

ART 3332c: Figure Drawing II

INSTRUCTOR: Lisa Iglesias

03 credits

SPRING 2020

ROOM: FAD 215; MEETING TIME: M/W 3pm-6pm, Periods 8-10

OFFICE HOURS: FAC 223- M 10-11:45am or by appointment

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COURSE DESCRIPTION

Figure II focuses on the human figure through weekly observational drawing. We will investigate both historical and contemporary use of the human figure in the expanded field of drawing and engage in perceptual drawing of the human figure in various poses, actions and settings. Over the course of the semester, our experience will evolve through academic negotiations of the figure into conceptual and narrative territories with opportunities to engage more experimentally with media. This course promotes and includes a wide variety of opportunities to enhance the educational experience including the Friday Figure Drawing Lab, classroom guest artists, an emphasis on sketchbook habits and critique skills, inclusion of the SA+AH Visiting Artist Lecture Series into the curriculum, student presentations on contemporary figurative artists, and more.

OBJECTIVES

- Expand and enhance anatomical knowledge in regards to figure drawing.
- Develop understanding of fundamental principles in representing the figure through drawing.
- Develop both perceptual and abstract drawing skills as well as facility with a wide variety of drawing materials as they pertain to a range of mark making, line variation, surface, composition, figure/ground, value and tonal organization.
- Develop skills in image and concept construction, from idea development to finished drawing.
- Develop critical thinking and studio research skills.
- Expand knowledge of historical and contemporary art practices, particularly in the expansive realm of drawing.
- Develop one's personal voice and point of view and capacity for communicating intention.

TOPICS

Gesture, Proportion, Viewpoint, Mass, Touch, Composition, Line quality, Mark making, Texture, Image construction, Critical thinking, Image research and development, Composition, Value, Variety of drawing media, Narrative, Metaphor

TEXT and SUGGESTED READINGS

<https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurative-painting-forward>

<https://hyperallergic.com/418768/a-year-of-magical-figurative-art/>

We will be looking at excerpts from the following texts:

Drawing Lessons from the Great Masters, Robert Beverly Hale

Drawing On The Right Side Of The Brain, Betty Edwards

Experimental Drawing, Robert Kaupelis

Figure Drawing, Nathan Goldstein

How to Draw the Human Figure, Louise Gordon

Lessons from Michelangelo, Michael Burban

Master Class in Figure Drawing, Robert Beverly Hale

REQUIREMENTS AND EVALUATION

1. RESEARCH/READINGS (10%)- Artist presentation, 1 Visiting Artist Response Paper, handouts, etc.
2. SKETCHBOOK (15%) – Inventory of sketchbook assignments, 3 checks and a final look
3. FRIDAY FIGURE DRAWING LAB WORK (10%) – You must attend at minimum 15 hours of lab
3. PROJECTS (50%) – 4 major critiques and class work
4. PARTICIPATION/EFFORT (15%)

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.

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 (please speak to faculty if there are extenuating circumstances).

Attendance will be taken at the beginning of each class session. Your participation grade will be negatively affected by unexcused absences.

Attending critique and presentation dates are mandatory. An extenuating circumstance or emergency may occur – communicate with the professor.

Speak with your professor about a foreseen schedule conflict ahead of time – communication is key.

Lateness is arriving after roll call. If you are late three times it will be counted as an absence. It is your responsibility to make sure that the professor has turned your absent mark into a lateness if you arrive after roll call.

Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-course related work during class is also considered a form of absence.

If there are any extenuating circumstances that make lateness and attendance an issue for you, please let me know as soon as possible.

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

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GROWING A POSITIVE CULTURE & COMMUNITY IN OUR STUDIO TOGETHER:

It is my intent that students from 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.

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MATERIALS:

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.

Purchase large sheets of drawing paper now for our critique projects – paper is often a material that is 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:

- 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 marbling effects, as well as soak items for transfer purposes.
- 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:

You have 4 major critique projects to create drawings for. You will need to purchase at least 4 sheets of large paper.

Notes on Paper

- + I encourage you to buy multiple sheets of one kind of paper in order to tile together panels to create one large drawing.
- + The terms “hot press” and “cold press” refer to the paper’s surface finish or texture. *Cold pressed* paper has a slightly bumpy, textured surface. *Hot pressed* paper has a smooth surface finish. Cold press paper is *more absorbent* than hot press paper. This means you have slightly less time to move water-based media around the surface of cold press paper before the pigments fix to the paper.
- + When selecting paper to purchase, identify what dimensions you want and what materials you’re going to use. If you are using water-based materials and want a flat drawing surface that won’t warp, buy paper that’s labeled as mixed media, watercolor or printmaking paper.
- + Read descriptions about the papers you’re thinking of purchasing to make sure you are buying the appropriate material for your purposes.

Strathmore Watercolor and Drawing Papers

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 and drawing, slight tooth. Deckled on two sides.

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.

Materials to buy at your favorite art materials supplier

- + Papers (critique projects): at least 4 sheets of large, high quality watercolor/printmaking/drawing paper (see above for examples)
- + Mixed Media Drawing Pad (at least 18 x 24 inches) for class exercises
- + Newsprint Pad (recommended 24 x 36, minimum 18 x 24 inches) for class exercises
- + Masking Tape
- + Push pins / thumb tacks / T-pins
- + Viewfinder: L-shaped picture viewer (cut cardboard into two L-shapes, 4x4x1”)
- + T-shirt rags
- + Scissors
- + X-acto Knife with blades
- + Woodless Graphite HB, 2B, 6B
- + Vine Charcoal (thin and thick, medium grade, buy bulk amounts online)
- + Generals Compressed Charcoal
- + Conte – white, sanguine red, brown
- + India Ink or Sumi: brush(es) and water container(s) (recommended – walnut/sepia inks in addition)
- + Black permanent marker(s)
- + 2-3 Bic-pens, any color
- + Additional color media: pencils, pastel, watercolor, etc.
- + Portfolio: We will be creating a large amount of drawings. To protect and organize them, you are responsible for purchasing a pre-fabricated portfolio or creating your own portfolio with clean, large sheets of cardboard of *at least* 23x31 inches with dimensions of 25x37 inches preferable.
- + Bulldog clips (6, large) for closing portfolio
- + Duct-tape for handle on portfolio and odds and ends

GRADING

Your assignments grades will be determined by the following criteria: Concept, Solution, Class Work, Craft, Completeness, and Inventiveness.

GRADE EXPLANATIONS

1. A: Extremely well-presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This ‘extra’ should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. 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
 A: 4.0, A-: 3.67, B+:3.33, B:3.00, B-: 2.67, C+: 2.33, C: 2.00, C-: 1.67, D+: 1.33, D: 1.00, D-: .67

Notes:

- o A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.
- o A grade of "C-" or below will not count toward major requirements.

Unexcused late assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course. Each project will receive a numerical grade (i.e. 16/20). If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me.

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>

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/>.

PROJECTS & MISCELLANEOUS RESPONSIBILITIES:

Project Critiques

Our class will hold four major critiques on the dates below. Professor reserves rights to alter dates of critique with fair notice to students. Students are responsible for pinning their work professionally in classroom, gallery or FAD Critique Room as well as submitting a typed, one-paragraph project statement and title.

Monday, February 3: **CRITIQUE #1**

Wednesday, February 26: **CRITIQUE #2**

Monday, March 23: **CRITIQUE #3**

Monday, April 20: **CRITIQUE #4**

Visiting Artist Lecture Series:

You are responsible for attending at least 1 Visiting Artist lecture and handing in a one-page, printed response paper before the next Wednesday 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

Student Artist Presentation Project

You will pick one artist from the following: Charles White, Kerry James Marshall, Kara Walker, Njideka Akunyili, Firelei Baez, Käthe Kollwitz, Robert Pruitt, Whitfield Lovell, Kiki Smith, Lucian Freud, Toyin Ojih Odutola and Nicole Eisenmann. Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a Powerpoint-style 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 in hard copy prior to deadline.

Group 1: Wednesday, January 22

Group 2: Wednesday, January 29

Group 3: Wednesday, February 5

Group 4: Wednesday, February 12

Sketchbook: 4 Checks

You will begin a **NEW** sketchbook for the semester and you will have this sketchbook with you as often as you can and every time you are in the studio. Your sketchbook will include compositional and material experimentation, brainstormings, names and notes of artists you are inspired by, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments. You will work in this sketchbook EVERYDAY, so you will accumulate multiple pages per week and you will fulfill the mandatory sketchbook exercises for each project. Make sure you look closely at the Sketchbook Assignment Description Sheet for instructions regarding the bare minimum of what your sketchbook should include.

4 Checks:

Monday, January 27: SKETCHBOOK CHECK #1

Monday, February 24: SKETCHBOOK CHECK #2

Monday, March 30: SKETCHBOOK CHECK #3

Monday, April 20: SKETCHBOOK CHECK #4

Friday Figure Drawing Lab Session Attendance.

Students are required to attend 15-hours of drawing from the live model on Fridays from 1-4pm in FAD 215. Work will be documented in your sketchbook and in works on loose paper.

Neglecting to attend the minimum of 15 hours will negatively affect students' participation grade. If it is impossible to attend on Fridays due to scheduling conflicts, communicate this situation ASAP to the professor. Student and instructor will agree upon an equivalent assignment.

Figure Drawing Lab organized by Graduate Assistant, Mary Birmingham: mbirmingham@ufl.edu

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.

Drawing > List of Artists > Focus: Figure Drawing

Many of you have gone through the WARP program. In that course, you may have been provided with a list of artists compiled by Bethany Taylor & Sean Miller. To continue your familiarization with the format of the artists to look at, this list is a continuation of that tradition. I've added artists I've come across through Amy Freeman and through my own experience and research. By no means is this an exhaustive list of artists who contend with the human figure through drawing, it's simply an introduction. I suggest to look up at least 5 of these artists a day (keywords: name + "drawing" with their name) and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook.

Akunyili, Njideka
Adams, Derrick
Albinis
Applebroog, Ida
Assael, Steven

Ayón, Belkis
Baez, Firelei
Baez, Felipe
Barber, Shawn
Bauer, John

Bearden, Romare
Beckman, William
Beckmann, Max
Bellows, Kent
Black, Dawn

Bourgeois, Louise
Cambiaso
Celaya, Enrique Martinez
Cezanne
Chung, Andrea
Clemente, Francisco
Close, Chuck
Coe, Sue
Colescott, Robert
Condo, George
Conley, Jaclyn
Cortes, Esperanza
Currin, John
Cutler, Amy
Daumier, Honoré
Da Vinci, Leonardo
Degas, Edgar
De Jesus Moleski, Amaryllis
Del Pollaiuolo, Antonio
Del Valle, Esteban
Desiderio, Vincent
Dickinson, Eleanor
Diebenkorn
Dix, Otto
Dr. Lakra
Dumas, Marlene
Dürer, Albrecht
Eisenmann, Nicole
Emin, Tracey
Feltus, Alan
Ferreira, David Rios
Fischl, Eric
Freud, Lucian
Gale, Ann
Ganesh, Chitra
Ghenie, Adrian
Giacometti
Gillespie, Gregory
Gokita, Tomoo
Goluchó
Goodman, Sidney
Graham, John
Grosz, George
Harris, Anne
Hauptman, Susan

Hein, Jeff
Helm, Stewart
Hendricks, Barkley
Henry, Sean
Hopper, Edward
Hulda Guzmán
Ingres
Irani, Mohsen
Jodoin, Sophie
Kanevsky, Alex
Klimt, Gustav
Klos, Yashua
Kokoschka, Oscar
Kowch, Andrea
Lawson, Deana
Leonardo, Shaun
Ludwig, Daniel
Locke, Steve
Lovell, Whitfield
Markowsky, Jeff
Matisse
McCarthy, Paul
Modigliani
Mortimer, Justin
Moore, Henry
Mueck, Ron
Munch, Edvard
Mutu, Wangechi
Neel, Alice
Nerdrum, Odd
Odutola, Toyin Ojih
Ofili, Chris
Okamura, Tim
Pearlstein, Phillip
Picasso, Pablo
Pruitt, Robert
Park, David
Palacios, Jaime
Polonskiy, Arthur
Ramírez, Belkis
Raimundi-Ortiz, Wanda
Raphael
Red Grooms
Rego, Paula
Rembrandt

Richter, Gerhard
Ringgold, Faith
Rivers, Larry
Rozeal Brown, Iona
Saar, Betye
Satterwhite, Jacolby
Saville, Jenny
Schiele, Egon
Schneider, Julie Saecker
Schutz, Dana
Shahn, Ben
Shepherd, Rudy
Sherald, Amy
Shishkin, Dasha
Sickert, Walter
Singer Sargent, John
Smith, Alexandria
Smith, Clive
Smith, Kiki
Szapocznikow, Alina
Tabbutt, Steven
Tandiwe, Aisha Bell-Caldwell
Taylor, Maggie
Thomas, Mickalene
Tiepolo, Giovanni Battista
Trockel, Rosemarie
Valerio, James
Vermeer
Villalongo, William
Villon, Jacques
Vuillard, Edouard
Uglow, Euon
Van Gogh
Wall, Samantha
Walker, Kara
Warhol, Andy
Wiley, Kehinde
Witkin, Jerome
Woolfalk, Saya
Yiadom-Boakye, Lynette
Yuksavage, Lisa
Zorn, Anders

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](#) or the [iTunes App Store](#). Once you download the app, please choose the “University of Florida SNAP” location and log in with your Gatorlink account.

RAD: Rape Aggression Defense, known as R.A.D., is a self-defense program designed specifically for women. The R.A.D. approach to personal safety begins with awareness, prevention, risk reduction and risk avoidance, and progresses to hands-on physical defense techniques. Find out more at <https://police.ufl.edu/programs/classes/rape-aggression-defense/>

UFPD Office of Victim Services: Provides a civilian support person for anyone who may become a victim of crime while on the University of Florida campus. A victim advocate is available 24 hours a day, seven days a week to provide support for victims of actual or threatened violence. All services are free and confidential.

Find out more here: <https://police.ufl.edu/about/divisions/office-of-victim-services/>

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

Completely confidential.

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

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,