SYLLABUS / SPRING 2014
ART 3807C  INTERDISC. MIXED MEDIA: PAINTING, DRAWING, PHOTO
MEETING TIME: M-W, 8-10 (3-6PM) ROOM FAD 105, CREDITS 3
OFFICE HOURS: MW 2:45- 3:00 or by appointment  FAD 107
INSTRUCTOR: RON JANOWICH   E-mail: janowich@ufl.edu
*Oil paint is allowed in this room

COURSE DESCRIPTION AND OBJECTIVES
The goal of Inter-media mixed media is to dissolve the normal boundaries between painting, drawing and photography. The first thing that you will be asked to do is indentify a core idea or sensibility that is the essence of who you are as an artist. You will also be required to work in at least the three media: painting, drawing and photography. If you want to add others, that is encouraged. The important thing to remember is that you will come to think of your art objects for this class as being an integration of all of the above. This concept is radically different than working within the boundaries of one medium. Hopefully this will lead to an expanded notion of what you are able to express as an artist.

PROJECTS

1) The first project (two weeks) January is a series of “sketches” that are typical of what you would normally do if you were making one of your art works. These sketches should be done in whatever medium you consider your primary medium. If it's drawing; do drawing sketches, if it's painting; do painting sketches, if it's photography do photography sketches etc. When you are working on this first body of work try to develop your idea as far as you can in the given amount of time. You are not trying to create a finished major piece of art, but rather a small body of work that gets to the essence of what your work is about. This is a typical work method often used by artists as they begin a new body of work. Think of it as the foundation of what your major concerns are.

1B First Critique You are required to do a statement that is an analysis of your sketches and explores the primary content of your work. You should also describe why you started to work in this medium in the first place. Ask yourself the question as to why you are primarily a painter, drawer or photographer. Try to remember what it was about your primary medium that compelled you to choose it. Also think about how deep your understanding is of that particular medium. Also, in your paper speculate how your project would look in another medium. This statement must be typed and well thought out.
2) The second project (2-3 weeks) January is a new work of art that is *not in your primary medium*. This will be your first major project. Pick a medium that you might even feel uncomfortable with. A painter might want to explore photography, or a photographer might want to explore drawing. The important thing is that you express something that is the essence of your normal studio practice. You should be very conscience of what your subject matter is and be able to articulate that. This project should take approximately two weeks.

2B Second Critique You are required to do a collaborative critique of your new project, ideally with someone whose primary art form is in the medium of your new work. I realize that this might not be possible and in that case, just find a classmate who has an interest in your new medium. It’s important that you find someone who is willing to help you with this collaborative critique. One of the best ways to learn about another medium is to have a dialogue with someone who works in or is interested in that medium. This is an important critique and your work will not be reviewed unless you have found someone else in the class to collaborate with in writing your statement.

3) The third project (3 weeks) February is the first project where you will combine two or more mediums into a single work of art. The subject matter of this new work of art is completely open, but most likely it will have some aspect of your primary medium or subject matter. Hopefully there will be something new that emerges as you combine different mediums. This is in essence an exploration of the “collage aesthetic”. It should also be an exploration into a layered form of visual complexity. This project is one of your major projects and you should give it the appropriate amount of time.

3B Third Critique You are required to explore in a statement what new intellectual or visual element has emerged for you. Sometimes this is very subtle and you may not in fact even know what it is. Usually these subtleties become apparent during the studio critique.

4) The fourth project (2-3 weeks) March will investigate how your art will translate into the printed digital realm. You will be asked to submit three to five digital images (photo, scan or abstract digital image) that will be printed on canvas or high quality art paper. You will then use these images to create a new piece. Hopefully this will give you an introduction into hard copy digital imaging. Due to technical limitations there we can only print up to 17in wide. The length can vary.

4B Fourth Critique In this critique you should explore what takes place when your work is translated into the hard copy digital realm. You should think about how concepts of space and dimensionality are challenged in this new medium.
5) **The fifth project (3 weeks) April** will consist of working in your primary medium, but with the addition of a quality from another medium of your choice. You should add a quality that is easily identifiable as something that you discovered as the result of the work that you did during the semester.

**5B Fifth Critique** You are required to explore in a statement what quality was added or taken away from your primary medium as you have worked on your various projects during the semester. Also how did this addition or subtraction gave you insights into the essence of your vision.

**GRADING PROJECT PERCENTAGES**
- Project 1: Sketches 10%
- Project 2: New piece outside of primary medium & statements 20%
- Project 3: Two mediums combined & statements 20%
- Project 4: Digital project & statements 20%
- Project 5: Primary medium + new medium & statements 20%
- Participation in classroom and critiques and art dept lectures 10%

**SUGGESTED READINGS:**

**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.
• Any absences will be reflected in your final grade in this course.
• 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 and it will be marked down accordantly. 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.
• Late assignments will drop one letter grade per class period late.
• An assignment more than three days late will receive an F.
• Any assignment not completed by the end of the semester will result in a
course failure.

GRADE EXPLANATION
A  = extraordinary 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.
A- = 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+ = 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  = Above average: Solution to the problem and idea are well planed. Execution is well
done. This is an honorable grade.
B-  = above average but with some weakness
C+  = A bit above basic requirements but slipping in levels of originality, craft, and
presentation. The piece does not work as a unified whole or statement, yet effort was
made. Solid average work.
C  = You have solved the problem: The requirements of the problem are met in a
relatively routine way.
C-  = You have solved the problem but with a few weaknesses and not enough effort.
D+ = You have solved the problem: The requirements of the problem are met in a relatively routine way.
D  = Poor work, missing some projects
D-  = Very poor work
F  = Unacceptable work and effort.

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

GRADE SCALE
A=4.0, A- 3.67, B+3.33, B3.00, B-2.67, C+2.33, C2.00, C-1.67, D+1.33, D1.00, D-.67
E,I,NG,S-U,WF0.00

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
This course will follow the University’s honesty policy found on-line at:
http://itl.chem.ufl.edu/honor.html

ACCOMODATION 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 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.

SAFETY
The studio is 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 in each room as well as a sharps container for your use.

STUDIO 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 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. Keep all newsprint pads closed with bull clips while in storage. Keep all portfolios closed at times while in storage.

EVALUATION AND GRADING
You are required to be on time and ready for your assigned critique days. Usually this requires that you have your completed studio work as well as a written statement. The combination of the two is considered a basic requirement. You are not permitted to use a project from another class as part of your projects for this class. This would be a violation of academic honesty.
POLICY RELATED TO MAKE-UP AND RESCHEDULING CRITIQUES
Make up exams and rescheduling of your assigned critique times will only be done with my permission. Conflicts with the deadlines from other classes will not be considered a valid excuse for being late. 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
• Your work must be submitted on time.
• The appropriate amount of time should have been spent on the work.
• The sense of craft must be an ongoing concern.
• The level of plastic intelligence in your work must be appropriate for this course.
• Your written artist statements 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 your work exists.
• 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. You are expected to be in class and working on your projects for every class period.
• You are not allowed to use class time to shop for materials. Don’t ask.
• Respect the integrity of the classroom. Speak at a normal level and avoid disturbing behavior.

IMPORTANT ADDITIONAL INFORMATION
YOU ARE REQUIRED TO COME PREPARED TO WORK DURING CLASS TIME. THIS MEANS THAT YOU SHOULD HAVE ALL YOUR MATERIALS AND SUPPLIES WITH YOU AND READY TO USE. YOU ARE NOT PERMITTED TO SHOP FOR SUPPLIES DURING CLASS TIME. YOU ARE ALSO NOT ALLOWED TO WORK OUTSIDE OF THE CLASSROOM FOR WHAT IS ESSENTUALLY CLASSROOM WORK, THE ABOVE WILL BE CONSIDERED ABSENCES!!!

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Health & Safety Area Specific Information: Painting

1. Hazards (inherent)
Acrylic Paints
May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde.

Watercolors and Gouache
Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde.

**Tempera**
Hazes in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage

**Latex**
May contain glycols, mercury

**Oil Paints**
Turpentine, mineral spirits moderately toxic by all routes of entry; they’re irritants and narcotics; wood/steam-distilled turpentine more toxic than gum turpentine; turpentine washes very hazardous. Oil painting can involve hazards from accidental ingestion of pigments, and from inhalation or skin contact with solvents such as turpentine, turpenoid, or mineral spirits.

**Alkyd**
Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits; flammable

**Solvents**
The use of solvents is a more serious hazard. Commonly, a student might have a half cup of solvent in a container, which is normally left uncovered. Over a three-hour class period, about one quarter to half of this might evaporate from the container or by use. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and can be absorbed through the skin. Acute inhalation of high concentrations of turpentine or mineral spirits can cause narcosis (dizziness, nausea, fatigue, loss of coordination, coma, etc.) and respiratory irritation. Chronic inhalation of turpentine can cause kidney damage and possible respiratory allergies. Chronic inhalation of large amounts of mineral spirits could cause brain damage. Odorless mineral spirits or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous. Ingestion of either turpentine or mineral spirits can be fatal. In the case of mineral spirits, this is usually due to chemical pneumonia caused by aspiration of the mineral spirits into the lungs after vomiting. In many colleges, traditional under painting techniques using turpentine washes are taught. This is very hazardous since it involves brushing onto the canvas as much as a cup or more of turpentine in a short period. Although this is hazardous enough when one individual does a turpentine wash, it becomes extremely hazardous when a whole class does it due to the enormous amounts of solvent evaporation.

**Pigments (see attached chart)**
Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)

### 2. 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.

3. 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.wwu.edu/ref/subiguide/art/arthazards.html

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 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.

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 (Milori 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.