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M + W 8:30-11:30a, F 8:30a – 2:45p
FAD 201

Virtual Office Hours: Mondays 3-4 by appt
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Fall 2024, the 4th semester of Covid
Art 4505, 6 cr

Wear a face covering and keep 6 feet apart from others in public spaces.



Fit coverings snugly but comfortably against the side of the face



Use the ties or ear loops to take your mask on and off



Face coverings should have multiple layers

***** Face Coverings and Social Distancing are EXPECTED for you to take this class.**

Mask Up: [CDC Guidelines](#)

[If you are not yet vaccinated there are FREE clinics on campus and in the community](#)



Marlene Dumas

ART 4505 Advance Painting

Advance Painting is designed to develop independence, self-motivation, and artistic maturity in an open studio environment. The course builds on existing skills in painting and facilitates the student in their pursuit and development of personal themes for studio work and professional practice. Students will work towards relating conceptual ideas to technical skills as well as exploring a range of media to define content. Closely mentored, this autonomous exploration will incorporate direct reference to art historical methodologies, (utilizing reproductions of artwork, readings, online research and books consulted in class). Alongside day-to-day studio-work, a commonplace book for steady ideation, problem solving, research, writing artist statements and response papers and professional presentations are major components of the course.

Objectives

- To hone your artistic voice through the development of a thematic body of work.
- To refine critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.

- To develop an intellectual foundation for ongoing engagement in the discipline and potentially further study at the graduate level.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion your discipline historically and in the twenty-first century.
- To take responsibility for the initiation, planning and execution of both visual and written research.
- To strengthen your engagement with the discipline in preparation for future endeavors including exhibitions, residencies, employment or further studies at the graduate level through the creation of a professional portfolio package including an artist website.

Requirements:

Your grade will be determined by the following:

50% Studio Projects –this semester long project includes all aspects of your studio practice, your process, habits, rigorous pursuit of improvement and material exploration, artist study inside and outside of your sketchbook, maquettes and ultimately finished work presented professionally at critique. This work will be guided by your Project Plan contract due **Jan 12**

50% Studio Research

- 10% Commonplace Book Semester long project
- 10% Sketchbook (3 checks during semester)
- 10% Lineage Project
- 10% Four Reading Response papers and Seminar Moderation
- 10% Two Visiting Artist Response Papers – due within 7 days of the talk

Class Hours / Studio Time

This six-credit hour class format consists of six class hours of instructed time and six scheduled hours of Friday individual class time. You are responsible **for twelve hours of class time and AT LEAST an additional twelve hours outside of class time each week**. That's a minimum of 24 hours devoted exclusively to this class each week. Students will develop an ambitious semester long research agenda that represents a minimum of 350 studio hours. The grade you earn will also reflect this time and effort. Enrollment in this course indicates your commitment to your artistic develop and growth and I will hold you accountable to your potential. Cooperation, hard work, dedication, creativity, motivation and being open to input and new ideas are essential components of the course.

Part of class time will be spent on reading discussions, critiques, lectures and presentations. The balance of time will be dedicated to developing your individual projects **and** your professional and intellectual development

There will be four critiques. Work **must be new** and an artist statement regarding the presented work is due via email 24 hours in advance of critique. Work must be presented in a professional manner so **plan your installation needs in advance**. Informal tutorial critiques will be occur as needed and upon request. In addition, guest faculty may conduct studio visits during the semester. The scope, size, and scale of each project will depend on the individual student project and will be discussed with the instructor in advance.

Studio Log

350 Logged studio hours – your studio log should be posted and easily visible in your studio. Pin the log to my office door at the end of class every Friday.

The course focuses on your immersion into your art practice and provides an environment for you to explore and experiment with your ideas in great depth. Your best effort is expected, as will a constant striving to reach beyond your expectations. As senior students your incentive to perform successfully in this course should exceed the simple desire for a high grade, rather, your efforts should reflect your interest in the material and your commitment to your artist development. The quality of work you put into your studio practice, the conscientiousness with which you read and digest material, the initiative demonstrated in your contributions to class discussions, and the attention you give to the discussion of other students' work all reflect your commitment to your artistic development.

Project Plan Contract – Due Jan 12

See Details on Canvas

Common Place Pages: Due every Monday uploaded to Canvas and BOUND book due April 18

See Details on Canvas

Sketchbook – Three Sketchbook checks

See Details on Canvas

Reading Response Papers and Discussion Moderator

A reading packet of four essays is posted on e-learning.

- You will write a response paper for each essay, prior to our class discussion of the material.
- In addition, you will lead one discussion about a reading, this includes preparing discussion questions to aid the groups investigation of the authors ideas. See additional sheet for guidance on moderating. Moderators will provide a draft of discussion questions **two days prior** to the class. You do not need to write a response paper for the discussion you moderate.

See Details on Canvas

Lineage Project:

See Details on Canvas

Critiques: 1/23, 2/14, 3/28, 4/20

See Details on Canvas

Critical Thinking and class participation

Critical Thinking and class participation include the depth and quality of your reading responses, leading and participating in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

Painting & Drawing Media Lab Orientation

P&D Media Lab (FAD Room 235) has a variety of equipment for your use. Our Area Tech located on 3rd Floor, provides support for the equipment. We will have an introduction to the equipment. You might want to experiment with digital drawing pads, print out digital files on a variety of papers and fabrics, use the vinyl cutter, use Adobe products on the desktop computer, and more. If you need an orientation to the lab, let me know.

Course Supplies

Most materials will be dependent on your research project. Budget accordingly. In addition to these supplies you must have a toolbox. The toolbox must include the following tools, labeled with your names:

measuring tape, hammer, braid nails, eye hooks, screwdriver, small level, staple gun, staples, scissors, razor blades, picture framing wire, wire cutters and pliers.

In addition to the materials you are already using for your work you will need a Sketchbook (no smaller than 7"), paper or canvas for the commonplace project, containers for mixing, rinsing brushes, your studio tool box (staple gun, nails, hanging hardware or magnets, pushpins, x-acto and extra blades, hammer, screw drivers, sandpaper, scissors, tape measure, level, needle nose pliers, thumbdrive, etc.)

Here are some art supply companies you might find of interest

<https://www.japanesepaperplace.com/>

<https://www.bigduckcanvas.com/>

<https://www.kjmagnetics.com/>

<http://www.sibleyfineart.com/tutorial--pencil-drawing-tools.htm>

<https://www.jerrysartarama.com/>

<https://legionpaper.com/>

<https://www.lexjet.com/> (digital papers)

<https://www.rfpaints.com/>

<https://www.goldenpaints.com/>

<https://www.sightsize.com/making-charcoal/>

<https://www.jetpens.com/>

<https://www.harborfreight.com/>

<https://www.uline.com/>

Course Policies

Attendance Policy

Attendance is required. Be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment therefore, your attendance is required.

- Three or more absences will result in the lowering of the final grade by one letter and late work is not accepted.
- Six absences will result in a failing grade. An absence does not constitute an extension of an assignment.
- Class begins at 8:30, arriving after 8:30 is arriving late, three late arrivals will result in one absence.
- Lateness of over 30 minutes or early departure, sleeping in class, working on non-course related work during class are all considered an absence.

All work must be complete and installed before the start of critique. Late work is not accepted.

FAC Shop Orientation

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class. Spring 22 Wood shop hours to be announced.

Evaluation

- 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 (none or one absence per semester) 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.

- 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.
- 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.
- 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 number of classes, (three and above) and has failed to complete assignments or keep up to date with the studio-based syllabus.
- 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

Course Textbook

Essays will be provided via E-Learning courseware.

Visiting Artists Program

SA+AH runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is on CANVAS. You are required to attend a minimum of two artist talks this semester and write a one page response paper to the lecture. **The paper is due no less than 7 days after the lecture attended.**

Galleries

Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, has a permanent collection of more than 6,000 original works from around the world. More excellent venues include Sante Fe Community College Gallery, Reitz Union and Thomas Center Galleries, and provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. Your goal is to attend no less than two gallery or museum exhibitions and reflect on the visits in your sketchbook.

Bibliography

May You Live In Interesting Times, Ralph Rugoff
Grief and Grievance: Art and Mourning in America (from Civil Rights to Black Lives Matter), Okwui Enwezor
Painting as Model, Yve-Alain Bois
Chromophobia, David Batchelor, Reaktion Books
Let's See, Peter Schejdahl, Thames and Hudson
Prints and Their Makers, Phil Sanders

What is Painting, Julian Bell
What Painting Is, James Elkins
The Invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press
The Studio Reader: On the Space of Artists, Mary Jane Jacob, Michelle Grabner
The Emancipated Spectator, Jacques Ranciere
The Creative Habit, Twyla Tharp
Art and Culture: Critical Essays, Clement Greenberg, Beacon Press
Aesthetic Theory, Theodor Adorno
Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art
Visual Explanations: Images and Quantities, Evidence, and Narrative, Edward R. Tufte, Graphics Press, CT
Seeing Power: Art and Activism in the 21st Century, Nato Thompson
Vitamin D: Drawing, Emma Dexter, Phaidon Press
The Reenchantment of Art, Suzi Gablik, Thames and Hudson
Contemporary Drawing, Margaret Davidson, Watson Guptil
Let's See, Peter Schejdahl, Thames and Hudson
Aesthetics and Painting, Geiger

SAAH POLICIES

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. 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.

Academic Honesty Policy

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. **Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class.** In addition, work turned in for credit in another class may not be turned in for credit in this class.

Accommodation for 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 who will need to provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is in Room 232 Stadium 392-7056.

Additional policies for students in the SAAH

Students must turn off anything that beeps or buzzes during class time.

Course Evaluation

The university expects students to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens via email at the end of term.

Safety and Hazardous Materials Policy - see attached Area Health and Safety Policy or

<http://saahhealthandsafety.weebly.com/>

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying of fixative or other toxic materials is not allowed in the drawing studios or hallways use the ventilation booth on the 2nd floor of FAC. Each student is responsible for assisting in studio clean up.

Studio Use

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. There is a first aid kit in each room as well as a sharp container for your use.

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 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 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 and must add up to 100%. 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.

Appendix C: Health and Safety Area Specific Information: Drawing

4. 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 all SA+AH Health and Safety handbook guidelines.
- 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.
- 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.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SAAH 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 be immediately 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 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 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 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.
- 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 #).

Appendix D: Health and Safety Area Specific Information: Printmaking

4. 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 all SA+AH Health and Safety handbook guidelines.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- FAD 105 and 107 are solvent free rooms. There is no ventilation in these rooms.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.
- 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.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. 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 be immediately 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 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 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.
- 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.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- 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.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- 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 #).