

SYLLABUS FALL SEMESTER ADVANCED STUDIO 2020 updated 8/19/20

ART 4505C ADVANCED PAINTING

ART 4402C ADVANCED PRINTMAKING

ART 4312C ADVANCED DRAWING

MEETING TIME/DATE: M-W-2-4 F 2-5, FAD 201 CREDITS 6 Room Code: Both Painting and Printmaking will start class in FAD 201, Drawing in FAD 117

INSTRUCTOR: Ron Janowich OFFICE: FAD 227 Tel: 917-912-3250

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

E-MAIL: Janowich@ufl.edu

THIS COURSE IS ON CANVAS, please check for regular updates

COURSE DESCRIPTION AND OBJECTIVES

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

RECOMMENDED & REQUIRED READING

What is Painting / Representation in Modern Art by Julian Bell painters only

This is required reading for the course if you are a painter. You are expected to read and reread this book during the semester. By the end of the semester you should be familiar with all the concepts discussed in the book. We will often refer to this book in our critique discussions.

How to See / David Salle / ISBN 13-978-0393354966 painters, printmakers & drawers.

Writing The Artist Statement by Ariane Goodwin ISBN 0-7414-0843-0 painters, printmakers and drawers.

EVALUATION PERIODS AND CRITICAL DATES

The course will be divided into 5 evaluation periods that will assess how your work is progressing throughout the semester. Each evaluation period will have a major group critique where you will show your work along with a typed and researched artist statement. You are required to make copies of your statements for each person in the class. The grade that you receive for each period will reflect the quality and depth of the work that you present. The criteria that I use for grading will reflect the criteria that you present to the class as the goal and intention of your work.

IMPORTANT: All the daily projects are available on canvas in assignments. Make sure you always check canvas before class.

PERIOD 1: 1ST CRITIQUE DATE: MONDAY, SEPTEMBER 21

- 1) You should have developed a clear overview of what your goals are for the semester.
- 2) You should have a completed series of drawings, paintings and print studies as well as at least one finished painting/print or drawing (not sketches). The drawings, paintings or prints should be closely related and feed off each other in a constructive way.
- 3) You will be asked to do a presentation of your work at this time for a critique by me as well as the class. Include a short statement on your work that expresses the ideas that you feel are the most important in your work. Make enough copies for the entire class.
- 4) You will be asked to respond to the specific comments about your work that are brought up in the critique.

PERIOD 2: 2ND CRITIQUE DATE: MONDAY, OCTOBER 7

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

PERIOD 3: 3RD CRITIQUE DATE: MONDAY, NOVEMBER 2

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

PERIOD 4: 4TH CRITIQUE DATE: MONDAY, NOVEMBER 18

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

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

PERIOD 5: FINAL CRITIQUE WEDNESDAY, DECEMBER 16

This critique is summation of the work you did over the semester. You should have 5-6 completely finished paintings prints or drawings. No unfinished work will be considered for this critique. You also

must submit a completed artist statement as well as a CD or thumb drive of your completed work and final artist statement.

EVALUATION AND GRADING

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

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

POLICY RELATED TO MAKE-UP EXAMS AND RESCHEDULING CRITIQUES

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

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

METHODS OF EVALUATION AND GRADING

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

5% of your final grade comes from your participation in the ongoing critiques.

5% of your grade will be on the requirement to attend and write a report on two visiting artist lectures.

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

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

TOTAL 100%

Your projects will be graded on the following criteria:

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

REQUIRED TEXTS ** you can share texts

WHAT IS PAINTING: Representation and Modern Art by Julian Bell (*we will start reading this book at beginning of the semester*). You can get this on Amazon. The book is about \$17.00 used. You might want to share it with someone. **Thames and Hudson ISBN 0-500-28101-7 @1999 painters**

HOW TO SEE: David Salle: ISBN 13-978-0393354966 painters, printmakers and drawers

WRITING THE ARTIST STATEMENT: by Ariane Goodwin ISBN 0-7414-0843-0 painters, printmakers and drawers

READINGS: You will be given weekly readings via assignments in canvas that you must report on thru canvas.

PAINTING & DRAWING AREA POLICIES

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

PARTICIPATION

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

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

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

ATTENDANCE

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

LATE POLICY

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

GRADE EXPLANATION

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

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

B (3.0) Above average

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

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

C (2.0) Basic average work

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

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

D (1.0) Poor work

D-(.67) Poor work

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

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

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

LOCKERS / STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker from attached to your lockers AT ALL TIMES. Lockers will be cleaned out at the end of the semester. When storing materials it is advisable that you mark everything (in black marker) with your name, the course you are in, and the instructor's name. The SAAH is not responsible for items in your classrooms.

ACADEMIC HONESTY

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

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

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

ACCOMMODATION FOR STUDENTS WITH DISABILITIES

I will make every attempt to accommodate students with disabilities. Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of students will provide documentation to the student to show to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone 392-7056 TDD 846-1046).

ADDITIONAL POLICIES FOR STUDENTS IN THE SAAH

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

STUDIO USE

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

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

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

University Counseling Services / Counseling Center

301 Peabody Hall

PO Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

SAFETY

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

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

Painting Health and Safety Policy

1. Best Practices

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

2. Links

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

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

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

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

3. Area Rules

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

- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.
- Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Wear gloves when handling hazardous materials. These are provided in your classroom studios.
- Keep solvent fumes to a minimum by covering containers in use.
- Clean up after yourself.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.

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

SA+AH CONTAINER POLICY

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

White:

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

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS TRASH

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

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

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

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

IMPORTANT COVID INFORMATION: Updated 8/15/20

ADVANCED STUDIO: PAINTING, DRAWING AND PRINTMAKING

We will be using two classrooms for this course. FAD 201 and FAD 117 our advanced studio courses. At this time there are 13 students enrolled. The class will be divided into 6 or 7 students per classroom. Each student will have their own work space. **You must wear a mask at all times in FAD.** Absolutely no exceptions! You must also keep to your spaces as much as possible.

Printmaking students will have a work space in FAD 201 as well as access to the printmaking studio.

The structure that I will be using for this course will evolve and change as the semester progresses. A lot depends on the rate of infection and if anyone tests positive.

If anyone gets sick I must know asap. In the event that we start getting positive results for the virus we will switch to 100% online via zoom and canvas. I'm not sure how this will effect the FAD studio spaces, but I assume that they will stay open as long as possible into the semester.

The first structure that we will be using will be: *(I will give you updates via announcements in canvas. Please check announcements regularly.)*

PART 1: I will start the class via zoom or in-person and we will go over the assignments for the day. If it's remote you must be on Zoom at this time either at home or in your FAD studio. You will need your laptop or smart phone opened to Zoom. The daily assignments are on canvas.

PART 2: After the first part of the class, you should be working in your fad studio or home studio. This is important studio work time.

PART 3: The last part of the class we will meet via zoom or in person to review your progress.

YOU MUST ATTEND ALL PARTS OF THE CLASS TO BE MARKED PRESENT

We will not have full class critiques in person, but will conduct them via zoom. In addition, I will schedule small in person critiques of 3 or less students. This structure is necessary for your safety.

BELOW IS OFFICIAL COVID INFORMATION FROM UF. PLEASE READ CAREFULLY

1. For face to face courses a statement informing students of COVID related practices such as:
We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.
 - You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
 - This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
 - If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.](#)

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies.](#)

Toxic Paint Pigments

Protect Yourself, Others and the Environment

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

Highly toxic pigments-Avoid at all costs

Lead Red (Red 105) Contains lead
Molybdate Orange (Red 104) Contains lead and chromates
Chrome Orange (Orange 21) Contains lead and chromates
 Mercadmium Orange (Orange 23) Contains cadmium, mercury and sulfides
Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates
Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates
Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates
Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41) Contains lead and antimony
King's Yellow (Yellow 39) Contains arsenic
Strontium Yellow (Yellow 32) Contains strontium and chromates
Zinc Yellow (Yellow 36) Contains chromates
Chrome Green (Milor Green, Prussian Green, Green 15) Contains chromates
Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite
Scheele's Green (Schloss Green, Green 22) Contains arsenite
Cobalt Violet (Violet 14) Contains cobalt and arsenite
Flake White (Cremnitz White, Lead White, White 1) Contains lead
Lithopone (White 5) Contains zinc sulfide
Zinc Sulfide White (White 7) Contains zinc sulfide
Witherite (White 10) Contains barium
Antimony White (White 11) Contains antimony
Antimony Black Contains antimony sulfide

Possibly toxic pigments - Avoid unless necessary

Vermilion (Cinnabar, Red 106) Contains mercury compounds
Cadmium Red (Red 108) Contains cadmium
Cadmium Orange (Orange 20) Contains cadmium
Cadmium Yellow (Yellow 37) Contains cadmium
Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt
Cobalt Green (Green 19) Contains cobalt
Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide
Viridian (Emeraude Green, Green 18) Contains chromic oxide
Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds
Antwerp Blue (Blue 27) Contains cyanide compounds
Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
Manganese Blue (Blue 33) Contains manganese
Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium

Potentially toxic pigments-Use caution

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

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

COURSE CALENDAR 8/19/20 update

Update 8/19/20

ART 4506C, Adv Paint, Art 4402C, Adv Printmaking, Art 4312C Adv Drawing

COURSE CALENDAR AND REQUIRED PROJECTS. This is subject to change. I will give you advanced notice if this happens

UNIT 1

Week 1 DUE TO COVID THE FIRST DAY OF CLASS WILL BE AUGUST 31

8/31-9/2

8/31 Monday, **Introduction to course; Go over syllabus/materials list; safety and rules in the studio, canvas and online interface**

Assignment: Read: Introduction to How to Be an Artist

Studio work time

9/2 Wednesday, **First Workday**

Assignment: Discussion: Introduction, How to Be an Artist and **Individual Presentations** of your art. Send an email to me () before class of a PDF of a powerpoint that shows 3 to 5 images of your most recent work.

Start working on a series of drawings / painting sketches, prints that give a rough idea of what you will be working on this semester. This is an advanced class so you should have a general idea of what the focus of your work is and how you want it to develop during the semester. Submit

Homework: Work on your sketches outside of class and be ready to show them on Wed 9/9

Studio work time

Week 2

9/7 Monday no class labor day

9/9 Wednesday:

Assignment: Read: **Tell your own story**, *Jerry Saltz*. You will showing the class the sketches that you have been doing that reflects the main objectives of your work. Be ready to share your intentions with the class. Be able to articulate something about your work. Submit

Studio work time

Week 3

9/14 Monday

Assignment: Read: **Embrace Genre and Recognize Convention and Resist Constraint**, Saltz.

Show one example of your work and write about 50 words on what Genre of art your current work falls into. Be as specific as you can. Also, write a brief statement about how conventional or not your work is.

Be ready to discuss your ideas with the class. Submit

Studio work time

9/16 Wednesday

Assignment: Select someone's work in the class and place it in a specific genre. Also, describe their work as conventional or non-conventional. Explain why. We will discuss this in class. Submit

Studio work time

Week 4

9/21 Monday,

CRITIQUE 1 (This is a reschedule due to late semester start time)

1ST CRITIQUE DATE: MONDAY, SEPTEMBER 21

- 1) You should have developed a clear overview of what your goals are for the semester.
- 2) You should have a completed series of drawings, paintings and print studies as well as at least one finished painting/print or drawing (not sketches). The drawings, paintings or prints should be closely related and feed off each other in a constructive way.

- 3) You will be asked to do a presentation of your work at this time for a critique by me as well as the class. Include a short statement on your work that expresses the ideas that you feel are the most important in your work. Make enough copies for the entire class.
- 4) You will be asked to respond to the specific comments about your work that are brought up in the critique.

9/23 Wednesday,

Assignment: Read: **Julie Mehretu, Notes on painting** / drawing

Write a short literal description of how you make a line, mark, brush stroke and tell us if it has any meaning beyond its formal qualities. What is that meaning to you? We will discuss this in class. Submit
Studio work time

Week 5

9/28-Monday,

Assignment: Read: **Don't be embarrassed**, Jerry Saltz

Write a short statement about what part of your work you feel is the weakest. How did you come to this conclusion. We will discuss this in class. Submit
Studio work time

9/30: Read Identity by Alix Collingwood-Swinburn

9/30 Wednesday,

Assignment: Read: [Identity by Alix Collingwood Swinburn](#)

This reading explores how identities based on religion, culture, profession, sexuality, gender and class are visually represented by several artists. What artist from the group represented (Gwen Hardie, Louise Bourgeois, Tracey Emin, David Hockney, Hajra Waheed, Maggie Hambling, Margaret Harrison, Grayson Perry, Marcia Kure) can you relate to the most. Write a short statement that explores the relationship between your work and theirs. If you find no connection with any of these artist explain how you reached that conclusion. Submit
Studio work time

Week 6

10/5 Monday,

Assignment: Review and complete your work and prepare for critique # 2. Make sure your artist statement is clear and relates to the work you are showing. Avoid being vague. Submit
Studio work time

UNIT 2 Week 7

10/7 Wednesday

2ND CRITIQUE DATE: WEDNESDAY OCTOBER 7

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

Week 7

10/12 Monday,

Assignment: Read: Systems and Process by Andrew Parkinson. All of the artists represented in this group (Juliet Haysom, Roger Ackling, Susan Schwalb, Richard Duckhouse, Anish Kapoor, Eduardo Paolozzi, Sal LeWitt, Bridget Riley, Myra Stimson, Jacob El Hanani) are driven by intellectual rigor that is creatively expressed thru their artwork. Overt emotion is absent or kept at a minimum. They have a strict set of "rules" that they follow with each grouping of works. Pick one of these artists and write a short statement on your response to their

work. Submit
Studio work time

10/14 Wednesday

Assignment: Research and find one artist of your choice that is representative of an artist who works are in either the **IDENTITY OR SYSTEMS GENRE**. Write 300 words and present your choice to the class. Submit
IDENTITY READING by Alix Collingwood-Swinburn
SYSTEMS AND PROCESS READING by Andrew Parkinson
Studio work time

Week 8

10/19-Monday

Assignment: Read: Time and Memory by Isabel Seligman. Time and memory are often imbedded in works of art. It's important to be able to recognize these qualities in your own work and the work of others. These readings will help you understand how these qualities operate in a wide range of art works. Look at these artworks by: Pablo Bronstein, Micah Lexier, Peter Doig, Mahdaoui, Anselm Keifer, Michael Ditchburn, Richard Hamilton, Claude Heath, Seb Patane, Jan Vanriet, Glenn Brown. Pick one of these works and write a paragraph describing how you understand the meaning of the work. Submit
Studio work time:

10/21 Wednesday

Assignment: Find one artist either from the class or an artist that interests you and identify the element that allows time or memory to operate. Be as specific as you can. Write about 200 words describing your analysis.
Submit
Studio work time:

Week 9

10/26-10/28

10-26 Monday,

Assignment: Read: Writing the Artist Statement by Arianne Goodwin. Review of the structure and requirements for your artist statement. Be prepared to submit an outline.

10/28 Wednesday

Assignment: Studio work time and question and answer period pre-critique.

UNIT 3 Week 10

11/2- 11/4

11/2 Monday,

PERIOD 3: 3rd CRITIQUE DATE: MONDAY, NOVEMBER 2

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

11/4 Wednesday,

Assignment: Read: Power and Protest by Katy Freer. Today we live in a turbulent world on both a macro and micro level. Artist often feel compelled to give voice to disturbances that they witness. Examine your own work for any evidence of this impulse even if it's small. Write 100 words about your observations. Make sure you point out specific qualities that address power or protest. If you do not have any of these issues imbedded in your work explain why. Submit
Studio work time

Week 11

11/9-11/11

11/9 Monday, Read Dana Schutz , A Guy Named Frank by David Salle
Write a 50 word response to David Salle's observation of Schutz's painting. Submit
Studio work time

11/11 Wednesday HOLIDAY

Week 12

11/16-11-18

11/16, Monday

Assignment: Read: Culture Industry Reconsidered By Theodor Adorno. The purpose of this reading is to help you become aware of how and why the art that you make interfaces with the economics of the art world. At this time in your art development it makes sense to reflect on what you want and do not want from the art world. Write and submit 100 words on your thoughts and feelings about how you want to participate in the art world.
Submit
Studio work time

11/18 , Wednesday

PERIOD 4:

4TH CRITIQUE DATE: Wednesday , NOVEMBER 18

Assignment: Critique 4. This critique is meant for both finished and unfinished work.

A few questions that I will be asking the class is how do you know when a work of art is finished. Is it possible to make a painting, print or drawing that is open ended and is never officially finished? Can you overly finish a painting, print or drawing and destroy it or make it into a lesser work? Submit

At least 4 finished or unfinished paintings / prints or drawings.

- 4) An **artist statement** that is clear and well written but need not be completely finished. You should be open to suggestions from the class that might improve your statement.

Week 13

11/24 -11/25

11/24 Monday

Assignment: Read Place and Space by Alison Cooper. Reimagine your work and do a thought experiment where your work engages place and space in an innovative way. Write 100 words and submit your statement. If your work already engages Place and Space, reimagine your work in a conventional format. Submit your statement.
Studio work time

11/25 **Wednesday, Thanksgiving Holiday no classes**

Week 14

11/30-12/2

11/30 Monday

Assignment: Write and submit a draft of your artist statement. It need not be finished.
Studio work time

12/2 Wednesday

Assignment: Choose and research one artist who strongly relates to your work. Write a short statement that states why you are drawn to this artist's work. Be ready to present this artist to the class and submit.

Week 15

12/7-12/9

12/7 Monday

Assignment: Read How the world came in: Achim Hochdorfer , Expression in a world of Spectacle Pages 15 - 18, Protest and Expression: Pages 18-20, Submit a 50 word response statement

12/9 Wednesday

Assignment: Painting as a Discursive Arena, Pages 20-22 and Expression in the Network, Pages 22-25
Submit a 50 work response statement

Week 16

12/14 Monday

Assignment: Work on finishing up your studio work and refining your artist statement. I will be available for any questions or expectations that you might have for the final critique.

12/16 Wednesday, last day of classes and Final Critique

PERIOD 5: FINAL CRITIQUE WEDNESDAY, DECEMBER 16

This critique is summation of the work you did over the semester. You should have 5-6 completely finished paintings prints or drawings. No unfinished work will be considered for this critique. **You also must submit a completed artist statement as well as a CD or thumb drive of your completed work and final artist statement.**