

ART3380C Experimental Drawing

INSTRUCTOR: Assistant Professor Lisa Iglesias

03 credits

SPRING 2020

ROOM: FAD 115

MEETING TIME: Mondays & Wednesdays Periods 5-7 (11:45am-2:45pm)

OFFICE: FAD 223. Office Hours: Mondays 10:00am – 11:45am or by appointment

E-MAIL: Liglesias@arts.ufl.edu (Professor will respond as soon as possible, approximately within 48 hours)

This course takes an experimental approach to the question, “What is drawing?” We will explore traditional definitions and techniques of drawing and investigate expanded connections between drawing and other disciplines, including performance and sculpture. Through presentations, discussion, videos, demonstrations, and critique, we will study historical and contemporary artists who address the practice of drawing and enlarge our understanding of the medium. We will expand our understanding of drawing beyond observational and perceptual frameworks to incorporate chance, collaboration and time through experimental processes and approaches using a variety of drawing media.

Objectives:

- To experiment with notions of what drawing is and what it can be.
- To develop your knowledge of a variety of drawing mediums, collage, and transfer techniques as well as your knowledge of contemporary and historical artists.
- To enhance your technical skill within drawing.
- To expand and sharpen your personal visual vocabulary.
- To broaden your experience of drawing to include methods of collaboration, performance, material experimentation and manipulation of scale.

Commitment & Outcome

The effort that you invest in this class – in your campus and school studio – will be reflected in your artwork. 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 situations 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.

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 – communication is necessary in our course.

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



GROWING A POSITIVE CULTURE & COMMUNITY IN OUR STUDIO TOGETHER:

It is my intent that students from diverse backgrounds and perspectives benefit from their participation in this course and our community and that the range of experiences that each of us 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/her pronouns.

I am dedicated to growing a culture of trust and respect in our studio classroom and each of you is responsible to contribute 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, phone or in person during office hours or after class.
- Open a conversation with the class community in order for each of us to engage with the context of the situation together as a group.
- Notify me of the situation through a trusted source such as your advisor, another faculty member, or university group.
- You may identify 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 so that you can move forward positively. I will do my best to support you, and will ask how you would like me to approach our conversation. Approaches in our conversation may include a focus on active listening, asking questions, offering suggestions and/or arriving to a collective decision to take an action individually or together.



Projects

This course will require you to enthusiastically respond to the following projects. Through fully participating in these collaborative and individual processes, you will strengthen your control and understanding of media and materials, expand your conceptions of drawing techniques and histories, as well as grow ideas for future projects and strategies for making. The list below introduces your projects, see our full project list for a more comprehensive description. Each of the following projects includes mandatory plans, diagrams and notes in your sketchbooks as criteria for fulfillment of the assignment.

o #1 University Galleries Response Drawing

In this project, students will visit the University Galleries on the second day of class: Wednesday, January 8th. Students will choose one work or group of works from the exhibition *Accumulate, Classify, Preserve, Display: Roberto Obregón Archive from the Carolina and Fernando Eseverri Collection* to focus on. Your mission is to “collaborate” with one or

more Roberto Obregón works – developing and making a response drawing that takes into consideration an element or various elements of the chosen artwork in the creation of a new drawing(s).

DUE: Monday, January 13: **REVIEW PROJECT #1**

- **#2 Non-drawing Drawing Project**

Inspired by artists such as Anne Lindberg, Erin Riley, Vik Muniz, David Sena and Cai Guo Qiang, you are asked to make a drawing without a single conventional drawing material (paper is permissible as a surface). We will use the University Galleries Response Drawing Project drawing as a ‘baseline drawing’: a jumping off point for creation.

DUE: Monday, February 3: **CRITIQUE PROJECT #2**

- **#3 Collaborating with the Uncontrollable Project**

We will use objects you find - sticks, poles, rolling pins, stamps, and other materials - to make marks in unconventional ways. Inspired by the appendages created by the artist Rebecca Horn and the massive brushes constructed by Fabienne Verdier, we will construct our own tools to create atmospheres, marks, and images. Demonstrations of monoprinting and stamping will be conducted amidst our conversations.

DUE: Wednesday, February 26: **CRITIQUE PROJECT #3**

- **#4 Drawing with the Body Project**

Inspired by dancers like Yvonne Rainer, Trisha Brown, Shen Wei, and others, we will experiment with gestural processes, using our entire bodies to draw on large sheets of paper. By collaborating directly with dance students and working with Visiting Assistant Trent Dwight Williams, we will very physically explore the connection between movement and drawing. We will look to artists who have used their entire bodies to create marks, such as Janine Antoni and David Hammons, for inspiration in our drawings.

DUE: Monday, March 23: **CRITIQUE PROJECT #4**

- **#5 Intermediary Drawings Project**

We will look to artists including Nicholas des Cognets and Matthew Bradford, who use intermediaries (unconventional media between the hand and the paper) to create drawings. We will also look to Rube Goldberg machines, and the contraptions of Rebecca Horn and Tim Hawkinson for inspiration.

DUE: Monday, April 20: **CRITIQUE PROJECT #5**

- **Accumulation Projects – 5x5s & Sketchbook Projects**

Projects like the 5 x 5 drawing assignment will ask us to consider cumulative strategies of making. While we are limited by our physical and financial situations, by working everyday, even in small ways, we are able to realize ambitious gestures as an end result. Likewise, by interacting with your sketchbook on a daily basis, you can create an authentic archive and chronology of the evolution of your ideas.

- **Artist Presentation Project**

You will pick one artist from a list that I’ve compiled (see project list). Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a projected presentation (Make sure not to go over this time limit). Your goal is to give the class a strong and informative introduction to a contemporary artist’s creative practice -- this includes intent/motivation, meaning, and processes. Presentation tips provided prior to deadline.

- **Visiting Artist Series:**

A required element of this course, you are responsible for attending at least one Visiting Artist Talk and handing in a one-page, printed response paper the following class period after the lecture.

There will be many lectures by cultural producers on campus this semester if you are unable to attend an Artist Talk hosted by SA+AH due to time conflicts.

Check here for schedule and more information about the SA+AH Visiting Artist & Scholars Series:

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

Visiting Artist Schedule TBD.

The confirmed Spring 2020 Visiting Artist Series includes Eric Benson, Elena Sisto, Leslie Wayne and Lorenzo Triburgo

LATE POLICY

Assignments are due when indicated by the instructor.

Excused late assignments will be critiqued during the following class period and will receive points off of assignment grade. Unexcused late assignments will not be reviewed and will be evaluated as a failing grade.

MATERIALS:

This course is very process-oriented and materials reliant. The more prepared you are and the more adventurous with materials you are, the more successful your projects will be.

You will explore a variety of materials throughout this year and you may be required by your studio practice to purchase alternate or additional supplies for certain projects. You may already own certain drawing materials like brushes, charcoal, rulers, and X-acto blade holders. Make sure that you read the notes below and possess the proper materials for specific purposes.

If you anticipate wanting to draw on a large sheet(s) of paper, purchase large sheets of drawing paper now – paper is often a material that has recently been difficult to buy in town and necessary to order. See description of materials below for descriptions of paper needed.

For materials that dull or get used up quickly (like Xactoblades or adhesives like glue stick), please purchase the item(s) if you notice that your stock is old. Check out the list below for materials to buy at local supermarkets or hardware stores.

Notes:

- You must purchase an AD Chartpak marker – *not* a Prismacolor brand marker – for transfer purposes. You will not find this specific brand of marker sold at Michael's – you must order online.
- Do not rely on large kitchen scissors or blunt child scissors for cutting your materials. Purchase the scissor I suggest or an estimable scissor. If you would like to purchase a scissor from a store in Gainesville, check out Jo-Ann's selection of sewing scissors (pointy ended, very sharp).
- If you don't own one already, you must buy a Butcher's Tray – white enamel artist palette. You will use this walled palette to experiment with washes, create marbleizing effects, as well as soak items for transfer purposes.
- For one of your semester-long projects, you will have to make 5, 5x5 inch experimental drawings per week on paper for mixed media work. You will have to bring the stack of 5x5-inch paper to class in the second week. Make sure that you purchase a mixed media paper so that you will be adequately prepared. I suggest you buy the Canson XL Mixed Media Paper Pad.
- You will use a sketchbook – you will be provided with one for this course.

Lisa's Top Picks for Sourcing Art Materials in Gainesville:

Source your materials online and at Gainesville's thrift stores and at the stores below:

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, 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, south of Gainesville, just past McIntosh

Michael's: <http://www.michaels.com>, 3644 SW Archer Rd, Gainesville, FL 32608, M-Sat: 9am-9pm, Sun: 10am-7pm, 352-377-9797

Jo-Ann Fabric and Craft Store: 3202 SW Blvd, Gainesville, FL 32608, 352-338-4511, Monday & Tuesday 9a-9p, Wednesday&Thursday 9a-6p, Friday& Saturday 9a-9p, Sunday 10a-7p, <http://www.joann.com>

Friends of the Library Book Sale: <http://folacld.org> 430-B North Main Street, Gainesville, Florida 32601, April 25-29, 2020: Saturday, April 25: 9am - 6pm / Sunday, April 26: Noon-6pm / Monday, April 27: Noon-6pm / Tuesday, April 28: Noon-6pm **1/2 price day**, Wednesday, April 29: Noon-6pm **10-cent day**

The Gainesville Attic Resale Store: <http://beyourhaven.org/stores/gainesville-attic-resale-store/> ,

Monday-Friday: 9am-6pm, Saturday 10am-4pm, 352.378.7484, 300 NW 8th Avenue, 32608
Harbor Freight Tools: Northside Shopping Center, 2360 N Main St, Gainesville, FL 32609, 352-375-089, Store Hours: Monday-Saturday: 8am-8pm, Sun:9am-6pm
University Ace Hardware: 3727 W University Ave, 32607 / (352) 378-4650

Required Materials to Purchase:

Kneaded eraser, Inexpensive watercolor set, Inexpensive gouache set, 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, Rubber cement & rubber cement pick-up, X-acto knife and extra blades, Scissors (for cutting small, fine work), Small ruler, Variety of graphite pencils, Drawing paper

Suggested Materials to organize or purchase:

Tacklebox or materials case to organize and store materials, Chalk pastel, Oil pastel, Colored Pencils, Assortment of inks, Collection/Folder of favorite collage materials/images from magazines, papers, Box of assorted, non-traditional mark-making tools (non-solvent/non-oil based materials such as markers, highlighters, paints, white-out, pens, etc) Hair dryer, miscellaneous tapes/adhesives/paints, etc.

Materials to buy from the thriftstore, supermarket, 99-cent store, or hardware store (or to collect otherwise):

Water spray bottle, plastic containers with and without screw lids to save ink washes, inexpensive crayons, Sharpie marker in bold and fine, packing tape, ballpoint pen and variety of other marking implements to take notes and draw with, wax paper, salt, sugar, dish soap, bubbles to blow with, juice and/or Kool-Aid for use as dye/ink, level, hammer, measuring tape (consider getting an entire hand tool starter kit)– for installing work at critique and other exhibition opportunities

Lock for locker

Ziplock bags (gallon size, to collect collage materials and store media – very helpful)

Examples of Drawing Papers Recommended to Purchase:

If you think you may use paper surfaces this semester, purchase the following:

Stonehenge Printmaking Paper: 38 x 50 inches

Excellent for pastel, pencil, charcoal, acrylics and watercolor. Tape bound with 2 deckle edges. 100% cotton with a vellum surface.

Rives BFK Heavyweight Printmaking Paper: 19 x 26 inches

This very popular 100% rag paper is great for all types of printmaking, slight tooth makes it a great drawing paper, as well. Deckled on two sides. 175 gram.

Bristol Paper: Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting.

Bristol generally describes drawing paper that is pasted together to form multi-ply sheets. Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

Inspiration: Art Blogs/Online Magazines/Videos:

<http://www.13waysoflookingatpainting.com>

<http://www.twocoatsofpaint.com>

<http://www.art21.org>

<http://hyperallergic.com>

<http://www.e-flux.com>

<http://ubu.com>

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

<http://www.rubegoldberg.com>

<http://www.brainpickings.org>

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 beyond responding to the minimal expectations in the class syllabus. Furthermore, participation in an intelligent analysis of the work produced in class including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, a collaborative attitude, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
3. 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.
4. B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.
5. C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
6. C-/D+: You have solved the problems but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and depth of idea development.
7. D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
8. 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

Your course grade will reflect the University of Florida grading scale. See the UF grading policy website (grading scale): <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Requirements and Evaluations

1. PRESENTATION/SKETCHBOOK/5X5s (15%) (5 points each, see project list)
2. STUDIO PROJECTS (75%) (5 Projects, 15 points each, see project list)
3. PARTICIPATION/EFFORT (10%)

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. You are expected to participate in a responsive

and active manner throughout the duration of every class. Try your best to attend every scheduled class meeting - your participation is largely based on the basic level of your attendance.

If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me via email. I am always available to discuss your progress in this class.

COURSE EVALUATIONS

We will complete our course evaluation on the last day of class – Wednesday, April 22nd. We will use the AFA Library area to complete your confidential online course evaluation on smartphones or library computers.

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/>.

Many of you have gone through the UF WARP program. In that course, you were provided with an artist list. To continue your familiarization with both the original artists and the artist list format, I have added new artists to the list you encountered in WARP compiled by Bethany Taylor and Sean Miller. I suggest to Google at least 5 of these artists a day and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook. Far from comprehensive, this list is just a taste of the various ways that artists approach drawing

List of Artists > Focus: Drawing

Aili, Jia	Bowers, Andrea	Dine, Jim	Guo-Qiang, Cai
Akunyili, Njideka	Bransford, Jesse	Dix, Otto	Gures, Nilbar
Al-Hadid, Diana	Bronstein, Pablo	Dodiya, Anju	Guston, Phillip
Allouche, Dove	Bryce, Fernando	Donef, Antonis	Guzman, Daniel
Alvarez, D-L	Burgher, Elijah	Donnelly, Trisha	Gyatso, Gonkar
Alys, Francis	Burin, Katarina	Dr. Lakra	Haendel, Karl
Antoni, Janine	Caivano, Ernesto	Dumas, Marlene	Haines, Davis
Aoki, Ryoko	Calle, Johanna	Durant, Sam	Hammons, David
Applebroog, Ida	Camplin, Bonnie	Durer, Albrecht	Hammwohner, Sebastian
Aran, Uri	Carr, Emily	Duville, Matias	Hancock, Trenton
Arceneaux, Edgar	Chan, Paul	Dzama, Marcel	Doyle
Arima, Kaoru	Chaves, Raimond	Erdener, Memed	Harris, Kira Lynn
Ashoona, Shuvina	Chopra, Nikhil	Evans, Simon	Harvey, Steven C.
Avery, Charles	Christensen, Nik	Faithfull, Simon	Heffernan, Julie
Bachli, Silvia	Cinto, Sandra	Finch, Spencer	Helms, Adam
Baez, Firelei	Clemente, Francisco	Fischer, Urs	Hegardt, Bjorn
Bamber, Judie	Coe, Sue	Flexner, Roland	Herrera, Arturo
Banhart, Devendra	Cook-Dizney, Brett	Forster, Richard	Hiebert, Christine
Barriball, Anna	Crotty, Russell	Fox, Neal	Hoki, Nobuya
Bauer, Marc	Cuoghi, Roberto	Gallagher, Ellen	Horn, Rebecca
Benchama, Abdelkader	Currin, John	Gastaldon, Vidya	Holstad, Christian
Beudean, Dan	Cutler, Amy	Gibbs, Ewan	Hucht, Anna Lea
Boghiguan, Anna	Dant, Adam	Gray, Alasdair	Huck, Alain
Bool, Shannon	Davis, Jeff	Greene, Matt	Huddleston, Donna
Boorujy, George	Dean, Tacita	Grigely, Joseph	Hughes, Dean
Borremans, Michael	Despont, Louise	Gudmundsdottir, Anna Sigmond	
	Diebenkorn, Richard		

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

RESOURCES UF WRITING STUDIO

You are responsible for providing artist statements about your work and to write an artist response paper for a Visiting Artist Lecture, HESCAH lecture or another such talk on UF campus. 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.

ACADEMIC HONESTY POLICY:

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

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/>

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](https://play.google.com/store/apps/details?id=com.tapride.snap) or the [iTunes App Store](https://itunes.apple.com/us/app/tapride-snap/id1088888888). 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/>

STUDIO:

Studio space is provided for the express purpose of the production of art objects and scholarly work during this class. The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines at all times. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp container for your use.

It is expected that the student will use the space for this purpose only. These studios are in a shared space divided to provide privacy and, at the same time, allow easy access to faculty and visitors to the department. The studio is a professional working area, and every effort must be made to preserve the rights of others working in the space.

Studio clean up list:

- Studio must be free of trash
- Floor must be swept
- Remove any materials stored in the flammables container
- Keep your materials in order, use the lockers available to store/keepsake items.

LOCKERS/STORAGE:

SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students and keep the locker form attached at all times. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course number, and the instructors' name. The SAAH is not responsible for items left in the classrooms.

CELL PHONES / PERSONAL ELECTRONICS:

Students must turn beepers and cell phones on SILENT during class. Students will not be permitted to use personal music devices during class unless specified. As this is a collaborative environment, with interactions happening with

your colleagues and myself, I prefer that you are able to hear announcements and suggestions at all times during class.

DEMEANOR POLICY:

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. 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.modernalchemyair.com/common-uses/business/art-studios/>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. Area Rules

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

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.

- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH Container Policy (see policy below)

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

White:

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

Yellow

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE

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

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

NOTE:

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