

GRADUATE SCULPTURE SEMINAR AND CRITIQUE
TOPIC: ON LONGING
ART 6933, (3 credits)
FALL 2019

SEAN MILLER, ASSOCIATE PROFESSOR

Thursday Per. E1-E3 (7:20-10:10PM)

LOCATION: FAC B001

OFFICE HOURS: Tuesday 6-6:45 PM (By appointment only), FAC B001 (or shop)

CONTACT: Phone: (352) 215-8580 e-mail: swarp@ufl.edu

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

Seminar Sculpture Blog: <https://ufsculpture2019.blogspot.com/>

Final Exam Date: 12/11/2019 @ 8PM-10PM

SEMINAR CONCEPT:

Sculpture Seminar Fall 2019 topic is “On Longing.” For this seminar students will consider ideas and strategies regarding narrative, scale, collections, and our connections to objects and the material world. Seminar participants will relate these topics relate to contemporary art, tpersonal practice, current work, and future projects. We will research and develop new perceptual and conceptual strategies for understanding collections, scale, and narrative within our work. We will discuss methods for understanding the nature of objects and how to define or organize them within our work. Course's subject matter will be explored through readings, discussions, blog posts, films, videos, studio visits, and critiques. An artwork will be produced for a final exhibition related to the aforementioned research.

COURSE OBJECTIVES

- Gain skill and experience in professionally presenting and discussing your own work and the work of others.
- Identifying and relating contemporary theoretical ideas to your own practice and the practice of others. Identifying artists and ideas that inform your work and the work of others.
- To learn to build dialogue around work and offer complex thoughts and arguments in a clear and constructive manner.
- To produce groundbreaking and innovative work compared to your past efforts. To produce work with real consequences.

SEMINAR PRACTICE

You will present completed studio work (at least 2-3 pieces) for critique. The work should be presented professionally within the sculpture crit space (unless arranged otherwise well ahead of class time) and introduced in an articulate written and verbal manner. Your critique written statements will describe the overall content of your critique works 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 also your influences from contemporary culture. There will be two group critiques for each student over the course of the semester. In addition, please schedule two studio visits with me throughout the semester (to be scheduled individually) and also please reach out to 4 other faculty (and/or visiting artists) for studio visits this semester. Keep careful notes and have prepared questions for both studio visits and critiques.

TEXTS:

On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, and the Collection, by Susan Stewart. Additional readings TBA

COURSE STRUCTURE

The course structure includes weekly readings, lectures, blog entries, activities, discussions and screenings. In an average seminar session there will be student-led discussion of assigned readings and some lecture or contextual information offered by faculty followed by at least two individual critiques (approx. 45 minutes each).

COURSE OUTLINE

Readings and research: You will be expected to read an assigned text. 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: November date TBD.
- Completion of reading and writing assignments.
- Attendance at all assigned lectures.
- Technical competence, craft, production of new works, and an inventive personalized approach to sculpture.
- Readings must be completed as scheduled for discussion.
- Active participation on blog, in class discussions, and in written responses to readings. <https://ufsculpture2019.blogspot.com/>
- One critical paper final paper that reflects on the texts and course content.
- Two separate bodies of new work presented in 2 critiques over the course of semester. Projects must be completed on critique day. No work in-progress.
- 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-ready art. Active and thoughtful participation is required.

EVALUATION:

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

- Quality of discussion and comprehension of the readings.
- Your ability to relate other artists, theories, and information to the readings/critiques.
- Conceptual rigor, excellence in craft, and inventiveness in 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 research, creativity, and art production.

ATTENDANCE AND SEMINAR PARTICIPATION

1. Attendance is mandatory and students should participate the duration of the scheduled class period. A seminar course requires a community of active, reflective, productive and collaborative artists and all are expected to be prepared, on time and ready share opinions and insights for the success of the learning environment. If an absence occurs it is the student's responsibility to follow-up and to make up all work they missed.
2. All artwork for critique must be complete and installed before the start of the course on critique day (no exceptions). A critique should not be missed, and cannot be made-up for purposes of grading.
3. Full engagement in course blog, discussions on readings, timely completion of assignments fulfilling course criteria, cohesive verbal presentation of studio artwork and constructive criticism of peer work is expected.
4. On-going rigorous studio practice should be maintained outside of regularly scheduled class.
5. Writing/blog assignments will be considered late if not posted each week by 12PM of the Wednesday prior to seminar and will be lowered one grade for each class entries are not submitted.
6. Maintaining an active UF email account that is checked daily and linked with canvas.
7. Evaluation of the course online at the end of semester is required.
8. For this course students are required to attend **ALL** visiting artist lectures listed on course calendar.

***** Required attendance for the following Visiting Artist Series lectures. For additional information on these artists and SA+AH events go to:**

<https://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>

Wafaa Bilal, 6PM, Thurs., September 24th, Location TBA.

Saki Mafundikwa, 6PM, Thurs., Oct. 1st, Location TBA.

Felipe Baeza, 6PM, Thurs., October 29th, Location TBA.

Judith Schwartz, 6PM, Thurs., Nov. 5th, Location TBA.

UF attendance policy:

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

GRADING

Grading will be based on:

30% Weekly blog responses to assigned readings and seminar discussions loaded on to: <https://ufsculpture2019.blogspot.com/>. Responses should be thoughtful, well researched and related to your work and/or individual interests in the topics presented. Your blog entry will feed in to your contributions to the discussion each week.

30% Based on two critiques. Work in critiques will be graded on written statement, ambition level, exhibition design/presentation, conceptual underpinnings, fresh, new, and complete work, and formal excellence.

20% Final project related to text/discussion.

15% Paper with critical analysis and applied knowledge of texts.

5% Your student-led reading discussion and introductory presentation.

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)
- 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 building 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.