

# SCULPTURE – CONCEPTS AND STRATEGIES

ART 3712C (Sec. B1 ) 3 Credits, Fall 2023, UF

**COURSE INSTRUCTOR:** SEAN MILLER

T/TR Per. 8-10 (Actual time course meets: 3-6PM)

**STUDIO LOCATION:** Building FAC Room B1

**OFFICE LOCATION:** FAC B2B

**OFFICE HOURS:** Thursday 2PM (By appointment)

**CONTACT:** Cell phone: (352) 215-8580 (feel free to call or text me with quick questions)

**EMAIL:** [swarp@ufl.edu](mailto:swarp@ufl.edu)

**COURSE BLOG:** <http://ufconceptsandstrategies.blogspot.com>

**SCULPTURE PROGRAM:**

UF Sculpture Links: <http://ufsculptureprogram.blogspot.com>

UF Sculpture Info <https://arts.ufl.edu/academics/art-and-art-history/programs/studio-art/sculpture/overview/>

@uf.sculpture on Instagram

## COURSE DESCRIPTION

In Concepts and Strategies, we will discuss the history of sculpture and the expanded field and highlight innovative contemporary ideas in sculpture. We will experiment with conceptual and hands-on approaches used by a diverse range of artists. This course will challenge students to critically examine various sculptural methods, analyze their own creative processes, and produce work utilizing these techniques. Participants in the course will focus on sculpture as it relates to post-studio practice, ephemeral art, interdisciplinary thinking, performance, and temporal site-specific art production within the realm of sculpture. The course is designed to be taken largely online to accommodate the limitations caused by the pandemic.

## COURSE OBJECTIVES

- Gain an understanding of sculpture history, sculpture in the expanded field, and sculpture and related media.
- Learn various techniques to make art outside of the parameters of the studio, and gallery space.
- Develop techniques to intervene and make work in a site-specific context.
- Become more ambitious in your research, conceptualization, and in the realization of your work.
- Gain a clearer sense of your own vision/approach to artmaking and understand how it relates to contemporary art and sculpture.
- To think critically about sculpture and contemporary art and to gain experience vocabulary, verbally, and in writing.

## COURSE METHODS

This course will utilize readings, online lectures, screenings, class discussions, individual critiques, blog posts, and individual research related to course content. In our weekly seminar sessions students will have the opportunity to receive feedback from

classmates and instructors. Students will show their work in progress throughout the semester in this forum. For critique it is expected that the work will be displayed in a finished condition as if it were installed in an exhibition open to the public. The strategies and forms of presentation are crucial for the appropriate reception of the projects.

**Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.**

### **TIMELINE**

Week 1: Introductions and Orientation. Discussion of Sculpture and the Expanded Field

Week 2: Photosculpture/Involuntary Sculpture Discussion/Research. Project #1 Intro

Week 3: Project #1 Proposals Due

Week 4: Work/Research

Week 5: Work

Week 6: Critique Project #1. Intro Project #2 and Discussion/Research

Week 7: Palimpsest Project #2 Proposals Due

Week 8: Work/Research

Week 9: Work

Week 10: Work

Week 11: Critique Project #2 Proposals. Introduce Project #3.

Week 12: ECHOES IN THE FORREST Project #3 Proposals Due

Week 13: Work

Week 14: Work

Week 15: Work

Week 16: Critique Project #3 (Clean up)

## **ASSIGNMENTS**

### **Assignment #1**

**Image/Object: Photosculpture:** Students will critically examine the expanded fields associated with the fields of photography and sculpture while considering how each discipline is attached to the way(s) we understand the other. Students will consider how photographs exist in the world as objects and likewise the way that objects are framed through display and photography. The resulting works will merge techniques associated with photography, collage, and assemblage. Students will produce photosculpture

**Key Words:** Bricolage, Collage, Photomontage, Scatter Art, Accumulation, Ephemeral Art, Kinetic Art, Plurality, Materiality

### **Artists**

Richard Artschwager, Christian Boltanski, Brian Bress, Wim Delvoye, Wang Du, Thomas Demand, Esther Ferrer, Tom Friedman, Gilbert and George, Gerlovina and Gerlovin, Antony Gormley, Osang Gwon, Ann Hamilton, Tim Hawkinson, Oliver Herring, Leslie Hewitt, Gary Hill, Haruhiko Kawaguchi, Eva Kotakova, Tony Oursler, Adrian Piper, Doug and Mike Starn, Felix Gonzalez Torres, Michael De Courcy, Dinh Q. Le, Sandy Skoglund, Brian Oldham, Artie Verkant, Mari Katayama, Andy Warhol, and Krzysztof Wodiczko.

### **Assignment #2**

**Palimpsest:** We live in an interconnected/networked world filled with memes, tweets, targeted ads, posts, viral content, click bait, conspiracy theories, propaganda, billboards, news, and fake news. These terms, this language was developed to describe the terrain we occupy in the information age. Critically, we seek out content, texts, and reputable sources to understand history, current events, and information important to our lives. How can we use text as a sculptural material and as a method for our personal sculptural and public expression? What even is text? Additional question to consider: text usually refers to something outside of itself, can text ever be thought of as itself without referring to something else?

Create a text-based project utilizing narratives, words, or phrases, and public space. For this project you will be creating two separate pieces, one piece using text/ideas from one of the readings we have assigned and another from something you read/watched/pondered over the summer. Consider layering, language, and reference systems of communication to produce ambitious public sculpture inspired by the palimpsests. Consider craft, structure, typeface, your crafted public statement, and the way(s) you select, designate, and intervene with meaningful public space(s) in Gainesville. How will you design your sculpture to connect text, material, and a public site?

**Key words:** Adbusters, Automatic Writing, Artist Multiples, Fluxus Multiples, Conceptual Art, Concrete Poetry, Fluxus, Fluxus Kits, Pop Art, Semiotics, Situationist Detournement, William Burroughs Cut-Up Method of Writing, Collage, Decollage, Palimpsest, and Site-Specificity.

**Artists:** Adbusters, Doug Aitkin, Ann Hamilton, Art Guys, Art and Language, AY-O, Jean Michel Basquiat, Monica Bonvicini, Mark Bradford, George Brecht, Casagrande, Guy Debord, Brian Dettmer, Brian Eno, Shepard Fairey, Ken Friedman, Ellen Gallagher, Wenda Gu, Rimma Gerlovina and Valeriy Gerlovin, Group Material, Edgar Heap of Birds, Linda Herritt, Jenny Holzer, Roni Horn, Robert Indiana, Joseph Kosuth, Barbara Kruger, Glenn Ligon, Bruce Nauman, Piero Manzoni, Warren Neidich, Claes Oldenburg, Yoko Ono, Nam June Paik, Dan Perjovshi, Jack Pierson, Steve Powers, Tim Rollins and KOS, Tom Sachs, Santiago Sierra, Ben Vautier, Robert Watts, Lawrence Weiner.

### **Assignment #3**

#### **Echoes In the Forrest**

Use wood and sound to produce a sculpture. Build a wood sculpture that produces a sound(s) and will respond to your research on wood as a material (and artists that work with sculpture, wood, and sound. Roots, consumption, growth, expansion, exploration, annexation, compartmentalization are words that can relate to natural processes, land use, or anthropology. What happens when we use a material like wood to poetically respond to our place in the world? Wood is a material that helps humanity reside, traverse, occupy, build, store, gain shelter, and live on the land. Yet it is also a living material. Here are some considerations for your project.

**Key words:** Interventionist art, site-specificity, sites and non-sites, kinetic art, sound art, socially engaged practice, performative objects, relational aesthetics.

**Artists:** Ai Weiwei, Diana Al-Hadid, Maryanne Amacher, Laurie Anderson, Audium, Takek Atoui, Baschett Brothers, John Bock, Louise Bourgeois, Deborah Butterfield, David Byrne, Alexander Calder, John Cage, Los Carpinteros, Willie Cole, Philip Corner, Sonic Combine, Bartek Elsner, Aris Georgiades, Sound Garden, Henry Dagg, Richard

Deacon, Mark Dion, Fluxus, Fritz Haeg, Ellen Fullman, Echo City, Theaster Gates, Mineko Grimmer, Tim Hawkinson, Christopher Janney, Yuri Landman, Christian Marclay, New Orleans Airlift, Jay Nelson, Bjork, Joe Jones, Tom Sachs, Simparch, Michele Spanghero, Pauline Oliveros, Roxy Paine, Duke Riley, Ursula Von Rydingsvard, Alison Saar, Simparch, Swoon, Mika Tajima, William T. Wiley, Quintron and Miss Pussycat, Harry Partch, Liz Phillips, Luigi Russolo, RUUP the Forest, Jean Tinguely, Trimpin, Alfonse Tostes, Wave Organ, Maywa Denki, Giuseppe Penone, Martin Puryear, The Vegetable Orchestra, Peter Vogel, Zimoun.

## EVALUATION

The work from Concepts and Strategies will be evaluated on the basis of:

- The completion of 3 major sculpture projects and short-term projects.
- Attendance for class time and at all assigned lectures.
- Attendance at all critiques is required (even if your particular assignment is not complete).
- Completion of readings, writings, and discussions.
- Level of Research – the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials, documentation, and site-specific elements.
- A motivated effort toward excellence.

## COURSE GRADING

25% Project 1

25% Project 2

25% Project 3

10% Speed Assignments

5% Written responses/presentations to readings, research, and visiting artists.

5% Drawing/Ideation Book

5% Participation in discussions, critiques, and clean-up. Being there on time and ready to work, read, discuss, and take part in class activities. Sleeping, texting, and distraction are a form of absence.

**Attendance is required for the following Visiting Artist Series Lectures.**

We will take notes and provide a written response to each visiting artist. List of visiting artists will be given out in class and on canvas.

**Cassey Whittier** – September 12<sup>th</sup> in person - <https://caseywhittier.com/>

**Ana María Gómez López** – September 19<sup>th</sup> virtual - <https://artreview.com/future-greats-ana-maria-gomez-lopez/>

**Domingo Castillo** – October 3<sup>rd</sup> in person -

<https://www.louiscomforttiffanyfoundation.org/2015/domingo-castillo>

**Troy Montes Michie** – October 17<sup>th</sup> virtual -

<https://companygallery.us/artists/troy-montes-michie>

## PROJECT GRADING

Project grading is based on the following criteria on sample grade sheet (below):

STUDENT NAME

SPACE	ASSIGNMENT #
Project Development and Ambition	
Concept: Overall Idea and/or Process Decisions	
Attention to Assignment	
Craft / Design	
Aesthetics	
TOTAL GRADE:	

Assigned projects should improve a student's ability to not only achieve project objectives, but also develop excellent problem-solving and research skills. New techniques and information will lead to innovation in your work so take risks and try new things. Clear and concise project plans, diagrams, and well-researched project statements for each project are expected and will provide a firm foundation for project development (and success).

**LETTER GRADE DESCRIPTIONS AND NUMERIC DESIGNATIONS**

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

Specific criteria for grading includes: adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will not be accepted.

**A 4.0** Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

**A- 3.67** Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

**B+ 3.33** Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.

**B 3.0** Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

**B- 2.67** Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

**C+ 2.33** Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.

D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

D- .67 Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>  
Students must earn a grade higher than C- to earn credit toward their major.

### **LATE WORK**

All projects, reading responses, and research projects must be completed on time for full credit. Due dates are announced in class and posted on canvas.

- Late work is not accepted.
- If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late.
- You must have work finished before the start of class on critique days or your work will not be critiqued.
- It is the student's responsibility to turn in all work on time.

### **COURSE COMMUNICATION**

Students must check their school email accounts regularly and the E-Learning course site. Students are responsible for any information, deadlines, and updates emailed to their UF email accounts. Instructor will answer emails within 36-hour period. If for some reason, this does not occur please feel free to text or call me.

### **READINGS AND TEXTS**

Will be provided for each project as documents. No textbook purchase is necessary. There may be online video rentals assigned during course.

## TOOLS, SUPPLIES, AND EQUIPMENT

Materials and tools required in this course vary with each project. Many project-specific materials, sometimes tools, and costs will be discussed in class but ultimately it will be each student's responsibility to determine and manage certain materials and supplies on a case-by-case basis. There are many cost-effective resources available for students and these will be discussed in class. In addition to project-specific materials and tools, students will be responsible for buying a toolbox in which to keep the items from the list that follows. These items will help with this course but are designed to be useful beyond it. Students should have their toolboxes in order by the third class, and they should be available at the start of each class thereafter.

This tool kit covers several items on the list below in a cost-effective manner – it may be a cost-saver for you:

[https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr\\_1\\_79?dchild=1&hvadid=78340329932526&hvbmmt=be&hvdev=c&hvqmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79](https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr_1_79?dchild=1&hvadid=78340329932526&hvbmmt=be&hvdev=c&hvqmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79)

- work gloves
- 25' extension cord
- Mat knife
- X-acto Knife
- Sketchbook (at least 8" x 11")
- Work gloves
- Lock for your locker
- Work shirt/apron-keep in locker
- Closed-toe shoes-keep in locker
- Tool Box
- Hammer
- Standard pliers
- Needle-nose pliers with wire cutters
- + Phillips head screwdriver
- — Flat head screwdriver
- Utility knife/Craft Knife
- Extra blades
- 3 brushes (inexpensive disposable of different sizes, one should be 1" width)
- Scissors
- Tape measure (at least 10ft)
- Masking tape
- Pencils
- Rubber, nitrile, or latex gloves
- sewing kit (thread/needles/pins)
- **Drawing Book:** Students will document course handouts and individual ideation, reflections, and personal research for Concepts and Strategies. Please purchase a Strathmore 566-8 500 Series Hardbound Mixed Media Art Journal, 8.5"x11". It should be a dedicated book for this class and be ready to use in class by week 2.

[https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-Sheets/dp/B008HTCZYA/ref=sr\\_1\\_16?keywords=strathmore+sketchbook&qid=1566208046&s=gateway&sr=8-16](https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-Sheets/dp/B008HTCZYA/ref=sr_1_16?keywords=strathmore+sketchbook&qid=1566208046&s=gateway&sr=8-16)

Optional:

- 3/8" variable speed reversible drill and bit set (cordless is better)
- Handheld Electric Jigsaw
- Glue Gun and Glue Sticks

### **\*DRAWING BOOK**

A book that is dedicated to this class only and used daily for in-class exercises, as well as independent research, ideation, sketching, writing, recording, note-taking, and the collection of other information and resources. Drawing book guidelines will be handed out and specific requirements will be discussed periodically in class. The books will be checked during the semester. Students are required to bring their drawing books to every class meeting. Minimum size for a sketchbook is 8 x 11 inches.

[https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-Sheets/dp/B008HTCZYA/ref=sr\\_1\\_16?keywords=strathmore+sketchbook&qid=1566208046&s=gateway&sr=8-16](https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-Sheets/dp/B008HTCZYA/ref=sr_1_16?keywords=strathmore+sketchbook&qid=1566208046&s=gateway&sr=8-16)

### **UF VISITING ARTIST SERIES**

Required attendance for the following Visiting Artist Series lectures. We will take notes and provide a written response to each visiting artist. The talks will be virtual and in-person this semester. The public is forbidden to tape or repost the talks online. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future, but students should plan to watch them live and in real time.

**Cassey Whittier** – September 12<sup>th</sup> in person - <https://caseywhittier.com/>

**Ana María Gómez López** – September 19<sup>th</sup> virtual - <https://artreview.com/future-greats-ana-maria-gomez-lopez/>

**Domingo Castillo** – October 3<sup>rd</sup> in person - <https://www.louiscomforttiffanyfoundation.org/2015/domingo-castillo>

**Troy Montes Michie** – October 17<sup>th</sup> virtual - <https://companygallery.us/artists/troy-montes-michie>

## **ATTENDANCE AND PARTICIPATION**

### **UNIVERSITY ATTENDANCE POLICY**

Please see **University of Florida Attendance Policies and criteria for excused absences** at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If an absence occurs, it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are



sometimes specially assigned. Students should bring a doctor's note for any class from which they expect to be excused.

Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

### **COURSE ATTENDANCE POLICY**

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. Each student is allowed three unexcused absences during the semester. Late arrivals and leaving early will be marked as tardy. Critique days are important elements of class. You should only be absent on a critique day in cases of emergency. This semester an absence only occurs if you are not online and available to fellow students and instructor during class time. Attendance at all classes meeting times, critiques, assigned VAS lectures, and field trips is mandatory. You must work during scheduled studio times, or it is considered an absence. Please be here for class time.

Late arrival or early departure will count as an absence. 3 absences will result in a grade reduction of one letter grade per accumulation of three absences.

- Active participation is required for all sessions. Sleeping and distracting, disruptive behavior is a form of absence.
- Each student is allowed three absences during the semester. Save them for when they are needed.
- After three absences your grade and your project grades (see: project development in project grade rubrics) will drop.
- If you miss more than six class meetings, you will fail the course.
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence.
- If you are more than 15 minutes late or leave early you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- A missed class does not constitute an extension of an assignment.
- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class, please ask another classmate for information on the material we covered that day.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. You should only be absent in cases of emergency.
- If you are going to be absent, please contact me via e-mail prior to the class.

Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary. You are required

to work/participate for the entire duration of the scheduled class period. Students are expected to attend all classes. **Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop.** Absences will be counted from the first class meeting onward.

Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competitions or debates. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered and considered on an individual basis.

If an absence occurs, it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in-and-out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

**Tardiness:** Arrival to class ten minutes after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as tardiness, and will be counted as such.

### **LATE WORK**

All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each day it is late. If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished and installed before the start of class on critique days or your work will not be critiqued, and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

### **UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS**

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Furthermore, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

### **UNIVERSITY ILLNESS POLICY**

Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher

prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

## COURSE EXPECTATIONS

### CELL PHONES

Students in the School of Art and Art History will not be permitted to have cell phones turned on in class. If it beeps, chimes, rings or makes any type of noise, turn it off before entering the classroom. Continuous cell phone disruptions or laptop cell phone distraction will result in lowered grades.

**ON-LINE STUDENT EVALUATIONS:** Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the final two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

## UNIVERSITY AND SA+AH RESOURCES AND POLICIES

**GENERAL UNIVERSITY POLICIES AND SERVICES:** <http://www.dso.ufl.edu/>

### SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> 352-392-1111.

**This course is in the basement floor of Fine Arts Building C which is designated as UF building #599 in case you need to report and emergency.**

\*\*Please enter this important info into your phone!

Medical care: 352-392-1161 for urgent after-hours care.

352-392-1171 for after-hours mental health assistance.

**ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

### UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career

concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: <http://www.counsel.ufl.edu>.

- University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.
- Student Mental Health, Student Health Care Center, 392-1171, counseling.
- Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.
- Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling
- Student Healthcare Center, <http://shcc.ufl.edu/>

**STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):** SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

*E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

[Career Connections Center:](#) Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support:](#) Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center:](#) Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

[Writing Studio:](#) 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

*Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

*On-Line Students Complaints:* [View the Distance Learning Student Complaint Process.](#)

## SA+AH HEALTH AND SAFETY POLICIES

### HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to Art + Technology. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

**DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:** The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

## GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

### SHARED STUDIO:

Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves or designated area. Leave work space clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

### STUDIO PRACTICE

The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. **Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.**

**POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:** Please make every effort to maintain the facilities and grounds of the School of Art and Art History, the College of Fine Arts and The University of Florida. **We ask that you follow these guidelines:**

- Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
- If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.

- No art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.
- Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Student Conduct Code: Violations, Penalties and Procedures for Adjudication <http://www.aa.ufl.edu/aa/Rules/4016.htm>

## SHOP AND STUDIO GUIDELINES

In studio/shop students should follow these rules at all times:

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: <https://arts.ufl.edu/academics/art-and-art-history/health-safety/>)
- When one arrives to work in shop use eye protection goggles to wear. Eye protection is provided by shop.
- Shop hours outside of class will be posted on the door.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In an emergency call 911. Also: University Police Department — <http://police.ufl.edu/> 352-392-1111. **This course is in Fine Arts Building C, Basement, UF building #599** in case you need to report and emergency.
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.)
- Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from Teaching Lab Specialist (TLS) or sculpture shop technician before starting your work in shop.
- After receiving the go ahead to begin work, sign in on the clipboard to use the shop.
- Eye protection must be worn when using any power tools.
- Long hair must be tied back.
- Hearing protection is available, ask teaching lab specialist.
- Familiarize yourself with the closest eyewash unit in studio and shop.
- Long shirt tails must be tucked in, and loose sleeves rolled up.
- Shoes must cover toes.
- No loose jewelry allowed in the shop areas.
- “Always be knolling” as you work and clean up your messes when your studio time is done.
- When working around stationary saws students should keep hands at least 5 inches away from blades. Use push sticks or ask for advice on cuts where you are having difficulty feeding the material through the saw.

- Students are prohibited from taking home any SA+AH property.
- All painting and sanding must be done in the courtyard when weather permits.
- Paint rolling/rollers and latex paint often provides cleaner and more professional results than spray paint (talk to instructor).
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster.
- Students are prohibited from storing materials or projects in the wood or metal shops.
- Do not use stationary power equipment to cut painted, recycled or pressure treated lumber.
- Dust off tools, tables and sweep the floor when finished using wood tools.
- Scrap material must be disposed of immediately.
- Tools and shop equipment must be put away in its proper storage place.
- The table saw, jointer and planer are to be used only under the supervision of TLS or on duty shop technicians. Any unauthorized usage will result in expulsion from the shops.
- No food or drink in the shops.
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio and shop. Please 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.
- Follow the SA+AH CONTAINER POLICY (see policy below).
- 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 for disposal must have a yellow hazardous waste label on the outside.

- 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 for Hazardous Waste should include: Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

## GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Proper care should be taken in order to assure all property in the surrounding area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions. In addition, projects involving the greater community should be carefully considered and faculty must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above. Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

### **DISRUPTIVE BEHAVIOR**

Disruptive behavior will not be tolerated in class. Please do not email, text, write letters, work on homework for other courses, sleep, smoke or eat during class. Laptops should be used for in-class coursework only during studio. "Being there" means giving ALL your attention to activities in class without disruption. Sleeping and talking during presentations is a form of absence.

### **UNIVERSITY PHILOSOPHY ON BEHAVIOR AND CONDUCT**

As an educational institution, which encourages the intellectual and personal growth of its students, the university recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals, require the free exchange of ideas, self-expression and the challenging of beliefs and customs. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if they engage in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>



In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY POLICY**

The course will follow the University's honesty policy found on-line at:  
<http://www.dso.ufl.edu/stg/>. Work should be your own and must be created specifically for this class. In other words "no double dipping" by submitting projects to more than one studio course.

<https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>