

SYLLABUS FALL SEMESTER 2014

ART 3561C EXPERIMENTAL PAINTING (*PROJECTS IN EXPERIMENTAL MEDIA*)

MEETING TIME/DATE: M-W 5-7, 11:45-2:45 FAD 107 CREDITS 3 Classroom Code: 9579*

INSTRUCTOR: Ron Janowich OFFICE HOURS FAD 227 M-W 11:30-11:45am & 2:45-3:00pm & Appointment. Outside 2fl Door 9956*

E-MAIL: janowich@ufl.edu

COURSE DESCRIPTION

The 20th century has seen a radical reconsideration of what constitutes a painting. This course will explore the full range of ideas that are currently in use and stretch the known limits of what is considered a painting. We will explore the aesthetic merit of each of these and how they might relate to your particular vision. There will be six individual projects where you will be allowed to investigate these possibilities. The goal in all of them is to expand your visual and critical thinking. You will also be asked to write periodically about your work in the project statements as well as write a midterm and final essay that sums up what you have learned during the semester. You will also be expected to develop a critical foundation for your work.

OBJECTIVES

- Introduce you to an alternative set of formal and critical ideas that will allow you to explore your individual vision through a wide range of studio projects.
- Use a wide range of materials
- Develop critical thinking and research skills
- Develop the ability to participate in construction critiques of their work as well as their classmates.

PROJECTS

#1 ROUGH SKETCHES & BASE LINE PAINTING

This project is designed to make you more conscious of the aesthetic base or set of assumptions that you normally use in your work. The goal is simply to do a painting that is a typical representation of a painting that you consider your primary style at this time.

#2 REDUCTION PAINTINGS (TOTAL OF 3)

In this project, you are asked to paint three reduction paintings from your base line painting. The goal is to focus on extracting a conceptual, formal, or psychological element that exists in your base line painting. You are expected to be conscious of what that element is and how you're refining it through a series of three paintings.

#3 CONTEXT PAINTING

In this project, you are asked to think about and challenge the usual context in which a painting is seen or placed. The goal is to become aware of how the total environment that a painting is in can affect it's meaning. You will become aware of how unconventional viewing situations can radically change expectations and possibilities for a painting.

#4 NON-PAINT PAINTING

In this project, you are asked to question the physical nature of paint and what its relationship to the object that we call a painting. The goal is to expand the range of painting materials that you might consider appropriate to use. We will investigate both material and non-material possibilities.

#5 INSIGHT PAINTING

In this project, you are asked to develop an insightful way to look at someone else's painting and use that insight to create a painting that is a hybrid of your painting and theirs. The goal is to become less self-referential in how you evaluate your work as well as the work of others.

#6 BASE LINE PAINTING #2

In this project, you are asked to do another base line painting. The goal is to do a painting that includes some of the insights that you have had over the semester. It's important that you use only the elements that you've found useful from your classroom experiments.

SKETCHBOOK

You are required to keep a sketchbook for this class. You should use the sketchbook to record your thoughts and visual ideas for the various projects that you will be working on during the semester. The sketchbook should show that you are working in an active and consistent way to get the most out of the various projects.

The sketchbooks will be collected two times, at midterm and at the end of the semester.

CRITICAL DATES:

Week 1-3 Project 1 Rough Sketches and Base Line Paintings

Week 3-4 Project 2 Reduction Paintings (total 3)

Week 5-7 Context Painting

Week 8-10 Non-Paint Painting

Week 11-13 Insight Painting

Week 14-15 Baseline Painting 2

IMPORTANT: These dates will vary somewhat depending on the time frame that individual students work.

GRADING

You will be evaluated on the following points: quality of completed assignments, individual participated in discussions, attitude towards the course and willingness to experiment and work hard, as well as the progress that you make throughout the semester.

The final grade will be based on the following percentages:

Classroom Projects.....	70%
Sketchbook.....	10%
Midterm Essay.....	10%
Final Essay.....	10%
Total.....	100%

All work must be finished on time, unless a legitimate excuse is provided.

All work handed in must be yours, otherwise it will be considered cheating and will be dealt with in an appropriate manner.

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 roll 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.
- Any assignment not completed by the end of the semester will not be accepted.

GRADE EXPLANATION

A (4.0) to 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- (2.67) to B (3.00)= above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.

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.

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

D+ (1.33)= You have not solved the problem: The requirements of the problem were met in a relatively routine way.

D (1.00) = Unacceptable work and effort. **D- (.67), E, I, NG, S, U, UF (0.00)**

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

UF grading policy website:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

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/scsr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/scsr/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 for 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

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

SAFETY

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

Each student must complete the H&S STUDENT WAIVER FORM.

Wavers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes.

Painting Health and Safety Policy

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

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/subjguides/art/arthazards.html>

3. Area Rules

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

- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.

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

SA+AH CONTAINER POLICY

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

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous

materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS TRASH

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

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

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

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

Toxic Paint Pigments

Protect Yourself, Others and the Environment

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

Highly toxic pigments- Avoid at all costs

Lead Red (Red 105) Contains lead

Molybdate Orange (Red 104) Contains lead and chromates

Chrome Orange (Orange 21) Contains lead and chromates

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

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

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

Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates

Naples Yellow (Lead 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

Vermillion (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**.