved the problem: The requirements of the problem are met in a relatively routine yet poor way. Serious improvement is required.

D (1.0) Poor work

D-(.67) Poor work

E (0) Unacceptable work and effort. **E, I, NG, S, U, UF (0.00)**

E (0) = Failure, unacceptable work and effort.

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

LOCKERS / STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker from attached to your lockers AT ALL TIMES. Lockers will be cleaned out at the end of the semester.

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

ACADEMIC HONESTY

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links: Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

ACCOMMODATION FOR STUDENTS WITH DISABILITIES

I will make every attempt to accommodate 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 to show to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone 392-7056 TDD 846-1046).

ADDITIONAL POLICIES FOR STUDENTS IN THE SAAH

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

Online course evaluations

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.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

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

*Please read and respect studio use guidelines posted in classrooms. **Do not pour solvents down the sinks.** Fixative must be sprayed outside and away from the building. Each student is respected for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class.*

Paint spraying is not allowed in or outside the building. You must use the spray booth.

University Counseling Services / Counseling Center

301 Peabody Hall

PO Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

STUDIO USE

SAFETY

<http://www.arts.ufl.edu/schools/art-and-art-history/about/health-safety/>

Each student must complete the H&S STUDENT WAIVER FORM. Wavers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes.

Painting Health and Safety Policy

1. Best Practices

- Don't eat, drink, smoke in studio
- Wash hands, including under fingernails (good hygiene)
- Switch to formaldehyde-free painting medium
- Avoid inhaling pigment powder
- Use least toxic preservatives possible
- Replace turpentine with terpenoid/odorless mineral spirits
- Set up window exhaust fan if possible
- Don't do turpentine washes
- Wear neoprene gloves
- Reuse solvent
- Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- Work in a well-ventilated area.
- Take breaks during painting to step outside for fresh air.

2. Links

<http://www.ci.tucson.az.us/arthazards/paint3.html>

<http://web.princeton.edu/sites/ehs/artsafety/sec10.htm>

<http://www.chicagoartistsresource.org/node/9279>

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

3. Area Rules

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

- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.

- Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Wear gloves when handling hazardous materials. These are provided in your classroom studios.
- Keep solvent fumes to a minimum by covering containers in use.
- Clean up after yourself.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- All hazardous material (many art supplies) containers must be marked with your name, contents and date opened by using the white labels provided at the SWMA area at the MSDS boxes.
- All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
- Any unmarked containers will be disposed of without notice.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.
- An eyewash is available in both the men's and women's restrooms on the second floor of FAD.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
- Wear gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the South side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (that has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the South side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to insure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself-wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways.
- Do not block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- Clean up after yourself.
- Follow guidelines for oil based brush cleaning found at each SWMA.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- **In case of emergency, call campus police at 392-1111, you are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room #).**

SA+AH CONTAINER POLICY

There are 2 types of labels used in the SA+AH -- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous-i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS TRASH

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

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

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item.

Labels should also include the Bldg. and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management area.

Toxic Paint Pigments

Protect Yourself, Others and the Environment

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed. Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

Highly toxic pigments-Avoid at all costs

Lead Red (Red 105) Contains lead

Molybdate Orange (Red 104) Contains lead and chromates

Chrome Orange (Orange 21) Contains lead and chromates

Mercadmium Orange (Orange 23) Contains cadmium, mercury and sulfides

Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates

Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates

Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates

Naples Yellow (Lead Antinomic, Antimony Yellow, Yellow 41) Contains lead and antimony

King's Yellow (Yellow 39) Contains arsenic

Strontium Yellow (Yellow 32) Contains strontium and chromates

Zinc Yellow (Yellow 36) Contains chromates

Chrome Green (Milor Green, Prussian Green, Green 15) Contains chromates

Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite

Scheele's Green (Schloss Green, Green 22) Contains arsenite

Cobalt Violet (Violet 14) Contains cobalt and arsenite

Flake White (Cremnitz White, Lead White, White 1) Contains lead

Lithopone (White 5) Contains zinc sulfide

Zinc Sulfide White (White 7) Contains zinc sulfide

Witherite (White 10) Contains barium

Antimony White (White 11) Contains antimony

Antimony Black Contains antimony sulfide

Possibly toxic pigments - Avoid unless necessary

Vermilion (Cinnabar, Red 106) Contains mercury compounds

Cadmium Red (Red 108) Contains cadmium

Cadmium Orange (Orange 20) Contains cadmium

Cadmium Yellow (Yellow 37) Contains cadmium

Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt

Cobalt Green (Green 19) Contains cobalt

Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide

Viridian (Emerald Green, Green 18) Contains chromic oxide

Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds

Antwerp Blue (Blue 27) Contains cyanide compounds

Cobalt Blue (Kings Blue, Blue 28) Contains cobalt

Manganese Blue (Blue 33) Contains manganese

Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium

Potentially toxic pigments-Use caution

Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium

Nickel Azo Yellow (Green Gold, Green 10) Contains nickel

Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium

Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and **it is usually nontoxic**.