

**GRADUATE SCULPTURE SEMINAR AND CRITIQUE**  
**SCULPTURE, RELATIVITY, AND MATERIALITY**  
**ART 6933, (3 credits) Section 076H**  
**SPRING 2017**

**SEAN MILLER, ASSOCIATE PROFESSOR**

Tuesday Per. 11-E2 (Actual time course meets: 6:15-9:10PM)

UNIVERSITY OF FLORIDA

FAC B001

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

Advanced Sculpture Blog: <http://ufsculpture2017.blogspot.com>

*“Contemporary Sculptors try to make sense of the world around them by identifying paths to follow, or threads to pull, amid the glut of information, the profusion of visual images and the excess of physical objects. They recognize patterns in the chaos. They identify fragments as being part of a larger whole. They realize that entropy is an inevitable part of a natural cycle that indicates growth and life as much as it signals decay. In their negotiations with so much cultural, historical, and empirical information, the artist takes on such roles as archivist, historian, designer, engineer, scientist and translator, and while they find affinities, draw comparisons, point out differences and reconstruct events – in other words distill the whirlwind into something to be contemplated...”* - Anne Ellegood

*“...the material of Earth’s crust has been packaged into myriad moving beings whose reproduction and growth build and break down matter on a global scale. People, for example, redistribute and concentrate oxygen... and other elements of the Earth’s crust into two-legged, upright forms that have an amazing propensity to wander across, dig into and in countless other ways alter Earth’s surface. We are walking, talking minerals.”* –Vladimir Ivanovich Verdansky

**CONCEPT:**

For Sculpture Seminar Spring 2017: *Sculpture, Relativity, and Materiality* students will explore materiality, site-specificity, and scale as it relates to their work, their lives, and the the natural world. We will research and develop new perceptual and conceptual strategies for producing projects with spatial, temporal, ecological, personal, and historical content. The course's subject matter will be researched through readings, discussions, blog posts, films, videos, studio visits, critiques, and guest speakers. An artwork will be produced for a final exhibition related to the aforementioned research.

**TEXTS:**

Vibrant Matter: A Political Ecology of Things by Jane Bennett.

Hyperobjects: Philosophy and Ecology After the End of the World by Timothy Morton.

Additional readings TBA

**SEMINAR PRACTICE**

You will present completed studio work for critique in an articulate written and verbal manner. Your statements will describe the overall content of your work as well as the specific motivations and attributes associated with the piece(s) you are presenting. During your statements you must relate your studio practice to art theory, art history, and/or contemporary art and culture. There will be two group critiques for each student over the course of the semester. One critique will be during seminar - one outside of seminar. In addition, I will make studio visits throughout the semester (to be scheduled individually).

## **COURSE STRUCTURE**

The course structure/schedule includes two-hours of weekly discussion, lecture, activities, screenings, or group projects. In an average seminar session there will be discussion of assigned readings and some lecture. Two individual critiques will follow (approx. 45 minutes each).

## **COURSE OUTLINE**

**Readings and Research:** You will be expected to read from two textbooks. In addition, excerpts from the writings of artists, critics, literary figures, and philosophers. The purpose of these readings is to immerse you in different ways of looking at a particular problem. In addition to assigned readings, you will be expected to find additional sources of particular relevance to seminar texts and your personal research.

**Critique and Discussion:** The purpose of critique is to share ideas about new work being produced. It is the responsibility of the seminar participants to offer new work and supply a context, history, and ideas related to the production of the work. The work presented by seminar participants should be well researched and well crafted in relation to the concepts and aesthetics they utilize.

## **COURSE EXPECTATIONS**

- The completion of final project (Date TBD).
- Completion of reading and writing assignments.
- Attendance at all assigned field trips and lectures.
- Technical competence, craft, and inventive approach to sculpture.
- Readings must be completed as scheduled for discussion.
- Active participation on blog, in class discussions, and in written responses to readings.
- One critical paper exploring the content of the texts.
- Two separate bodies of work presented in 2 critiques over the course of semester. Projects must be completed on critique day. No work in-progress.
- One project related specifically to the readings for final exhibition.
- Critiques are an essential part of the practice of art and require a strong commitment on the part of all students and the professor. Critique display and presentation of work should be equivalent to the quality of exhibition. Active and thoughtful participation is required.

## **EVALUATION:**

Your efforts in Graduate Sculpture Seminar will be evaluated on with the following criteria:

- Quality of discussion and comprehension of the readings.
- Your ability to relate other artists, theories, and information to the readings.
- Conceptual rigor and inventiveness in your studio practice.
- Quality of research, methodology, and documentation of your process.
- Formal and conceptual excellence in the work produced.
- Sweat factor: the amount of effort and work you demonstrate and your level of art production.

## **ATTENDANCE**

Attendance at all classes, critiques, lectures, and field trips are mandatory. Be here on time for seminar. Three lates equal an absence. Late arrival or early departure will count as an absence. More than three absences a semester will result in a grade reduction in "participation" by one letter grade and every absence after the three absences will continue to drop the grade by one entire letter grade.

**\*\*\* For this course students are required to attend lectures listed below:**

- **Arthur Ou**, Thursday, January 12, 2017 6:00pm to 8:00pm, Music Building B, Room 101 (MUB 101).
- **J. Morgan Puett**, Thursday, January 19, 2017 6:00pm to 8:00pm, Music Building B, Room 101 (MUB 101).
- **Guerrilla Girls**, Thursday, February 09, 2017 6:00pm to 8:00pm, location TBD
- **Paul Ramirez Jonas**, Thursday, March 16, 2017 6:00pm to 8:00pm, Fine Arts Building B 103.
- **Gean Moreno**, Thursday, April 13th, 2017, 6:00pm to 8:00pm, Fine Arts Building B 103.

**For additional information on these artists and SA+AH events go to:**

<http://arts.ufl.edu/in-the-loop/events/?c=16959>

### **GRADING**

Grading will be based on:

**40%** Based on two critiques. Work in critiques will be graded on ambition, written presentation, exhibition design, conceptual underpinnings, fresh and complete work, and formal excellence.

**25%** Participation: ability to comprehend and discuss reading, active honest thoughtful responses in critique, participation on blog, taking part in class activities.

**25%** Final project related to text/discussion.

**10%** Paper with critical analysis of texts TBA.

### **Grading Scale:**

**A** 94-100 **4.0/ A-** 90-93 **3.67/ B+** 87-89 **3.33/ B** 83-86 **3.0/ B-** 80-82 **2.67/ C+** 77-79 **2.33/ C** 73-76 **2.0/ C-** 70-72 **1.67/D+** 67-69 **1.33/ D** 63-66 **1.0/ D-** 60-62 **.67/ E** 0-59

Grading information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Additional information on UF grading policies can be found at:

<http://www.registrar.ufl.edu/hubstudents.html>

Students must earn a grade higher than C- to earn credit toward their major.

- A** Extremely well-presented, thoughtfully executed, superior work, all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in exceptional studio and research practice, which includes active independent research, looking up artists recommended by faculty and peers, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in reading assignments and individual studio work. Resulting work completed during the semester demonstrates a high level of understanding of the assignments presented, and the complex questions raised in seminar topics and discussions as well as by one's own studio work. Student demonstrates a high level of critical thinking, craftsmanship, conceptual experimentation, and a desire to learn and grow as an artist is evidenced through exemplary attendance, hard work, curiosity, openness to criticism and willingness to make improvements and share learning and insights with peers.

- B 3.0 Very good work overall. Most criteria of assignments were surpassed with some improvements to be made. Studio and research practice was commendable and there is an obvious effort made to adhere to and address the criteria and purposes of assignments and to relate responses/insights to course topics. Good attendance (maximum of 3 absences), participation in critique, and general conscientious work submitted is characteristic and student generally operates as a thoughtful, engaged citizen of the community. Most of the criteria of A apply, but to a lesser degree.
- C 2.0 Adequate, average, work meeting most of the assignment criteria with areas needing significant improvement. Work demonstrates a fairly good attempt at responding to the problems or topics presented, but the work lacks the engagement, effort and comprehensive understanding characteristic of a B. Poor studio and research practice are exhibited overall.
- D 1.0 Barely meets the criteria of assignments, extremely poor or unfinished work, highlighting unacceptable studio and research practice. Barely contributing to the seminar environment.
- E 0.0 Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice.  
Not contributing to the seminar environment.

### **HEALTH AND SAFETY**

YOU ARE REQUIRED TO VISIT <http://www.arts.ufl.edu/art/healthandsafety> FOR RULES REGARDING SA+AH HEALTH & SAFETY POLICIES AND THE HANDBOOK. PLEASE DOWNLOAD THE WAIVER FORM FROM THE SITE.

Each student must complete a waiver form and these forms must be turned in to your professor who will turn them in to the Director of Operations by the second week of class.

### **SCULPTURE AREA RULES**

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

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- 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 shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools
- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirt tails must be tucked in and loose sleeves rolled up
- Shoes must cover toes

- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- 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 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 place
- The table saw, jointer and planer are to be used only under the supervision of Brad Smith and 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. 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.

## **UNIVERSITY AND SAAH RESOURCES AND POLICIES**

**General University Policies and Services** - <http://www.dso.ufl.edu/>

**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/> The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

### **Student Healthcare Center** <http://shcc.ufl.edu/>

For medical emergencies call 911.

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

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

### **Safety and Security**

In an emergency call 911.

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

### **GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS**

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. Specifically we ask that you follow these guidelines:

1. 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.
2. 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.
3. No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
5. 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.

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.

**DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT**

The Sculpture Program 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.

**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.