

**SCULPTURE: MATERIALS AND METHODS ART 3711C,
Section: 2A98, 3 Credits FALL 2017 UNIVERSITY OF
FLORIDA**

COURSE INSTRUCTORS: KEVIN MAHONEY T/TH Per. 5-7 (Actual time course meets: 11:45 – 2:45) **LOCATION:** FAC B001 **OFFICE HOURS:** W 4:00 - 6:00 Room: FAC B2

CONTACT: (920) 284-5555 e-mail: kevinmahoney@ufl.edu

Outside of class I will communicate with you via e-mail. If you are contacting me e-mail is the best method. I will check e-mail at least once a day and try to return e-mail within at the following two days. Use email not Canvas to send us messages.

“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

“At a certain point I put the building and art impulse together. I decided building was a legitimate way to make sculpture.”

-Martin Puryear

COURSE DESCRIPTION

This course challenges students to explore the concept of materiality and the way it impacts sculptural production. Materials and Methods considers the rewards and consequences of sculpting in the 21st Century and the ever-growing importance of materials and innovative approaches in an environmentally and socio-politically conscious society. This course investigates various structural design techniques and an analysis of materials and methods for creating sculpture in the

contemporary society. Our course specifically will focus on the fundamentals of wood fabrication, casting, modeling, and various approaches to eco art, the theory and practice of assemblage, and appropriation.

OBJECTIVES

□ Examine the use of traditional and non-traditional materials and their contexts in the field of contemporary sculpture and in art history.

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- Learn to be experimental, deliberate, and innovative in your practice, your choice of materials, and your conceptual explorations. □
 - Students will investigate the significance of materiality in contemporary society, the studio, and their daily life. □
 - Students will grow their abilities in planning, designing, and fabricating ambitious sculptural objects.
 - □ **ASSIGNMENTS** □ 1. WOOD FABRICATION: STRUCTURES, SPACE, and PLACE 2. MODELING AND CASTING: MATERIAL, THE SELF, AND MEMORY 3. REPURPOSED MATERIAL: ASSEMBLAGE HERE AND NOW □
 - Although each assignment will have various conceptual and material guidelines it is each student's responsibility to creatively personalize and adapt the assignment to their own sensibility and areas of interest (no assignment should be an exercise – it should be art). □
 - In addition, there will be mini-assignments in the drawing book and short assignments scheduled in the studio.

- **□ COURSE TIMELINE AND SUBTOPICS**

- Week 1: Introductions, Course Orientation, and Discussion about Materials

- Week 2: Play, Ideation, and Practice

- Week 3: Wood & Other Materials

- Week 4: Considering Materials

- Week 5: Empathy and Love

- Week 6: Portrait, Monument, and Memory

- Week 7: Casting

- Week 8: The Body

- Week 9: Edible Materials

- Week 10: Collecting/Repurposing/Assemblage

- Week 11: Scale, Context, and Methodology

- Week 12: Mass Culture and Everyday Materials

- Week 13: The Natural World

- Week 14: Desire, Ownership, Garbage, & Absolution

- Week 15: Economy & Ecology
 - Week 16: Final Thoughts/Reflection

□ READINGS AND TEXTS

Readings for Project 1:

□1. Passages in Modern Sculpture, Analytic Space, Futurism, and Constructivism by Rosalind Krauss.

2. Excerpts from: a. Jean Baudrillard's System of Objects b. Air, The Laws of Air by John Knechtel, c. Guiseppe Penone Interview d. Rust by Jonathan Waldman e. Vibrant Matter: A Political Ecology of Things by Jane Bennett

□3. Bauhaus Workshop for Modernity, Bauhaus Fundamentals, by Leah Dickerman

□ Readings for Project 2:

□1. Foul Perfection by Mike Kelley, Playing with Dead Things: On the Uncanny

□2. Passages in Modern Sculpture, Narrative Time: The Question of the Gates of Hell, by Rosalind Krauss

3. Excerpts from Vibrant Matter: A Political Ecology of Things by Jane Bennett other readings TBA

Readings for Project 3:

1. Shopping a Century of Consumer Culture, Luthy
2. Excerpts from To Life: Eco Art in Pursuit of a Sustainable Planet
3. Materiality, Mierle Laderman Ukeles Flow City In Conversation with Ann Doran 1996

4. Materiality, Robert Williams, Disjecta Reliquiae: The Tate Thames Dig, 1999
5. Excerpts from Vibrant Matter: A Political Ecology of Things by Jane Bennett other readings TBA

SUPPLIES Commonplace Book: Students will document their ideation, reflections, and personal research for Materials and Methods in a Commonplace Book. Please purchase a Strathmore Mixed Media Art Journal -7.75 x 9.75 available on Amazon. Please have it ready to use in class by Tuesday August 29th.

Your Commonplace book should be a work of art in and of itself. It should function as a generative force, an archive, and a dynamic reflection of your aesthetic sensibility, personal style, worldview, and a clear record of the evolution of ideas. It is encouraged to have a drawing book as a companion to this notebook.

Tools and Equipment: Each student enrolled in sculpture studio class should come with all the tools required for working on his project during class. The list below is a list of tools recommended for this course:

- dust mask ☐
- claw hammer ☐
- drill index up to 1/4 '' ☐
- set of drill bits ☐
- 3/8'' variable speed reversible drill (cordless is better) ☐
- 25' extension cord ☐
- Metal measuring tape (at least 10') ☐
- screwdrivers (Phillips & standard) ☐

- pliers (square jaw or needle nose)& vise grip □
- Mat knife □

□ **ATTENDANCE** □ Attendance at all classes, critiques, and field trips is mandatory. You must work during scheduled studio times or it is considered an absence. Please be here for class time. Three lates equal an absence. Late arrival or early departure will count as an absence. 3 unexcused absences will result in a grade reduction of one letter grade per accumulation of three absences. **Please see University of Florida Attendance Policies and criteria for excused absences at:**

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> □

EVALUATION

The work from Materials and Methods will be evaluated on the basis of:

- The completion of 3 major sculpture projects and several short-term course assignments. □
- Attendance in studio and at all assigned field trips and lectures. □
- Attendance at all critiques (even if your particular assignment is not complete). □
- Completion of readings, writings, and discussions. □
- Research – the conceptual tools you employ to inform your practice. □
- Technical competence, craft, and inventive use of materials. □
- A motivated effort toward excellence.

- **GRADING** Grading will be based on: **50%** 3 Major Projects **10%** Other studio project exercises **30%** Participation and being there on time and ready to work, reading, discuss, and take part in class activities. Participation and reading responses on the class blog. **10%** Assigned Commonplace book exercises, personal free form commonplace book work (related to Materials and Methods), and planning and preparation drawings/collages for class projects. **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** 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.

- **Evaluation:**

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.

. B 3.0

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. 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. Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice.

. E 0.0

Not contributing to the seminar environment.

More information on UF grading policies can be found at:
<http://www.registrar.ufl.edu/hubstudents.html>

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) ☐
- 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. 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

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.

UNIVERSITY AND SAAH RESOURCES AND POLICIES

General University Policies and Services -

<http://www.dso.ufl.edu/> Please, if you have any limitations or documented learning disabilities, let us know immediately. Schedule time with one of us during the first two weeks of class and we can discuss appropriate accommodations. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make WARP a positive experience for you from the beginning. Students requesting accommodations will first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/ The student will receive documentation to present to the professor. Student and professor will agree on appropriate accommodations and paperwork will be signed and returned to Dean of Students Office.

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.

DISRUPTIVE BEHAVIOR Disruptive behavior will not be tolerated in WARP. **Please silence cell phones during class, and do not email, text, write letters, work on homework for other courses,** smoke or eat during studio or class critiques. “Being there” means giving ALL your attention to activities in class without disruption. **Laptop computers will be allowed in studio (for studio related work only) but not in lecture.** If they are used inappropriately in studio, we reserve the right to individually ban their use in studio.

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 he/she engages in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

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.