

FRAMING ECOLOGY
ART 3807C, 3 Credits
SPRING 2020
UNIVERSITY OF FLORIDA

COURSE INSTRUCTORS: SEAN MILLER

M/W Per. 5-7 (11:45 – 2:45PM)

LOCATION: FAC B001

OFFICE HOURS: Monday 3PM-3:45 PM (By appointment), FAC B001 (or shop)

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

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

Framing Ecology Course Blog: <https://framingecology.blogspot.com/>

If you are contacting me e-mail is the best method. I check e-mail at least once a day and we will try to return e-mail within (at the latest) two days. Use email not Canvas to send me messages.

COURSE DESCRIPTION

Course will involve research and production of projects related to biodiversity, ecology, and history in Florida and the Gulf Region. Students will act upon their ideas and concerns regarding local ecology and the natural world. Course projects will be informed by a cross disciplinary group of guest speakers, demos, readings, and field trips. Art/ecology projects will be inventively designed to be exhibited in alternative venues and the public sphere to reach diverse audiences, inspire curiosity, and encourage dialogue. Course participants will construct/curate permanent eco-display cabinet for the School of Art and Art History.

This course will require work, site visits, and research outside of class time. We will be working in multiple disciplines including site-specific work, photo, microscopy, illustration, sculpture, woodworking, and more.

COURSE OBJECTIVES

- Examine and reflect on the goals, methods, and aesthetics of Art and Science.
- Initiate independent research on ecology and the natural world in the Gulf region.
- Investigate the significance of materiality in contemporary society, the studio, and daily life.
- Develop abilities in planning, designing, and fabricating ambitious ecological projects, collections, and displays.
- Familiarize oneself with the history of collecting and collections including Wunderkammern, Cabinets of Wonder, and Museums. Understand how historical precedents have impacted contemporary art and science.
- Co-Curate and Establish a SA+AH Eco-Cabinet housed in the Sculpture Area.

ASSIGNMENTS

1. THE INVISIBLE / THE IMPERCEPTIBLE
2. SITES / NON-SITES COLLECTION
3. COLLECTING: ESTABLISHING UF SA+AH SCULPTURE ECO-CABINET
4. PERFORMATIVE LECTURE/EVENT

COURSE TIMELINE AND SUBTOPICS

Week 1: Introductions, Orientation, and Wonder
Week 2: Cabinets of Curiosity, Collecting, and the Invisible
Week 3: Field Trips, Drawing Study, and Microscopy
Week 4: Site-Specificity and Gulf Region Research
Week 5: Collecting, Materiality, and Assemblage
Week 6: Project Planning/Independent Research
Week 7: Work Week
Week 8: Interventionist Art, Performative Lectures, and Performative Objects
Week 9: Work
Week 10: Work
Week 11: Work
Week 12:
Week 13:
Week 14:
Week 15:
Week 16: Final Projects

RESEARCH

Readings will be provided for each project as documents. No textbook purchase is necessary. As an idea of some of the research for the course (see below):

FRAMING ECOLOGY RESEARCH LIST

Over the course of the semester make it a goal to investigate at least 5 artists per week from the list below and document your interests in your Commonplace book.

Abeles, Kim
(USA, Conceptual,
Sculpture, Installation)

Aldrovandi, Ulisse
(b 1522, ITALY,
Naturalist)

Allora, Jennifer
(b1974, USA) &

Guillermo Calzadilla
(b1971, CUBA)
Collaborative, Sculpture,
Photography, and
New Media.

Alys, Francis
(b1959, BELGIUM

lives in Mexico City,
Concept/Draw/
Performance/Site-
Specific Installation)

Arcimboldo, Giuseppe
(b. 1527, ITALY,
painter)

Art Guys
(USA concept/sculpture,
performance/site-
specific installation)

James Audobon
(b. 1785,
FRENCH/USA),
Naturalist,
Painting, Prints)

Bayer, Herbert
Ballengee, Brandon
(USA, Ecomedia
Artist)

Beehive Collective
Benson, Eric
(USA, Design)

Berman, Wallace
(b1926-1976, USA,
collage/poetry)

Beuys, Joseph
(1921-1986 GERMANY
Conceptual)

**Barcia-Colombo,
Gabriel**
(USA, Video Installation)

Barnett, Heather
(UK, multimedia)
Baron, Hannelore
(b1926,GERMANY,
Book arts, Collage,
Drawing)
**Becher, Bernd and
Hilla**
(German, Photo)
Beloff, Laura
(multimedia)
Bove, Carol (b1971
SWITZERLAND,
Conceptual,
Assemblage)
Bradshaw, Dove
(b1949 USA, Sculpture)
Breton, André (b1896
French, surrealist)
Broodthayers, Marcel
(b1924,BELGIUM,
(Conceptual)
Cabana, Juan
(Sculpture,
Taxidermy)
**Cardoso, Maria,
Fernando** (
installation,
performance)
Cattelan, Maurizio
(b1960, ITALY,
Concept, Sculpture)
Chalmers, Catherine
(USA, photo)
Chin, Mel
(b1951, USA,
Conceptual,
Sculpture)
Clark, Kate
(U.S., Sculpture)
**Center for Land Use
and Interpretation**
(Collective,
Environmental art,
Documentary)
**Chapman, Jake and
Dinos** (b1960's,
UK, Collab. Sculpture)
Cornell, Joseph (U.S.,
Sculpture)

Critical Art Ensemble
(USA, 5 person
collective)
Damon, Betsy (b 1940,
USA, Environmental art)
Delvoye, Wim
(Photo, Digital arts,
Concept, Installation,
Sculpture)
Demand, Thomas
(b1964, German, Photo)
Darboven, Hanne
(Germany,
Conceptual)
Duprat, Hubert
(b1957, French,
Sculpture, Installation)
Duchamp, Marcel
(French, Conceptual,
painting, sculpture)
Durham, Jimmie
(b1962. USA,
Photo)
Distell, Herbert
(b1942. Swiss,
Sculpture, Photo, Film)
Dion, Mark
(b1961, USA, Concept,
Installation)
Easterson, Sam
(USA, Photo, Video)
Eliasson, Olafur
(b1967, DENMARK, site
specific installation)
**Everson, Kevin
Jerome**
(b1965 USA,
films re: daily materials,
conditions,
tasks, gestures of
people of African
descent)
Escher, M.C.
(b. 1898, Dutch,
Drawing, Printmaking)
Etani, Takehito
(JAPAN, Sculpture,
Installation)
Euclide, Gregory
(b1974, USA,
Sculpture, Installation)

Fabre, Jan
(b1958, Belgium,
Conceptual, Video,
Performance,
Installation)
Fallen Fruit
(USA, Collaborative,
Site-specific)
Fisher, Naomi
(b1976 Miami, USA,
Draw, Paint, Photo,
Performance/Install)
Honare Fragonard
(b1732, FRENCH,
Painter, Anatomist)
Fontcuberta, Joan
(b 1955, SPAIN,
Conceptual, Photo)
Ford, Walton
(b1960, USA,
Watercolor,
Printmaking)
Fraser, Andrea
(b1965, USA,
Installation,
Performance)
Fuchs, Leonhart
(b1960, USA,
Performance/video/artist
/writer/curator)
Future Farmers
(USA, Collaborative
Group, Environmental)
Ghetti, Dalton (USA,
Sculpture)
Fusco, Coco
(b1960, NY, USA,
Performance/Video/
Artist/Writer/Curator)
Gaba, Meschac
(b1961, BENINESE,
Conceptual art, curator)
Gallagher, Ellen
(b1965, USA,
Drawing)
Garcia, Jacques
(b1947, FRENCH,
Architect, design)
**Garcia-Dory, Fernando
Gracie, Andy**

(b1967, U.K.,
Multimedia)

Gelitin

(Installation,
Conceptual)

Green, Renée

(b1959, USA,
installation, photo)

Goméz-Pena,

Guillermo

(MEXICO/USA,
Perf./Installation)

Tue Greefort

(FINLAND, Conceptual)

Group Material

(American artist
collective active 1979 -
1996.)

Guo Quiang, Cai

(CHINA, sculpt,
installation, photo)

Gupta, Subodh

(b1965, INDIA,
sculpt/installation)

Goldsworthy, Andy

(b1956, UK,
Sculpt/Installation)

Grünefeld, Thomas

(b1956, GERMANY)

Haacke, Hans

(Born 1936, GERMANY,
Conceptual, Installation)

Haapoja, Terike

Haeg, Fritz

(b1969, USA,
Interdisciplinary/Social
sculpture)

**Harrison, Helen and
Newton**

Hawkinson, Tim

(b1960, USA,
Sculpture)

Heaton, Kelly

(b1972, USA, Sculpt)

Hertz, Garnet

(CANADA,
Multimedia)

Hill, Christine

(b1968, USA,
Installation,
Performance)

Hiller, Susan

(b1940, USA,
Installation, Photo,
Performance)

Hirst, Damien

(b1965, UK, Sculpture,
installation)

Holt, Nancy

(b1938, USA, Earth art)

Jacobs, Patrick

(USA, Photo,
sculpture, installation)

Jaar, Alfredo (b1956,

CHILEAN,
Photo/Installation/
Concept)

Ji, Yun-Fei

Natalie Jeremijenko

(b1966, Queensland,
Biochemistry, Physics,
Art)

Kac, Eduardo

(b1962 Brazil, Bioart)
Kelley, Mike (b1954,
USA, Installation,
Sculpture, Conceptual)

Kelly, Mary (b1944,

USA, Concept)

Kitchell, Tania

(CANADA,
Multidisciplinary)

Kwang-Young Chun

(b1944, KOREA,
Collage, Sculpture)

Luna, James (b1950,

LUCIENA INDIAN, LA
JOLLA RESERVATION,
Performance, Sculpture,

Lawler, Louise (U.S.,
Photo)

London Fieldworks,

(UK Collaborative
Group, Design,
Sculpture, Installation)

LeDray, Charles (USA,

Sculpture, Textile)

Lee, Frances Glessner

(b1848, USA, Diorama)

Lee, Jae Rhim

(USA, Artist, Design)

Leonard, Zoe

(b1961, USA, Photo)

Laramée, Eve Andrée

(USA, Multimedia)

Van Lieshout, Atelier

(b1960, GERMANY,
Architecture, sculpture)

Levine, Sherrie (b1947,

USA, Conceptual, Photo
and Sculpture)

Lombardi, Mark

(b1951-2000, USA,
drawing)

Los Carpinteros

(CUBA, Collaborative
Art Group, Drawing,
Sculpture, Installation)

**League of Imaginary
Scientists**

(USA, Collaborative Art
Group, Multimedia,
Performance,
Installation)

Mäkipää, Tea

(b1973, FINLAND,
Photo, Sculpture,
Design, Installation)

Mandiberg, Michael

Mayeri, Rachel

(USA, Video)

Martinet, Edouard

(UK, Sculpture)

McCollum, Allan

(b. 1944, USA,
Sculpture)

Merian, Maria Sybilla

(b1647, GERMANY,
Naturalist, Illustrator)

Merz, Mario

(b 1925, ITALY,
Sculpture)

De Molina, Enrique

Gomez (b 1964,
USA, Sculpture,
Taxidermy)

Morris, Desmond

(b 1928, UK,
Naturalist, Surrealist,
Painter)

Wangechi Mutu

(b 1972, KENYA,
Painting, Drawing,
Collage)

Messenger, Annette

(b1943, FRANCE,
Installation/Mixed)

McElheny, Josiah

(b1966 Boston,
USA, Sculpture/Glass)

Mendieta, Ana

(1948-1985,
CUBA/USA, Earth
Art/Performance)

Mobile Bee Museum

Museum of Jurassic

Technology

(USA, Museum as
Medium)

Ngo, Viet

Nicholson, Natasha

(USA, Sculpture)

O'Doherty, Brian

(b 1928, Conceptual,
Theorist)

Peale, Charles Wilson

(b 1741, USA, Painter,
Naturalist)

Palissy, Bernard

(b 1510, FRENCH,
Potter, Naturalist,
Geologist)

Paglen, Trevor

(USA, Geologist,
Journalism, Photo, Site-
Specific)

Pell, Richard

(USA, see
Center for PostNatural
History)

Pippin, Ron (USA,
Sculpture)

Piccinini, Patricia

(b1965 AUSTRALIA,
ceramic Sculpture)

Ploucquet, Hermann

(Taxidermy)

Polli, Andrea

(USA, Interventionist,
Sound art, Science)

della Porta,

Giambattista

(b 1535, ITALY,
Scholar, Author,
Scientist)

Purcell, Rosamond

(b 1942, USA,
Photographer)

Potter, Walter

(b 1835, UK,
Taxidermy)

Pope.L, William

(USA, performance,
conceptual, sculpture)

Red Earth

Rhodes, Jason

(b1965, USA,
installation)

Robleto, Dario

(USA, sculpt.
constructions)

Rockman, Alexis

(b1962, USA,
paint/mixed)

Ritchie, Mathew

(USA, Draw,
Paint, and Installation)

Sachs, Tom

(USA, Sculpture,
Installation)

Ross, Phil

(USA, Biology,
Sculpture,
Installation)

Ruysh, Frederik

(b 1638, DUTCH,
Botanist, Anatomist,
Sculptor)

The Atlas Group/Walid

Raad

(b1967, LEBANON,
Conceptual, Photo)

Seba, Albertus

(b 1665, GERMANY,
Pharmacist, Zoologist,
Collector)

Schnadt, Sara

Shonibare, Yinka

(b1962 British-
Nigerian, Fiber Arts,
Installation, Photo)

Simonds, Charles

(b1945, USA,
Ceramics)

SIMPARCH,

(founded 1996,
Collaborative,
Architecture & Design)

Haim Steinbach

(b 1944, ISRAEL,
Sculpture, Installation)

Smith, Kiki (b1954,

GERMANY/USA,
Sculpture, Print)

Scieferstein, Iris

(GERMANY, Taxidermy
Sculpture)

Singer, Angela

(b 1966, UK,
Taxidermy, Sculpture,
Animal Rights.

Silverthorne, Jeanne

(b 1950, US, Sculpture)

Jim Skull

(b 1959, FRENCH,
Sculpture)

Starn, Mike and Doug

:”**The Starn Twins**”

(b1961, USA,
Collaboration, Photo,
Sculpture)

Smithson, Robert

(b. 1938, USA, Land Art
Movement)

Softday

(Ireland-Based
Collaborative)

Sonfist, Alan

Starling, Simon

Struth, Thomas

(b 1954, GERMANY,
Photo)

Sugimoto, Hiroshi

(b1948, JAPAN,
Photo)

Superflex

(Collaboration,
Conceptual)

Tissue Culture & Art

Project

Tomaselli, Fred

(b1956, USA, Paint)

Toulet, Maissa
(FRENCH, Sculpture)
Turrell, James (b1941,
USA, Installation)
Vaisman, Meyer
(b1960, VENEZUELA,
Sculpture)
Virnich, Thomas
(b1957, GERMANY,
Sculpture)
Noterdaeme, Filip
(Homeless
Museum of Art)

Vega, Sergio
(ARGENTINA,
Sculpture, Photo,
Installation)
Verdin, Monique
Michelle
Warburg, Aby (b 1866,
GERMANY,
Writer, cultural theorist)
Westermann, H.C.
(b1922, USA,
Printmaking and
Sculpture)
Wilson, Fred (b1954
Bronx- NY,USA,
Installation/Museum
Artifacts)

Witkin, Joel-Peter
(b1939, USA, photo)
Wüthrich, Peter
(b1962, SWISS,
Conceptual)
Willughby, Francis
(b 1635, UK,
Ornithologist and
Ichthyologist)
Andrew, Yang
(US, Sculpture)
Yanagi, Yukinori
(Conceptual, Sculpture)
Yun, Chu
Marina Zurk

Naturalists and Founders of Notable Historic Cabinets and Collections

Albertus Seba
Athanasius Kircher
Basilus Besler
Claude Fabri de Peiresc
Dimpfel Family Collection
Elias Ashmole
Elias Ashmole
Emperor Ferdinand 1st
Federico da Montefeltro
Fernando Cospi
Ferrante Imperato
Francesco Calzolari
Francesco de' Medici
Isabella d'Este

Jean Hermann
Johann Joachim Winckelmann
John Sloane
Joseph Bonnier de la Mosson
Lazearo Spallanzani
Leonello d'Este
Levinus Vincent
Manfredo Settala
Marin Mersenne
Philipp Hainhofer
Pierre Gassendi
Sir Hans Soane
Ulisse Aldrovandi

OTHER RESOURCES

Wrap It Tape It Walk It Place It
The Center for Land Use and Interpretation
The League of Imaginary Scientists
Center for PostNatural History
Museum of Jurassic Technology
Naturelab RISD
The Tree Museum
me Collector's Room Berlin
Green Museum
Future Farmers
London Fieldworks
Processing Plant
Ravishing Beasts
Science Gallery Dublin
Science Gallery Network
State Studio
Kunstammer George Laue
http://www.kunstammer.com/e_seiten/framestart.html
Mütter Museum
<http://www.collegeofphysicians.org/mutter-museum/>
Visible Human Project
http://www.nlm.nih.gov/research/visible/visible_human.html
Oddities
<https://www.sciencechannel.com/tv-shows/oddities/>
Dunne & Raby
<http://www.dunneandraby.co.uk/content/biography>

<http://installator.tumblr.com/>
<http://clui.org/>
<http://imaginaryscience.org/>
<http://postnatural.org/>
<http://mjt.org/>
<https://naturelab.risd.edu/>
<http://www.thetreemuseum.ca/>
<http://www.me-berlin.com/ausstellungen/>
<http://greenmuseum.org/>
<http://www.futurefarmers.com/>
<http://londonfieldworks.com/>
<http://www.processing-plant.com/>
<http://www.ravishingbeasts.com/>
<https://dublin.sciencegallery.com/>
<https://www.sciencegallery.org/>
<https://state-studio.com/festival>

SUPPLIES

Commonplace Book: Bring to class each day.

Students will document course handouts and individual ideation, reflections, and personal research for in a Commonplace Book. 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.

Purchase Strathmore 566-8 500 Series Hardbound Mixed Media Art Journal, 8.5"x11" 32 Sheets available on Amazon. Bring to class by January 15th.

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

Supplies: Each student enrolled in Framing Ecology studio should come with all the tools required for working on projects during class.

1. Xacto Knife and Blades
2. USB Thumb Drive
3. High Res SLR Camera
4. Multipurpose drawing paper (watercolor, drawing, etc.)
5. Watercolor supplies
6. Drill
7. Glue gun
8. Metal ruler

***customized materials will need to be purchased for all assignments so our supply list is small.

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 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>

*** Required attendance for the following Visiting Artist Series lectures:

Julien Bismuth on Thursday, January 16, 2020 6:15pm

<http://www.julienbismuth.com/>

Leslie Wayne on Tuesday, February 18, 2020 6:15pm

<http://www.lesliewaynestudio.com/>

Eric Benson on Tuesday, February 25, 2020 6:15pm

www.re-nourish.org

<http://www.freshpress.studio>

Jack Massing on Tuesday, March 17, 2020 6:15pm

<https://www.theartguys.com>

Elena Sisto on Tuesday, April 7, 2020 6:15pm

<https://www.elenasisto.com/>

EVALUATION

The work from Framing Ecology will be evaluated on the basis of:

- The on-time completion of 3 major projects and Performative Lecture/Event.
- 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.
- Participation on the Framing Ecology Blog.
- 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:

15% Performative Lecture/Event (Presentation of Research)

10% Project 1

20% Project 2

30% Project 3

15% Participation and being there on time and ready to work, read, discuss, and take part in class activities. Participation and reading responses on the class blog.

10% Assigned Commonplace book exercises: Field trip notes, lecture notes, reading notes, blog research, and planning and preparation drawings/collages for class projects.

1. To participate in critique, student projects need to be observed/discussed in-progress during studio hours prior to critique.
2. Students should always have their commonplace work and assignment sheet available in studio and shop.
3. Students should work outside of class on all projects.
4. When missing a demo or assignment it is a student's responsibility to follow up to acquire missed material from instructor.
5. Notes in the commonplace books is important for visiting speakers and demos (and be respectful and listen during in-class presentations).
6. Site visits and the purchase of customized project materials will need to be done outside of studio time. Studio time is when we work in studio or learn together.

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. 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.

More information on UF grading policies can be found at:

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

STUDENT EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

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.

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; ufhealth.org/emergency-room-trauma-center.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Safety and Security

In an emergency call 911.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

DISRUPTIVE BEHAVIOR

Disruptive behavior will not be tolerated in WARP. **Please turn off 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.