

SYLLABUS FALL SEMESTER 2019

ART 6933 Seminar: Painting, Drawing, Printmaking

MEETING TIME/DATE: TUESDAY 11-E3 (6:15-9:10) , FAD 111 CREDITS 3 Room Code: 7081*

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

The purpose of this seminar is to increase your self-awareness of your art work and see it in a larger context. It's important for a developing artist is to understand what your aesthetic foundation is and why it is. Hopefully you will gain a deeper knowledge that will be a catalyst in expanding your work.

The seminar will be divided into two sections: From 6:15 to 8:15 we will focus on readings and conceptual development. From 8:15 to 10:10 we will focus on viewing your art work. These critique sessions should be open and free-flowing and are meant to develop a dialogue with your peer group.

COURSE TIMETABLE:

Aug 22 This is our first day of the fall semester. Each person will introduce themselves and talk a little about their work.

Aug 29 We will spend the entire period having each student give a powerpoint presentation of their artwork and the theoretical structure that is used.

Sept 5 One of the requirements for this course is that you will read a biography of an artist of your choice and report on that artist at different times during the semester. You should be able to identify the artist at our Sept 5 meeting. Once a month you will give a verbal report on their life story.

Reading: Marxist and materialist perspectives on art p 48-49. Methods & Theories of Art History by Anne D'Alleva, Question: How do you place your art practice in the society where you will be living post graduation?

CRITIQUE

Sept 12

Reading: Feminisms p 59,60,61,62,63,64. Methods & Theories of Art History by Anne D'Alleva, Question: How does your sexual identity relate or not to your art practice? Bring one image of your work to illustrate your point.

CRITIQUE

Sept 19

Reading: Globalization and Transnationalism p 79,80,81,82. Methods & Theories of Art History by Anne D'Alleva, Question: How does your nationality or ancestry inform or ground your work? Bring one image to illustrate your point.

CRITIQUE

Sept 26

Reading: Basic Freud p 89,90,91,92,93. Methods & Theories of Art History by Anne D'Alleva, Question: Are you aware of any psychological forces that drive your work? Do you strive to erase those forces. Bring one image to illustrate your point. *Extra: Verbal artist biography report.*

CRITIQUE

Oct 3

Reading: Modernism, Postmodernism, and Art History, P 148-149, Methods & Theories of Art History by Anne D'Alleva, Question: How do you place your work in the context of Modernism, Postmodernism, and Art History? Bring examples to prove your point.

CRITIQUE

Oct 10

Reading: Interview with Jeremy Gilbert-Rolfe P 84 - 114, Art after Deconstruction by Jeremy Gilbert-Rolfe, Question: Where would you place your present art-life in relation to Jeremy's art-life. Are you at the beginning, middle or end of your art life? Make a series of sketches to illustrate your imagined art-lifeline.

CRITIQUE

Oct 17

Reading: Introduction P 1-9 How To See, David Salle, W. W. Norton & Company, Assignment: Write a short review of someone else's work in the class. Play the role of the Art Critique.

CRITIQUE

Oct 24

Reading: What is Art?, Is that Art & Images and Marks? p. 7-39. Assignment: Place some formal aspect of your work in a historical context. When did that specific formal aspect appear in art history?

CRITIQUE

Oct 31

Reading: Introduction, p 3-9 and Julie Mehretu Interview, p.113-121, New York Studio Conversations Part 2, Edited by Stephanie Buhmann, Assignment: What insights did you learn from the interview with Julie Mehretu. Write a short analysis of her work and read to the class.

Extra: Verbal artist biography report

CRITIQUE

Nov 7

Reading: Interview with Julie Heffernan, p185-198, New York Studio Conversations Part 2, Edited by Stephanie Buhmann, Assignment: What insights did you learn from the interview with Julie Heffernan? Write a short analysis of her work and read to the class.

CRITIQUE

Nov 14

Reading: Who will Teach Us How to Feel? When art shrinks to the size of politics by David Brooks, July 2019 New York Times, Assignment: What are your expectations for the possibility of the viewer to feel an emotional response to your art. Explain how your art is able to do that or not.

Nov 21

Reading: Introduction: Stories of Modern Art by Steve Edwards, p1-7 Do you relate to Picasso, Matisse or Duchamp the strongest? Assignment: Explain and place your work in relation to one of these artists. Write a short statement to explain yourself. *Extra: Verbal artist biography report*

Dec 5 LAST DAY

We will view a select body of your work along with your artist statement.

METHODS OF EVALUATION AND GRADING

70% of your final grade comes from your awareness of your studio work as it relates to the subjects covered in the seminar assignments.

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 the reading of an artist biography of your choice.

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 are high.
- 5) Your written artist statements should show a consistent development in terms of critical thinking that is specific to your work. You should have a sense of the historical and theoretical framing in which 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

There are no required books for this class. I will email you all the readings in advance of the class where they are discussed.

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.

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.aa.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. Waivers 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>

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 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.

Highly toxic pigments-Avoid at all costs

Lead Red (Red 105) Contains lead

Molybdate Orange (Red 104) Contains lead and chromates

Chrome Orange (Orange 21) Contains lead and chromates

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

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

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

Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates

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

King's Yellow (Yellow 39) Contains arsenic

Strontium Yellow (Yellow 32) Contains strontium and chromates

Zinc Yellow (Yellow 36) Contains chromates

Chrome Green (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 (Emeraude Green, Green 18) Contains chromic oxide

Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds
Antwerp Blue (Blue 27) Contains cyanide compounds
Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
Manganese Blue (Blue 33) Contains manganese
Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium

Potentially toxic pigments-Use caution

Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium
Nickel Azo Yellow (Green Gold, Green 10) Contains nickel
Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium

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