

Art 3712C (11031)
Sculpture: Concepts and Strategies
Sustainability, activism, art and the environment
Fall 2018
3 credits

Instructor: Sergio Vega
Hours: Tuesday and Thursday 11:45 to 2:45 (periods 5-7)
Room FAC B001
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Office Hours: Thursdays 3:00 to 5:00 (by appointment only)
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Course Goals and Objectives

The objective of this course is to enable students to gain greater understanding of the creative process. The goal is for students to adopt working methodologies based on envisioning clear concepts and developing the appropriate strategies to implement them in artistic practice.

Topical Outline

A research-based approach to art making encourages the expansion of the disciplinary boundaries of studio art. On this occasion the field of study will focus on current discourses of ecology, material sustainability, and environmental sciences and activism.

How are issues of sustainability translated into artistic practice?
Is there a moral obligation for artists to make art that is sustainable?
If sculpture is about shaping matter, should art materials be sustainable?
Or is the task to reach larger portions of the social strata by any means possible (even polluting ones) to communicate with urgency the consequences of environmental degradation?
How can art convey an alternative way of being in the world that is sustainable and promotes environmental consciousness?

Methods of the Course

Through the study of the work of key artists, critical forums and major exhibitions we will examine a range of artistic practices and critical discourses that have derived from environmental concerns in the last twenty years. This study will consist in lectures, screenings, class discussions, assigned readings and student presentations. It is mandatory to complete the assigned readings every week. There will be two major art projects to be completed by each student this semester. Students will make presentations on their intended projects and the class will provide critical feedback as the projects evolve. Students are required to document their research process and to present it along with the completed final project. Final critique and evaluation will take place in the dates when projects are due. Projects, readings, and assignments are subject to change during the course of the semester.

Assignments

1. The Logics of Recycling

If taken out of the context of modernism strategies to dismantle mimetic representation, collage could be considered an early manifestation of recycling. In many cases, collages were made not only to combine disparate images and symbols but also to bring forward materials and objects that acquired a new life or presence as artworks. Collage always implies an initial rupture, dismembering or de-contextualization and a reconstruction or reassembling as

something else. The project consists in finding an object (or objects) that have been discarded and give them a second life without erasing the previous one. This can be obtained by shifting the functionality of the object, its appearance or its entire meaning. A crucial clue to the resolution of the project is that the object should no longer be trash, but not necessarily become art in any traditional sense... Important to the development of the concept would be to consider in which way does the project specifically address sustainability and environmental degradation both in its process of production and in its context of reception.

2. Interventions in Nature

The challenge posed by this project consists in finding a way to redefine the ethical boundaries of human intervention in the environment. For some people consuming genetically modified foods is a sign of progress, for others is a monstrosity of late capitalism that undermines the very essence of the human condition. Artificial nature is something we are all used to live with in one degree or another. Without falling necessarily into the dichotomy of "nature" as God's pure creation and "artifice" as human polluting evil, the assigned project invites you to entertain a scenario in which an action, or a series of actions, conceived (or executed) by you would have a substantial impact in the environment that goes way beyond your civil task as a consumer who recycles.

Required Readings

Required readings will be made available to students in the classroom, for check out, via e-mail or put in reserve at the library. Students will be given notice and details on text requirements.

Project evaluations:

Your work will be evaluated on the basis of the following criteria:

- 1) Fulfillment of the project objectives as established with each Project Description
- 2) Conceptual rigor
- 3) Material inventiveness
- 4) Research, Methodology, and Documentation of the Process
- 5) Physical investment: The sweat factor
- 6) Overall aesthetic quality of the work

My criteria for grading is as follows:

Excellent: A, A- / Goes beyond all the requirements and expectations.
Very Good: B+, B, B- / Meets all the requirements and expectations.
Good: C+, C, C- / Meets most of the requirements and expectations.
Poor: D+, D, C- / Meets very few of the requirements and expectations.
Very Poor: E / Meets virtually none of the requirements and expectations.

Grading Criteria

Percentage Points/ Letter Grades (*):

100-93 A: Present at all class/ lab meetings-Significant engagement with course material and excellent results-both technical and conceptual. Significant contribution to group discussions and presentations.

92-90 A- : Present at all class/ lab meetings-Significant engagement with course material. Good technical development. Significant contribution to group discussions and presentations.

89-88 B+ : Present at all class/ lab meetings-Very good engagement with the course material and group discussions.

87-80 B: Present at all class lab meetings-Good engagement with the course materials and group discussions.

79-78 C+: Present at most or all of class/lab meetings-Good engagement with the course materials and group discussions.

77-70 C: Present at most or all of class/lab meetings-Satisfactory engagement with the course materials and group discussions.

69-60 D: Student has missed class/ lab meetings and has not engaged the course material in a satisfactory manner. Student's engagement with discussions is minimal. Additionally, this mark may reflect excessive absence from class and lab meetings.

59-0 E: Student has not satisfactorily engaged nor met the class criteria. Additionally, this mark may reflect excessive absence from class and lab meetings.

(*)This course follows University of Florida grading regulations and guidelines:
UF grading policy website: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Final semester grades will be averaged as follows:

Three projects @ 20% each Data Collection/Documentation/Methodology/Process for each project @10% each

Overall participation through reading responses, critiques, and discussions@10%

60.0% 30.0% 10.0%

ABSENCES

In excess of three absences **will** result in a reduction of your semester average by one letter grade for each accumulation of three absences (Ex. A will decrease to A-; B- will decrease to C+). Late arrivals or early departures will be considered an absence. Attendance at Critiques is mandatory. Your work will not be critiqued if you are not present at Critique.

Projects, readings, and assignments are subject to change during the course of the semester.

Policies:

Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Associate Dean of Students and Academic Affairs office. The Dean's office will provide documentation to the student who must then provide this document to the instructor. The instructor will make appropriate accommodations for any student with a disability. Please speak with the instructor.

The School of Art and Art History and its faculty and staff assume no responsibility for any materials or projects left in the classrooms. It is each student's responsibility to remove all materials and projects from the classrooms after each project is completed and after the course has concluded. If the student needs to make individual arrangements with the instructor to keep any materials after the class has ended, it is the student's responsibility to make these arrangements, with the instructor's approval. **Student grades may be withheld for failure to do so.** Any artwork, supplies, or other materials left in the classroom after the semester has concluded **will be considered abandoned and disposed of accordingly.**

University of Florida honesty policy applies to this course. See your student handbook.

HEALTH AND SAFETY

YOU MUST VISIT THE FOLLOWING SITE FOR RULES REGARDING SA+AH HEALTH & SAFETY POLICIES AND HANDBOOK AND DOWNLOAD THE WAIVER FORM.

<http://www.arts.ufl.edu/art/healthandsafety>

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

Appendix F: Health & Safety Area Specific Information: Sculpture

1. Hazards (inherent)

Welding

Welding produces toxic fumes and radiates UV light.

Sanding

Sanding produces toxic and/or irritating dust.

Spray Paint

Spray paint produces toxic fumes, generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits.)

Epoxy, Bondo, Polyester Resins

These produce toxic fumes and generate both toxic and liquid hazardous waste. Stones containing silica are also toxic when sanded.

Plaster, Cement

Both generate toxic, irritating dust when mixing. Cement is highly alkaline and can burn the skin when exposed.

Silver Soldering

Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic.

2. Best Practices

- a) All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- b) Work in a well-ventilated area while welding; cover all skin.
- c) Shield eyes with approved lens safety wear.
- d) Work in well-ventilated area while sanding wood.
- e) All spray painting must be done in spray booth.
- f) Resins may not be mixed indoors.
- g) Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
- h) Silver soldering should be done in a well-ventilated area.

3. Links

<http://www.ehs.ufl.edu/General/resppol.pdf> <http://www.ehs.ufl.edu/General/Shop/shophome.htm>

4. 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.

- a) Get permission from shop supervisor before beginning work
- b) Sign in to use the wood shop
- c) Eye protection must be worn when using any power tools
- d) Long hair must be tied back
- e) Hearing protection is available
- f) Familiarize yourself with the closest eyewash unit
- g) Shirt tails must be tucked in and loose sleeves rolled up
- h) Shoes must cover toes
- i) No loose jewelry allowed in the shop areas
- J) Clean up your mess

- k) Students are prohibited from taking home any SA+AH property
- l) All painting and sanding must be done in the courtyard when weather permits.
- ll) Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- m) Students are prohibited from storing materials or projects in the wood or metal shops
- n) Do not use stationary equipment to cut painted, recycled or pressure treated lumber
- o) Dust off tools, tables and sweep the floor when finished using wood tools
- p) Scrap material must be disposed of immediately
- q) Tools and shop equipment must be put away in its proper place
- r) 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
- s) No food or drink in the shops
- t) Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- u) Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- v) First aid kits are found in each studio. Notify your instructor if supplies are low.
- w) Locate the nearest eyewash unit and familiarize yourself with its functions.
- x) Report any safety issues IMMEDIATELY to your instructor.
- y) ll 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.