

# Workshop for Art Research and Practice (WARP)

## ART 1803C FALL 2020

ART 1803C	Lecture	T (10-11)	5:10pm-7:05pm	ZOOM*
ART 1803C	AM Studio	MW (3-5) F (3-4)	9:35am-12:35pm 9:35am-11:30am	ZOOM/ WARPhaus
ART 1803C	PM Studio	MW (7-9) F (5-6)	1:55pm-4:55pm 11:45am-1:40pm	ZOOM/ WARPhaus

*Please note: WARP ART 1803C is a total of 6 credits consisting of a lecture and studio component.*

*\*See calendar + Canvas for Zoom links. You will also have access to the WARPhaus studio space on a socially distanced basis.*

### Professors:

Lecture: Meghan Moe Beitiks  
Studio: Meghan Moe Beitiks, Morgan Yacoe

### Graduate Teaching Assistants:

#### AM STUDIO TEACHING ASSISTANTS

Allison Burch (Ceramics)  
Jiangxin Wang (Painting and Drawing)  
Parisa Nabiyouni (Art and Tech)

#### PM STUDIO TEACHING ASSISTANTS

Jasmine Ramos (Painting + Drawing)  
Jeremiah Jossim (Painting + Drawing)  
McKenna Anderson (PGY)

#### OPEN STUDIO GRADUATE ASSISTANTS

Mark Hilbert (Art and Tech)  
Michael Hoffman (Art and Tech)

### Physical Location: Canvas, Zoom

WARPhaus, 534 SW 4th Ave. Gainesville, FL 32601\*

*\*this facility will be available on an individual, socially distanced basis for independent work. For questions about WARPhaus, contact:*

WARPhaus Teaching Lab Specialist: Myles Dunigan,  
mdunigan@arts.ufl.edu

### Facebook:

<https://www.facebook.com/WARPhaus-Gallery-152065564891401/>

Instagram: @warphaus

### Course Resources:

posted on e-learning/canvas - <http://elearning.ufl.edu>  
Please check canvas for course Zoom links

Meghan Moe Beitiks: M 12:35-2pm via Zoom only,  
[mbeitiks@arts.ufl.edu](mailto:mbeitiks@arts.ufl.edu)

Morgan Yacoe: T 2-3PM Norman comp lab and by appt.  
[morganyacoe@ufl.edu](mailto:morganyacoe@ufl.edu)

## WORKSHOP FOR ART RESEARCH AND PRACTICE (WARP)

WARP is a multi-faceted course. It is designed to expose students to a variety of styles, approaches, and debates in contemporary art and design. We will study how art functions in personal, historical and contemporary contexts, how various cultures have historically engaged in creative pursuits, and how art is affected by identity, politics, social and environmental concerns and popular culture. Through lectures, independent research, readings, and discussions, we will study the work of various artists and explore the role art plays in representing and reinforcing cultural, religious or personal ideology.

Students will gain understanding of artists' influences, motivations, and processes. In addition, students will become familiar with a variety of artistic strategies and methods. Research will enable the student to deal with both conceptual and aesthetic issues with greater complexity, and in turn, analyze and question his/her own artistic methods. WARP aims to provide exposure to a cross-cultural understanding of art and human creativity.

The course may challenge beliefs and may make one somewhat uncomfortable at times (as with any meaningful debate or new information). An important thing to remember as we learn, explore and achieve together in this workshop is that the course content is an attempt to demonstrate a sampling of the myriad of approaches to making art and to reflect on the information that informs contemporary culture. WARP is a "what if" class. Students will learn to articulate their ideas and questions related to the field, and in turn, will discover new tools, possibilities, and practices. Artists and designers take risks, collaborate, solve problems, discover unconventional points of view, and/or raise awareness of socio-political problems. They experiment with new processes and unexpected materials. They tell stories, work actively with communities, develop original ideas or perhaps re-invent or explore age-old processes and subject matter.

WARP Program goals for each student are to:

- Learn to think broadly, imaginatively, creatively, and critically.
- Become visually articulate through the actual practice, experience and experimentation with various media including drawing, painting, photography, printmaking, ceramics, sculpture, performance, installation, digital media, video, and beyond. To conceptualize, design and produce complex and personally motivated works of art.
- Attain a wide base of knowledge of art and artists, both historical and contemporary. To develop visual and cultural literacy and begin to utilize a vocabulary regarding art practices, concepts and terminologies. To develop strong research skills, including web literacy and apply this research to writing about art, developing ideas, and creating art.
- View and interpret complex works of art, and to view one's own work, with an understanding of underlying historical and theoretical connotations. To learn to write about art by describing and analyzing creative work, exhibitions, performances, films, in a "critical review" format.
- Make confident, informed choices regarding future studies and begin to recognize one's own personal practice, media-specific modes of expression, and preference for specific materials, technologies and conceptual processes. To consider the broad spectrum of careers in the arts and the various approaches and roles an artist may undertake.
- Become artistically self-actualized and to identify reasons and motivations for studying and making art. To take risks and learn how to accept, consider, and make full use of criticism. To offer support & criticism generously to peers.
- Gain the real-life experience and satisfaction of showing one's work in a public venue and learn to organize, install, and publicize an exhibition.

## EXPECTATIONS

WARP students are expected to engage actively in both (virtual) studio and zoom lectures. Successful students work on projects during class, complete readings and assignments on time and proactively source all necessary materials. They fully engage in individual art research by seeking out contemporary artists of interest and by attending zoom lectures and (virtual) art exhibitions. They talk with peers about work and engage in discussions and debates in class on everything from art to international politics, philosophy, science, literature, and current events. WARP is dependent on a community of focused, curious, critical, and thoughtful students. Please make the most out of your WARP experience by participating wholeheartedly.

## ACCESS & DIVERSITY

It is our intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let us know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

## GRADES

Although WARP is one course, it reflects the credits of two courses. Grades for the course break down in the following way:

20% of grade for "PARTICIPATION".

Yes, that's a fourth of your grade for participation, attitude, in-class effort, preparedness and focus. It is about fully investing in all aspects of the WARP community – arriving on time, being prepared with readings completed and materials ready, speaking up in discussions and critiques and listening carefully while others speak. Everyone has something to offer and we need each and every one of you present and participating in order to take full advantage of the opportunity WARP presents. Please see ATTENDANCE for basic participation parameters.

*\*Final grades of Incomplete are not given in WARP. Please talk with your professors throughout the semester to ensure completion of all coursework and submission of a final grade.*

20% PARTICIPATION Semester starts with a grade of C in participation and a new grade is earned and entered in Canvas at midterm and at again at end of semester

35% PROJECTS — 3 projects

15% WARPslides— 3 grade checks

15% WRITING ASSIGNMENTS— Artist Research Paper (1), Material Research (1), Critical Review (1)

*\*Individual Project and Paper Grades are team-graded by a professor and TA, and the grading criteria for each studio assignment will be clearly outlined. Considerations for all writing assignments are clearly outlined in syllabus and on Canvas*

15% EXAMS

## Individual Projects Grading Scale/Criteria

- A- Extremely well-presented, superior work; all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in exceptional studio practice, which includes active research, and being thoroughly engaged in the project during studio hours. Resulting work demonstrates a high level of craftsmanship, conceptual experimentation, and ambition as an artist, evidenced through hard work, curiosity, and responsiveness to feedback.
- A- Well-presented, superior work; all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
- B+ Very good work. All criteria of assignment were surpassed, and studio practice was exceptional.
- B Very good work. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable.
- B- Good work. Most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.
- C+ Adequate, average work, meeting most of the criteria of the assignment. Studio practice could be improved.
- C Adequate, average work, meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.
- C- Adequate, average work. Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.
- D+ Barely meets the criteria; poor or unfinished work, highlighting poor studio practice.
- D Barely meets the criteria; extremely poor or unfinished work, highlighting unacceptable studio practice.
- D- Extremely poor or unfinished work, accompanied by unacceptable studio practice.
- F Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

UF final grades and grading policies info:

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

\*A final grade of a C- or lower does not count toward major requirement

## ATTENDANCE

Since we are largely online, attendance will be measured by the tasks for the day: sometimes it will mean that you are present for a scheduled zoom lecture or workshop-- sometimes it will mean that you have completed the assigned online tasks by a given date. Check the days' schedule on Canvas: assigned tasks should be completed by midnight that day.

**LECTURE:** At the beginning of each lecture, please sign in in the "chat" with your section number.

Visiting Artist Lectures will take place via Zoom on separate links. For visiting artist lectures, please message your instructor privately with your sign-in. Please be aware students and the public is forbidden to tape or repost the online lectures. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future for faculty, staff, and students.

Please mark your calendars:

- Warren Neidich on Tuesday, September 7th, 2020, 6:15pm
- Paul Mpagi Sepuya on Tuesday, September 15th, 2020, 6:15pm
- Adela Goldbard on Tuesday, September 22nd, 2020, 6:15pm
- Sharon Hayes on Tuesday, October 13th, 2020, 6:15pm
- Aruna D'Souza on Thursday, October 15th, 2020, 6pm
- Fatimah Tuggar on Tuesday, November 3rd, 2020, 6:15pm
- Timothy Morton on Tuesday, November 17th, 2020, 6:15pm

**STUDIO:** Studio attendance will be taken at the beginning of class by TA's. Lateness of more than 15 minutes or early departure is considered an absence (and habitual lateness of under 20 minutes will also affect your participation grade as every three times you are late counts as one absence).

\*Please consult with your professor on all attendance issues, as well as your TAs.

For both **LECTURE** and **STUDIO:** Three unexcused absences are permitted before your grade is adversely affected. If you are late three times, over 5 minutes, it will be counted as an absence, and after three absences the "Participation" portion of your final grade drops according to the structure below. It is 20% of your final grade, and will be reduced according to the structure below\* per each unexcused absence above three:

- 4-6 unexcused absences = "Participation" Grade can be no higher than a "B."
- 7-9 unexcused absences = "Participation" Grade can be no higher than a "C."
- The 10th unexcused absence will result in failure of the course.

\*The unexcused absence "Participation" grade reductions will occur once at midterm and again during final semester grade calculations. These attendance reductions will not automatically appear correctly on eLearning/Canvas, but the final grade will be reduced offline by the professor, per the rubric above. Students will not see an accurate final grade online if they have received more than 3 unexcused absences. Documentation is needed to excuse an absence.

Please see University of Florida Attendance Policies and criteria for excused absences at:

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

## ABSENCES AND EMERGENCIES

If you need to be absent for an emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday, it is your responsibility to inform us ahead of time by emailing us (always the professor not your TA). If you must be absent, it can be excused only with a written excuse provided. Please schedule time with us if you are having concerns about your attendance. Documentation is needed to excuse an absence.

Please see University of Florida Attendance Policies and criteria for excused absences at:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## ATTENDANCE EXTRA CREDIT

You may make up an unexcused absence by attending a virtual art-related public event, such as a lecture, opening, panel, etc. Please see the list of approved venues in the "Critical Review" section. In order to receive credit for attendance, you should post a photo/screenshot of yourself at the event, along with a 50-word reflection on the event itself, in the "Extra Credit" discussion on Canvas. These extra credit events will be tallied at the end of the semester and counted towards your "Participation" grade. Students interested in other forms of extra credit, such as an additional research paper, should discuss this with their professor.

## PROFESSIONAL BEHAVIOR

Please do not surf the Internet or participate in social media, or work on homework for other courses during studio or class critiques. "Participation" means giving ALL your attention to activities in class without disruption. Please don't eat during zoom, turn your camera off if you need a snack. Having your camera on during class is encouraged but not required.

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 they engage 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/>

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' (<http://www.albion.com/netiquette/corerules.html>), excerpted from the book Netiquette by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Please treat each other with respect. Online learning participants who do not adhere to the netiquette expectations may result in both personal and legal consequences. Note: The instructor reserves the right to remove any discussion postings deemed inappropriate.

Staying focused on school work can sometimes be challenging when you are working from home-- for some resources on studying in unsupportive environments, please take a look at this resource list compiled by the UF Department of Psychology:

[https://docs.google.com/document/d/11YAeLIZEGexvmxanpQjTOE4xw\\_wsMQgS4uwt7GohvM/edit](https://docs.google.com/document/d/11YAeLIZEGexvmxanpQjTOE4xw_wsMQgS4uwt7GohvM/edit)

## ELECTRONIC COMMUNICATION

Students are advised to use ufl.edu email for all UF course correspondence. Using Gatorlink email ensures you will receive important information and updates from your course professors and advisors. It is also useful when using e-learning/canvas, where the WARP calendar, additional course materials, and announcements will regularly be posted. It is best not to rely on canvas email, however, but email us directly at – [mbeitiks@arts.ufl.edu](mailto:mbeitiks@arts.ufl.edu) Meghan Moe Beitiks, [morganyacoe@ufl.edu](mailto:morganyacoe@ufl.edu) – Morgan Yacoe for emails needing a quicker response. We usually respond within 24-48 hours.

## DISABILITY RESOURCE CENTER

Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process. If you have any limitations or documented learning disabilities, please let us know immediately. 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 must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/). The student will receive documentation to present to the professor.

### COUNSELING SERVICES

The UF Counseling and Wellness Center offers short-term counseling, therapy, and other resources to help students (and their spouses / partners) confront personal, academic, and career concerns:

<http://www.counseling.ufl.edu/cwc/>

### TEXTS AND READINGS

There are several texts required for this course:

*Whitewalling: Art, Race, & Protest in 3 Acts*, Aruna D'Souza

One book (TBD) from the *Whitechapel: Documents of Contemporary Art Series*

*Making and Being*, free to download from [makingandbeing.com](http://makingandbeing.com)

These texts will be critical to understanding concepts discussed in both lecture and studio. The calendar will indicate reading assignments for these texts. There will be periodic discussions, quizzes and exams on both lecture and reading materials. Don't fall behind. (See calendar on e-learning/canvas for exam schedule).

You will also have various Research Assignments weekly listed on the Course Calendar and on Canvas, videos and articles meant to introduce you to a variety of artists. Additional readings will be posted on Canvas as we progress. The exams will include this content. Keep up with it!

*\*Please note: The combined price of the texts "new" should be around \$50. You may also purchase these texts "used" at the University Bookstore (The Hub), online, or other bookstores in town. The texts can be found by course number, ART 1803C, Professors Meghan Moe Beitiks and Morgan Yacoe via the University Bookstore.*

### ART MATERIALS, TEXTBOOKS AND SUPPLIES

University Bookstore	on campus	(352) 392-0194
*SoMA Art Media Hub	619 S Main Street suite 3	(352) 792-6554
Jo-Ann's Fabric	3202 SW 35th Blvd	(352) 338-4511 <a href="https://www.joann.com/">https://www.joann.com/</a>
*Michael's Arts and Crafts	3644 SW Archer Rd.	(352) 377-9797 <a href="https://www.michaels.com/">https://www.michaels.com/</a>
Utrecht (online)		<a href="http://www.utrechtart.com/">http://www.utrechtart.com/</a>
Dick Blick (online)		<a href="http://www.dickblick.com/">http://www.dickblick.com/</a>
Amazon (online)		Arts Supplies, Crafts and Sewing <a href="https://www.amazon.com/">https://www.amazon.com/</a>
Lowe's	3101 Clarke Butler Blvd. 564 NW 13th Street	(352) 448-2000 (352) 367-8900 <a href="https://www.lowes.com/">https://www.lowes.com/</a>
Combs Lumber	300 NW 8 <sup>th</sup> Ave.	(352) 376-7546
Home Depot	7107 NW 4 <sup>th</sup> Blvd. 5150 NW 13th Street	(352) 331-7440 (352) 371-8459 <a href="https://www.homedepot.com">https://www.homedepot.com</a> (352) 379-4600
Re-User Building Products	622 SE 2 <sup>nd</sup> Ave.  1920 NE 23rd Ave	  <a href="http://www.repurposeproject.or">www.repurposeproject.or</a>
The Repurpose Project		
Reynolds Advanced Materials	6512 Pinecastle Blvd, Orlando, FL 32809	(407) 856-6115 <a href="https://www.reynoldsam.com">https://www.reynoldsam.com</a>

Contractors Supply

3010 NE Waldo Rd,  
Gainesville, FL 32609

[\(352\) 372-6315](tel:(352)372-6315)

Compleat Sculptor

110 West 19th Street  
Lower Level, New York, NY  
10011

[\(212\) 243-6074](tel:(212)243-6074)

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

Although you will need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. WARP also maintains an inventory of additional supplies and equipment that will be used by students in the course, so please ask us before you buy any extra supplies related to your individual projects.

You will need to have the following items by Monday September 7:

*Most of these can best be found at \*SoMA Media Hub and Michael's Arts and Crafts and online*

- 18 X 24", 24 sheets, 80lb., series 400, medium, Strathmore Drawing pad
- Assortment of graphite pencils (HB, 2B, 4B, 6B, 8B)
- Erasers (one hard, such as a pink pearl, and one kneaded)
- Some form of adhesive (*spray mount, rubber cement, or white glue*)
- Scissors
- Pencil sharpener
- Drawing board
- Some means of digitizing your drawings: scanner, high-quality camera and photo setup, etc.
- As an alternative to the above: a digital drawing platform capable of exporting in multiple formats

\*Other optional but useful items:

- \*Exacto knife and blades (*optional but useful*)
- \*Self-healing cutting board (*optional but useful*)
- \*12 in. straight edge metal ruler - *or larger (optional but useful)*
- \*big shirt or apron to protect clothes
- \*closed-toed shoes
- \*masking or drafting tape
- \*other drawing mediums (pastels, watercolor, ink, vine or compressed charcoal etc.)
- \*assortment of charcoal pencils (2B, HB, 4B, 6B, 8B)
- \*recycled magazines and found materials (for collage work)
- \*inexpensive brushes (2 thick, 2 medium, 1 thin)
- \*acrylic paint (red, yellow, blue, white, black)
- \*assortment of small jars with lids, plastic containers and Dixie cups
- \*various widths of masking tape
- \*camera (phone, digital, or 35 mm)
- \*compass
- \*flash drive or storage / way to share digital media

## ASSIGNMENTS

Assignments will include creative projects, writing, and research, drawings and in class exercises that are part of your WARPbook. All must be submitted on time. Without an excused absence, late assignments will drop a full letter grade.

## PROJECTS

Throughout the semester, students will have the opportunity to develop several projects engaging contemporary art topics and practices that are both collaborative and individual, as well as delve into self-directed interdisciplinary research. The successful WARP project should be ambitious, thoughtful, well presented, and completed on time.

Display and installation of your project should be given careful consideration. You are responsible for the presentation of your work.



*\*If working in WARPhaus, You are also responsible for restoring the area of the studio to its original condition by the following morning so that others may install their work. Unless directed otherwise by faculty, your project grade will drop a full letter grade if your project is not removed from WARPhaus by the following morning. It is not fair if others cannot install their work the next day because a project from the previous day has not been removed and the area has not been cleaned or re-painted.*

#### WARPslides:

Students will maintain a digital record of all research: class notes, sketches, images, ideation, creative writings, etc. This is a rigorous, daily activity to be conducted throughout the semester. Habitual documentation is expected, covering at least 40 fully developed slides (20 images minimum). These slides should be organized into a presentation format with Keynote, Powerpoint or Google Slides. Slides that include a web link, video, photo or sound must include a 150-word reflection on the work depicted. Slides should be cumulative over the course of the semester, and all slides developed thus far should be submitted for evaluation, most recent slides first.

The WARPslides are a place for you to sketch. But they are also a place for you to question what sketching is, and how it happens. In some forms, a sketch might be a rehearsal. It might be a voice memo. It might be a conversation. In some processes, a sketch might be a maquette. It might be an experience: it might be a collage. How does a sketch best communicate the ideas it represents? How does a sketch best inform the process to which it is the foundation? How does the idea of a sketch inform our understanding of what art is?

#### Mandatory components of the WARPslides:

- Daily entries should show evidence of art research, idea development, creative thoughts and activities, virtually anything inspiring or relevant to your creative research should be collected in your WARPslides.
- There will be 3 graded checkpoints throughout the semester (each worth 50 points). At each checkpoint, your WARPslides should include research artworks from works of art by artists Research Drawing list on Canvas.
- Each required work should be numbered, and should encompass an entire slide. Always indicate the title, year and name of cited artworks at the bottom of each drawing. Display the reproductions alongside your research drawings.
- At each check, you will be given a new set of assignments and guidelines for the next research artworks. Some will be straightforward reproductions of artists' works, and others will use artists' works as influences for original, combined, distorted, or slightly altered works. You may also be asked to respond to conceptual prompts.

*\*Note: A great site for quality art reproductions is ARTstor: <http://www.artstor.org/> through the UF Art and Architecture library database: <http://www.uflib.ufl.edu/afa/>.*

- Each check should also include conceptual development and documentation for all your assignments, including sources of influence or inspiration, research notes, and works in progress.
- Critique notes, including questions and comments made about your work during critiques may be recorded in your slides by another student or by yourself after each project critique.
- Additional exercises and drawing assignments to be included in your WARPslide will be announced periodically in class or included on one of your WARPslide checks posted on e-learning/canvas three times throughout the semester.

## WARPSlides GRADING

### Sample WARPSlides Grading Considerations (50 points total)

- Ambitious and inventive compositions (5 points)
  - Diversity of technique (multiple approaches & styles) (10 points)
  - Quality of form (10 points)
  - Effective communication & representation (comprehensibility, quality of writing) (10 points)
  - Overall quality of work (5 points)
  - Extra research, ideation, creative experimentation, and sketching (10 points)
- Some adjustments will be made depending on the specific WARPSlides check. See assignments posted on e-learning/canvas WARPbook checkpoint dates and list of artists to choose from for research.
  - You cannot earn an "A" on the WARPSlides unless you do extra creative work in addition to the four research artworks per WARPbook check. Extra work could include drawings, photography, collage, creative writing, brainstorming, experimentation with materials, art and design research etc.
  - One full letter grade will be taken off for each missed required artwork (4 per check). One-half letter grade will be taken off for each incomplete required artwork.

## WRITING ASSIGNMENTS

An electronic copy of your paper should be posted on e-learning/canvas. Your paper will automatically go through the Turnitin system once submitted to e-learning/canvas. Make sure to submit your paper in the correct format (word .doc, .docx or pdf files work best and note that the system will not accept .pages or .wps). Assignments must include your name, and specific title of assignment the electronic submission to canvas (example — file name: SmithResearchpaper2.doc or pdf). Papers will be considered late (dropped one grade) if paper is not submitted ON TIME.

## UF WRITING ASSESSMENT GUIDELINES

	SUCCESSFUL PAPERS (A or B)	UNSATISFACTORY PAPERS (C or below)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources. Asserts its own thesis.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre,	Documents rely on word usage that is inappropriate for the context, genre, or

	and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive, so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## PAPER SUBMISSION CHECKLIST

In finalizing your papers, please use this checklist, adapted from Leigh Claire La Berge, the author of *Is Art a Commodity?* via *Making and Being*. Please see each assignment on Canvas for that paper's specific parameters.

### FORMATTING

- My paper is typed using Arial and at least 10-point font.
- My paper uses 1.5 spacing consistently, with one space between paragraphs.
- The paper is at least 400 words long.
- I have included my name and the title of the assignment.
- It is formatted in .doc, .docx, or .pdf.
- All sources are cited MLA style. MLA Citation Style Handbooks/websites:  
<http://www.citationmachine.net/mla/cite-a-book>  
<https://owl.english.purdue.edu/owl/resource/747/08/>  
<https://www.library.cornell.edu/research/citation/mla>

### AUDIENCE

- I considered the audience for the paper in terms of tone, language, length, and style.

### CONTENT

- My paper does not make a historical claim in the first sentence that is beyond the scope of the essay. For example, "Humans have always had culture." OR. "Life has always been hard."
- My paper has an introduction that lays out the scope of the whole paper and that offers the reader an overview of the key points without going into detail on any particular point.
- My paper has a clear thesis.
- My thesis comes late in the first paragraph.
- The paper includes an image of the artists work, which is captioned with title and year, and which is discussed in relationship to the thesis.

### PARAGRAPHS

- Each body paragraph has a topic sentence that gives a sense of the content of the paragraph AND that supports the thesis statement.
- The last sentence of each paragraph provides a segue or a transition into the next paragraph to come.
- I did not capitalize words that are not proper nouns (like John, or Citibank) or the first word of a sentence.
- My paper does not have any contractions, combinations of words such as "it's" or "wouldn't."
- All of my sentences contain a subject, a verb, and an object.

- I have no run-on sentences in my paper.
- None of my sentences begin with a gerund, a verb that ends in "ing" (also known as the present participle).

#### EVIDENCE

- The paper uses at least one quotation.
- The quotations are all three lines long or less.
- The quotations are cited by author and page number.
- In each body paragraph with a quotation, the quotation appears roughly in the middle of the paragraph, and never as the first or last sentence.
- The paper paraphrases evidence from other sources in my own words, and credits those sources even when they are not quoted.
- The paper cites at least 3 sources.
- The paper cites sources for everything that is not common knowledge, or which I did not experience directly.
- All outside sources are cited.

#### PROOFREADING

- I read my paper over at least three times.
- I read my paper aloud.
- Spacing and grammar are correct

## ARTIST RESEARCH PAPER

Independent research is very important to your growth as an artist. In this paper, you will research the work of a contemporary artist that you will then embark on an imagined collaboration with. You'll need to cite at least 3 sources demonstrating in-depth research of their work, establish a clear interpretative thesis, and include a photo. Please see the assignment on Canvas for full details.

## CRITICAL REVIEW

Part of being an artist is seeking out art experiences in the community. Performances, demonstrations, readings, films, exhibitions, etc. may provide creative ways to think about art and new and interesting ideas for inspiration. As students you must also develop critical skills and the ability to discuss and write about these events. This segment of the course is designed to develop your skills in viewing, writing about, and discussing art.

Throughout the semester you will be expected to attend a number of virtual events and write a critical review paper. These events do not have to be in person events, they can be virtual events or exhibitions. Your critical review paper should be related to art events in the community and we will keep you posted on events that qualify..

Before you begin writing a critical review, you should visit the online library database and read a number of art reviews in periodicals and magazines to get a feeling for the various forms a review can take. You may also refer to the student sample paper provided.

Qualifying Art Venues include:

- University Galleries (*art exhibitions, films, lectures*) <http://www.arts.ufl.edu/galleries/>
- Harn Museum of Art (*art exhibitions, RISK Cinema, performances, lectures*) <http://www.harn.ufl.edu/>
- Civic Media Center (*films, poetry, lectures, music*) <http://www.civicmediacenter.org/>
- 4MOST Gallery <https://www.facebook.com/4MostGallery>
- [COVID-19 & the Arts Resources from the Center for Arts in Medicine](#)
- [As MFA Shows Get Cancelled](#)
- [Galveston Artist Residency Show](#)
- [Outdoor Virtual Tours and 3D Trips](#)
- [The Essential Art Institute of Chicago Virtual Tours](#)
- [Socially Engaged Craft Collective Virtual Art Center](#)
- [Distantly Together: Artist Resources](#)
- [Experience Art & Culture from Home](#)
- [Museums you can visit virtually](#)
- [Exhibitions you can visit from your couch](#)
- [Ontheboards.tv](#)

For information on other events:

<http://calendar.ufl.edu/>

<http://arts.ufl.edu/in-the-loop/>

*\*You may find an art event that fits our criteria: just ask! But please note: Mainstream films do NOT fulfill the assignment, such as Disney or Marvel films; nor do high school art exhibitions, craft/food festivals, art poster shops in malls, gift shops, Netflix, etc. Required events like Visiting Artist Lectures also do not qualify: this needs to be an experience you seek out on your own.*

## MATERIAL RESEARCH PAPER

The material you are working with as an artist directly informs the meaning of your work. In this paper, you'll need to conduct in-depth research on a material you'll be working with, and examine the impact and meaning of that material in the work of a contemporary artist. Please see the assignment on Canvas for full details.

## WARP PARTNERS

Everyone in WARP will have a "partner." This is the person you should call when you have missed a class and need lecture notes, or if you missed an important announcement or handout. You and your partner might consider getting a backup e-mail or phone number from somebody else in class in case you both miss some information. It is your job to stay in communication and notice when your partner is absent. WARP faculty and TAs are more than willing to talk with you about projects, clarify assignments or answer questions as they arise, but not to answer simple "partner-type" questions. Always ask your partner first. We strongly encourage that you make your "Vocabulary" partner your communication/course partner.

## PROJECT ACCOUNTABILITY AND CONSEQUENCES

As an art student at the University of Florida, you will receive our support and guidance for carefully thought out projects, but we are counting on you to use your best judgment. Please think carefully about the repercussions of your work, especially as they relate to the use of human subjects and animals, the health and safety concerns of you and others, environmental concerns and effects, inappropriate or illegal use of property including copyright violations and other legal and ethical issues. Being an art student does not protect you from academic and even legal actions, should your judgment be flawed. You are responsible for checking with us and with other officials if you are the least bit uncertain in this regard. Please note that the School of Art + Art History at the University of Florida retains the power to veto any proposed artwork and require a more appropriate solution.

## ACADEMIC HONESTY

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."*

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

This commitment applies primarily, but is not limited to, WARP research papers. Please do not share papers, or lift any material from the web, periodicals, books or magazines without using quotations, footnotes and a bibliography. Always cite your sources! We also expect that you will cite other artists and styles that influence your work and that your ideas and work on creative projects will be your own. As artists, we might work in a style commonly known as "appropriation," but it is common courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

Any paper or project where plagiarism is found will receive an "F" grade with no possibility for make-up or resubmission.

For more information about academic honesty, contact Student Judicial Affairs, P202 Peabody Hall, (352)392-1261 or visit <http://www.dso.ufl.edu/sccr/>

## ONLINE COURSE EVALUATION:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://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/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/).

## STUDENT SAMPLE CRITICAL REVIEW

NAME:

Studio AM or PM:

Critical Review Paper

### Art, Media, and Material Witness

Beyond aesthetics, art has the ability to capture contemporary politics and social issues and explore them through the artist's individual expression. The current exhibit at the Harn Museum of Art, until August 2010, focuses on the artist as an important representative to political or social events, conveying to the audience an individual account that might otherwise be lost in history. The drive of the artists showing their work in the gallery, and the ambition of many other artists, is to extend art past mere aesthetics and allow it to act as a form of media, presenting the audience with a unique perspective of how an event took place and what is most meaningful to consider. The exhibition title poetically describes the artist as a 'material witness', covering ideas as broad as world poverty or as individual as one's sense of cultural identity. The exhibit explores many questions by introducing the topic of the artist as another kind of media outlet. Through the embodiment of ideas surrounding a significant political or social event, art becomes "essential" to "resolving" an issue by "changing the way we... imagine our world". The works of twenty-five artists from across the globe provide ample evidence of the prevalence of art being employed as another way to present historical perspectives. The gallery curator, Kerry Oliver-Smith, chose to smartly divide the space according to region, so that the viewer could recognize any shared ideology among artists of common or diverse countries, and what kind of concerns affect them collectively. The space is separated among artwork from Africa, America, Asia, the Middle East, and Latin America.

At the entrance to the gallery are artworks from Asian countries, featuring artists like Mishima Kimiyo and Fujino Sachiko. Kimiyo's hyperrealist work, "Orange Box Filled with Newspaper and Red Teapot" is a screen-printed clay sculpture of exactly what the title suggests. Made completely out of clay, it is a vibrant, red, ceramic teapot nestled neatly in a pile of crumpled newspaper that has been stuffed inside of a worn cardboard box previously used to ship oranges. Using mundane subjects such as these, Kimiyo intricately crafts models out of clay closely resembling the original object and material. By employing dry humor, Kimiyo subtly comments on how her own industry-driven homeland, Japan, mistreats the environment in the pursuit of economic achievement. This work explores the ornamentation of ordinary objects in order to place emphasis on how industrialized cultures can so easily discard common items. The placement of a valuable teapot -symbolized by a rich, bold, red hue- within a box of seemingly useless, crumpled up newspaper explores Kimiyo's common theme of using print in art beyond its general purpose as a way to convey information, finding multiple values for her 'mundane' subjects. The work emphasizes Kimiyo's idea that no object has any one shallow purpose, but rather a complex history and functionality. Kimiyo presents this abstract idea of modern advancement's flaws, and thus becomes a 'witness', or commentator, to a significant historical phenomenon. Because she created this artwork, future generations, who will continue to struggle with over- consumption and protection of the environment will be confronted with the ongoing destructive outcomes of industrialization progress.

The African portion of the exhibit included works by El Anatsui, William Kentridge and Magdalene Odundo. First engaging the viewer is El Anatsui's massive, 487.7 x 548.599 cm mosaic-like 'tapestry', titled "Old Man's Cloth". The work is woven entirely out of recycled aluminum beer bottle caps and cans, and is meant to mimic the style of quilting called kente cloth common to the Ghana culture. By creating these traditional 'tapestries' out of parts of liquor bottles and cans, El Anatsui is making broad comments about slavery literally being woven into the history of Ghana, since alcohol was tightly tied to the slave trade. William Kentridge, is a white South African artist that explores post- apartheid Africa, presenting his "Promenade II"; four, thirteen-inch-tall bronze statues suggesting the morphing of man- made tools, such as a compass, into more human-like forms. These figures with compasses for legs and human heads are placed in single file, to reference a kind of procession. In doing this, Kentridge examines the division of the African landscape by outside powers during the colonial era. One can imagine these outside powers, each following in the footsteps of another, inspecting the African landscape, dragging their compasses across maps of African

territories, all in hopes of claiming new territories in the spirit of colonialism. Kentridge and El Anatsui both explore the mistreatment of the African people by outside powers, though El Anatsui is able to take the African's perspective as a native of Ghana, while Kentridge, a white Jewish German immigrant, can only speculate on what injustices he observes in his homeland, and rather grieve out of a sense of guilt. Both contribute greatly to the theme of acting as "material witnesses", because both provide unique, individual accounts of their own feelings on the injustices of apartheid. For example, Kentridge sees apartheid as originating from the white man's thirst for territory and domination; while El Anatsui sees slavery as the result of the white man's thirst for wealth.

American artists included in the exhibition are, Kehinde Wiley, Renée Cox, Cindy Sherman, Jason Middlebrook, Eric Fischl, Charles Arnoldi and Hiram Williams. Kehinde Wiley's large 96x84 inch oil painting is set adjacent to the African segment of the gallery. Wiley was raised in Los Angeles; although, most of his work is inspired by his estranged father, who is a native Nigerian. His work explores the relationship between modern and traditional Africa. His painting in the gallery displays two realistically depicted African men dressed in contemporary garb, one with his arm around the other's shoulder, sitting in red chairs facing outward into the viewer's space. The man on the left rests his finger-tips upright on his knees while the man on the right places his left, unoccupied hand palm-up in his lap. The background does not realistically incorporate an urban setting to match the style of the subjects; and there is no depth of vision. Instead, there is an abstractly patterned backdrop featuring a design alluding to traditional African fabrics.

The painting is actually based on a famous African metal and wood sculpture from 16<sup>th</sup>-19<sup>th</sup> Century Mali, depicting a Dogon man and woman seated next to each other on a stool. This would explain the lack of background, since Wiley would be trying to emphasize the allusion to the recognized African statue. The exact placement of hand gestures also serves to highlight the obvious mimicking of the original statue. In the African piece, the subjects' lower bodies do not touch and are stiff. Even the placement of the male's arm around the woman's shoulder seems forced. The sculpture was created to present the typical relationship between men and women in the Mali region and their individual responsibilities. The woman, on the left, has a baby on her back and drooping breasts from breast-feeding multiple children. She wears the traditional lip ring indigenous to the Dogon culture. Her hands rest daintily on her knees. The male places his hand before his genitals, emphasizing his masculinity. He sports the traditional chin-extending beard and protectively places his arm around his spouse, as if she is his property.

In his work, Wiley places the modern African man at odds with his traditional African heritage in an effort to retrace the popular image the world has of African culture. This common perception includes a belief that Africa is unchanging and that, like the subjects of the Dogon Couple sculpture, African peoples are living in an oblivious, primitive society. The culture of the subjects from both works are similar in that they were created to be identified by their dress; but unlike the subjects from the statue of old Africa, it is made clear that the average African man is not still wearing traditional, old-African piercings, or running around nude like 'barbarians', but like black, American, suburban men, they wear athletic jerseys, long shorts and store-bought sandals. Also, though they are seated on the same chair, there is an allusion to the figures of the traditional African statue being separate. Wiley's figures are slightly depicted as 'separate' only since they are seated in different chairs, but there seems to be a more intimate connection between the men as they are seated closer together in a more protective embrace, with each leaning into each other. This is Wiley's way of erasing the idea of African relationships resting solely on the idea of marriage being used to promote a sense of security. Instead, the viewer becomes aware that African men of the modern society, like men from any other country, are able to create friendships for the sake of friendship, not as a way to serve primal survival instincts. Through subtle differences in an obvious parody, Wiley is able to promote the questioning of common preconceptions viewer have of modern African society, and elevate them beyond the traditional way of thinking into a realm of true understanding. The better we are able to understand these sometimes forgotten people, the more consideration we have for their well-being, rather than tossing them aside like an incurable nation, dependent on the charity of 'more powerful' countries.



Behind Wiley's portrait is another work by the American photographer Cindy Sherman. Sherman is the subject of all her photos, but she uses makeup so artfully that she is hardly recognizable in any of the images. The characters she impersonates are popular images and stereotypes of American women, mutilated with grotesquely applied makeup. In *Untitled #409*, Sherman depicts the typical southern woman who looks as if she had just come from her garden, wearing a light, airy, feminine shirt, a straw gardening hat, and tightly fitted jeans accentuating the woman's curves. She tosses her body back with her garden-gloved hand sensually tugging at her jean pocket. Everything from the woman's posture to her clothing lends the piece a sexual tone, exaggerated and complicated by the obscenely overdone makeup. By using the makeup this way, her baggy eyes, heavily lined lips, and artificial, drawn-in eyebrows are accentuated to the point where one cannot possibly find the woman attractive anymore, even given her plethora of sexual cues. Aside from the artificiality as portrayed by the subject, Sherman also uses technique to convey this sense. Using Photoshop, Sherman haphazardly places the woman cutout over a clichéd gradient background. The bottom seam of the woman's image clearly does not line up with the bottom of the gradient background. She does this to emphasize the idea of the role of synthetic, popular, and overused images in the American lifestyle. Sherman becomes the 'material witness' to a society driven by these mediated standards, and she questions whether these standards are worthy of being heralded by an entire culture as an ideal. Instead, she finds the American woman's obsession with artificial, contrived beauty as self-destructive. Like the work of American artist, Wiley, Sherman deliberately uses specific individuals, herself, as a way to convey these stereotypes and the way these affect individual thinking. Using individuals as subjects rather than abstractions or objects, like the work of the gallery's Asian or African artists, is a contemporary American phenomenon. This exhibit suggests that American concerns often have to do with identity and individuality, rather than broadly sweeping ideologies that artists from different nations choose to explore.

The Latin American segment of the exhibition presented works by the artists Los Carpinteros, Carlos Garaicoa, Melanie Smith, Gabriel Orozco, Sergio Vega, Ana Mendieta, Rafael Jesús Soto, Wilfredo Lam and Roberto Matta, and various others. On the first wall is another oversized painting titled *Complejo Marti*, (Spanish for swimming pool), by Los Carpinteros. The artists collectively call themselves Los Carpinteros in an effort to create a unity, not displaying the individual feats of one artist in the group over another. This collaboration, once again, counters the American collection's tendency of presenting the individual as a unique, primary subject. This work, like a lot of the group's work, utilizes a blue-print aesthetic quality. This stylistic choice creates a theme of functionality versus uselessness, and is principally ironic. For example, the drawing represents beautifully crafted, luxurious pools that have been 'drained' of their functionality and are going against their original, logical purpose by being used as a shooting range. Employing the beautiful, light quality of watercolor, the artists paint three different sized pools (from foreground to background: an Olympic pool, average swimming pool, and a diving pool) in an angular perspective. The pools are painted in a stunningly sharp aqua against the stark whiteness of the paper. The beauty and luxuriousness of the color and the general association of pools to enjoyment and relaxation are juxtaposed with the shooting range targets placed at the bottom of these emptied pools. The history of this imagery goes back to the reign of Fidel Castro in Cuba, who, as a socialist leader that despised all things relating to the wealthy class, saw pools as a symbol of the bourgeoisie enemy. He ordered all pools to be drained and used these areas for his army's shooting range. Through displaying this specific event in history, Los Carpinteros becomes a true eyewitness in history. Without knowing his seemingly minute detail of Castro's tyrannous reign, another piece of evidence of oppression in Cuba might have been lost in history.

Another artist whose work is shown in the Latin American segment of the gallery is Carlos Garaicoa, who also creates adverse commentary on the tyrannous reign of Fidel Castro in Socialist Cuba. His works often focus on architectural structures and their decay as symbolic to the politics of his homeland. His color photograph, known as *Decapitated Angel*, depicts a headless, ornate, marble statue of an angel at the bottom post of a fancily crafted

wrought iron fenced stairwell with the word FIDEL painted in red positioned on a wall behind where the Angel's head used to be. Also painted on the wall, above the word FIDEL, is a segment of a speech by the dictator where he promises a utopian Cuban society that will exist under his control. Unlike Los Carpinteros, who also comment on the oppression that existed during the reign of Fidel Castro through symbolic elements, Garaicoa chooses not to focus on a single, specific example of Castro's cruelty to represent the entirety of the issue. Rather, Garaicoa relies on the figurative image of a decapitated angel paired with Fidel's message of hope and promise for prosperity. Garaicoa saw something powerful in this pairing of images when he "witnessed" it firsthand in Cuba. Because he captured this emotional vision, he is able to share the feelings of oppression that this region has experienced for decades. After being closed off from interaction with other nations for so many years, it is works of art like these that provide historical evidence of the cultural values and political issues of a culture, saving them from the depths of oblivion.

The *Art, Media, and Material Witness* exhibition at the Harn beautifully captures the theme of art being used as a way to convey current events through the perspective and values of an artist, and how it can, in turn, give voice to an entire nation. Divided into major regions across the globe, the exhibition allows the viewer to experience the commonalities and differences of artists from different regions. Though the American artists selected tend to reflect the nation's popular politics of individuality, artists from Asia included in the exhibit choose to focus on the politics of industrialism and its effects. African artists represented explored human rights because of the history of racism that the region has experienced, and the Latin American artists included comment on the oppression and failed promises of a tyrannical government. Each region's artists have highly individualized values, but all share the heightened sense of value placed on using art as a way to raise awareness for a particular cause, and an underlying need to ensure that their cause is recorded for the sake of history.

## SAMPLE STUDENT ARTIST RESEARCH PAPER

NAME:

SECTION TA:

RESEARCH PAPER: #1 or #2

### Petah Coyne

Horsehair, dead fish, car metal shavings, twigs, chicken wire, and wax; these are just a few of the materials from which Petah Coyne constructs her large-scale, bizarre sculptures that encapsulate her fascination with history, femininity, mythologies, life and death, devotion and the body. Either hanging from a ceiling or resting on the floor these organic forms demand attention with their seemingly contrasting visual components.

Petah Coyne was born in 1953 in Oklahoma City (Castro, 2005). She is the daughter of a military doctor and a stay-at-home mother (Castro, 2005). Coyne's family was extremely encouraging of her artistic endeavors, allowing her to even paint the Sistine chapel on their own ceiling (Castro, 2005). Her family was devoutly religious therefore it comes to no surprise that a common theme that echoes through her work is Catholicism and devotion. She received an education at Kent State University in 1973 and the Art Academy of Cincinnati in 1977 (Castro, 2005). During her early career years, she worked as a freelance graphic designer for Chanel where she learned how to dazzle people with beauty in order to get them to look beyond the surface of things. Petah Coyne first captivated audience in the 1980's with her large black pea pods made of mud, hay, hair and rope (Schwalb, 2003). Following a trip to Italy in early 1990's, she began incorporating candle wax into her work (Schwalb, 2003). Since then, wax has become her signature media.

Coyne's thousand-pound sculptures are formed through a long process of delicate layering that starts with a center core of chicken wire and steel (Schwalb, 2003). She then applies a wax to the surface made from a formula created specifically for this purpose by a hired chemist. According to Susan Schwalb, pots of this wax sit on a boil in Coyne's studio so that it's kept at a fixed temperature. The wax is actually comprised of an equivalent mix of plastic and wax that can span from 20-180 degrees temperature but cannot drop more than 40 degrees in one hour (Davenport, 1995). An important aspect of Coyne's work is her constant shift in materials every 5 years (Castro, 2005).

For example, in 1989 she used car oil in "Untitled #634" to create a foul smell and draped the sculpture with a black velvety sand surface. In contrast, Coyne's "Buddha Boy" is veiled with a multitude of white embellishments (Everett). Coyne works with an entourage of assistants, contractors and chemists in a "dictatorship" she calls it (Schwalb, 2003). "Fairy Tales", for instance, required 2 years in the making and the recruitment of 30 students and interns to help separate, wash, dye and weave the horsehair (Goodman, 1999). Coyne works with a conservator to ensure conservation and preservation (Castro, 2005). Originally Coyne created her work with specific sites in mind stating, "I didn't believe that the pieces could be separated from whatever space they were made for" (Davenport, 1995). Now, rather than borrowing pieces and redoing them completely when they were being moved, she changes her pieces for the spaces they will occupy only slightly (Davenport, 1995). This attentive, continuous process should explain the large numbers in the titles of her pieces. Every time they are moved to a different place or something new is installed, they are "renamed" and given a "new identity" according to Coyne (Davenport, 1995).

Coyne refers to the most recent sculptures as "her girls" which hang suspended from her studio ceiling by pulleys, sometimes requiring several years to create and undergoing several transformations along the way (Schwalb, 2003). These dynamic yet ambiguous sculptures allow us a glimpse into Petah

Coyne's mysterious personal world. Some of her most prominent influences are her family and upbringing, Asian art and the beauty industry. Catholicism permeates through much of her work from which she "cannot escape" such as when she uses dead fish as a symbolism for Christianity. Coyne also is inspired by stories and mythologies that must first filter through Coyne's whimsical imagination, ultimately "reflecting a composite layering of impressions, things and ideas" from which the viewer must peel away in order to grasp the true meaning of the work (Krantz, 2005). For example, "Daphne" was based on a nymph in Greek mythology that was transformed into a tree by Zeus to escape the Sun God (Castro, 2005). She is an all-black, tree-like structure with dark blossoms and protruding twigs that suggest the persistence of life even beyond death (Everett, 2005). A common feature of all her works is the juxtaposition of contrasting ideas. She makes black droopy sculptures alongside white perky sculptures. She incorporates innocence and decadence, hope and despair, celebration and mourning, and strength and fragility (Summers, 1997). The ribbons both adorn and smother the sculptures. The wax is analogous to the skin, providing protection and strength yet fragile and revealing such as in "Above and Beneath the Skin". The use of dead animals in her pieces including foxes, pheasants, wild turkeys, woodchucks, birds, beetles and grasshoppers that are sometimes trapped in webs of wax and wire represent mortality, incite questions about the species and our own survival and reflect Coyne's relationship with her sister who runs a nature preserve (Goodman, 1999). Petah Coyne employs "baroque humor" and irony to disguise the meaning of the work (Castro, 2005). Such is the case in "Ghost/First Communion" in which she built a tall pointed hat with a wide brim that descends from the ceiling leaving only about a child's height from the floor. This simply, delicate structure questions the notion of Holy Communion as a cleansing process and sheds light on the vulnerabilities of young children and the evil which has been done by Catholic priests (Everett). Coyne's use of polarities relates back to her love of photography, in which she always captured movement as evident in "Tear Drop Monks" or "Saucer Baby" (Castro, 2005). She also has incorporated her own grief and mourning, such as when her brother died of cancer. "Fairy Tales" was an installation in which Petah Coyne says she had to revert back to childhood memories for artistic motivation (Goodman, 1999). All the titles of these 12 mixed-media works are based on family nicknames and jokes such as "Top Hat" and "Put-Put". Petah Coyne's work shares a connection with that of Eva Hesse's sculptures. Like Coyne, Hesse's sculptures possess an emotional vibe and female voice that permeates through her work despite the use of found objects and fiberglass as her media. Hesse also uses the walls, floor and ceiling when showing artwork to reflect both order and chaos, one of many polarities exaggerated in Coyne's work (Castro, 2005). Despite their similarities though, Coyne's work possesses a stronger femininity and absurdity, a different content and different media.



*Untitled #1093 (Buddha Boy), 2001*



*Detail, Untitled #1093 (Buddha Boy), 2001*

One particular piece highlights many aspects of Petah Coyne's technique and intent. *Untitled #1093*, also known as "Buddha Boy", is a sculpture that offers a spiritual encounter. An ornate and complex drapery composed of a special white wax, strings of pearly beads, and an assortment of white flowers and candlesticks hide a white Madonna face beneath it. In contrast to the title and the sculpture's stout appearance, this is actually a female representation. With this in mind, Buddha boy can be interpreted as a feminine gesture. This woman, burdened by this immense, heavy covering of embellishments and society's unachievable standards of beauty and perfection, resorts to being a young man. Historians have cited that the Virgin's perfection, Our Lady, of the Middle Ages made it impossible for women to measure up (Castro, 2005). Also, this could represent the toll of embellishing one's self to the point of unrecognizable or hiding behind the outward portrayal of yourself. The white flowers suggest delicacy and purity along with the wax. In addition, the manner in which the flowers were thrown over the Madonna makes it seem as if she is already dead, as is the case when one is paying respect to a deceased love one and places a bouquet of flowers on their headstone. The pearly white beads symbolize femininity, beauty, and class. An important element to this sculpture is its context, in the vicinity of Daphne. The white, delicate and quiet beauty of Buddha Boy contrasts sharply with the black, tree trunk shape of Daphne sprinkled with deep red roses. It's evident that Coyne incorporates beauty and fashion with her use of strings of pearls, the Madonna face and white wax drapery to lure viewers in. She has also highlighted devotion as in the title, "Buddha Boy", femininity, and life and death with her use of black and white color contrasts with "Daphne" and "Buddha Boy".

Petah Coyne's whimsical, extravagant sculptures are both thought provoking and visually astounding. She uses baroque humor to present sensitive issues such as the nature of mourning or Catholic devotion. Her feministic, inventive approach captivates viewers and lures them to unravel and peel away the multitude of elusive and delicate layers that mask the true meaning of the work.

#### Literature Cited

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Feb. 2007 Schwalb, Susan. "Petah Coyne At MIT." *Art New England* 24 (2003)

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Goodman, Jonathan. "Petah Coyne: Galerie Lelong." *Sculpture* 18 (1999): 69-71. 10 Feb. 2007

Davenport, Kimberly. "Impossible Liberties Contemporary Artists on the Life of Their Work Over Time." *Art Journal* 54 (1995): 40-52. 10 Feb. 2007

Krantz, Claire W. "Petah Coyne." *Flash Art* 38 (2005): 126. 10 Feb. 2007

Summers, Suzanne. "Petah Coyne." *New Art Examiner* 24 (1997): 50. 10 Feb. 2007

# WARP – FALL 2020 CALENDAR

*Calendar is subject to minor changes and modifications. Additional readings may be assigned. Deadlines will be listed on Canvas: this is a general guideline for the course.*

LOCATIONS/LINKS (unless otherwise indicated on Canvas)

Tuesday lectures: <https://ufl.zoom.us/j/2638464357>

Friday Studio:

<https://ufl.zoom.us/j/3913834101?pwd=SmRheWJUUbVZud0V5QUUs4UWlwT0g3dz09>

AM STUDIO

Group meetings, Private Meetings with Moe:

<https://ufl.zoom.us/j/2638464357>

PM STUDIO

Group Meetings, Private meetings with Morgan:

<https://ufl.zoom.us/j/3913834101?pwd=SmRheWJUUbVZud0V5QUUs4UWlwT0g3dz09>

## WORKSHOP FOR ARTISTIC RESEARCH AND PRACTICE

*an orientation to the course.*

WEEK 1  
August 31-  
Sept 4

Reviewing workshop expectations, supply list, introductions to course structure, learning strategies, techniques, resources, and activities associated with WARP.

MONDAY, AUGUST 31, Syllabus overview, Assign communication partners, sign up for vocabulary presentations & reading discussions, artist presentations.  
TUESDAY, SEPTEMBER 1: Project #1 Introduction, Questions of Art  
WEDNESDAY, SEPTEMBER 2: Bring one item to virtual class that you could not live without, Health and Safety Orientation with Myles Dunigan. Sign ups completed.  
FRIDAY, SEPTEMBER 4: AFA Library Intro and Assignment

## ART as a SURVIVAL KIT

*a look at the social, economic and health benefits of art, and how some artists respond to crisis*

WEEK 2  
September  
7-11

Research Assignments ( to be completed by Wednesday of every week):  
[Fritz Heag](#), [Tania Bruguera](#), [Lynn Hershmann](#), [Mary Mattingly](#), [Crys Moore](#), [Robin Rhode](#)

MONDAY, September 7th: NO CLASS  
TUESDAY, September 8th: VISITING ARTIST LECTURE: Warren Neidich.  
WEDNESDAY September 9th: WARPslides: what are they, etc. Have all required supplies for studio beginning this date.  
FRIDAY, September 11th: Project worktime. Drawing Demonstration.

## WHAT ARE WE EVEN DOING

*"What is Art?" "Why is that Art?" and "How do I explain this Art to my parents?"*

WEEK 3  
September  
14-18

### Research Assignments:

*Sonic Meditations*

*Making and Being: Chapter One*

[Allora & Calzadilla](#), [Krzysztof Wodiczko](#), [Jenny Holzer](#), [Mel Chin](#), [Baroness Elsa von Freytag-Loringhoven](#)

MONDAY, September 14th: Artist Presentations, Proposal Presentations

TUESDAY, September 15th: VISITING ARTIST LECTURE: [Paul Mpagi Sepuya](#)

WEDNESDAY September 16th: Vocabulary & Reading Discussion. Group Project check-ins

FRIDAY, September 18th: Group Project check-ins

## ART AND TECHNOLOGY

*the ubiquitous platforms we are working in, and some ways artists got us here*

WEEK 4  
September  
21-25

### Research Assignments:

[Trevor Paglen](#), [I Was Raised on the Internet](#) (3-4 works)

[Full Pink Moon](#) (starts at approx. 32 minute mark:

watch panel + 30 mins of performance or more)

MONDAY, September 21: DUE: ARTIST RESEARCH PAPER, Artist Presentations

TUESDAY, September 22: VISITING ARTIST LECTURE: [Adela Goldbard](#)

WEDNESDAY September 23: Vocabulary & Reading Discussion

FRIDAY, September 25: Project 1 Worktime

## ARTISTS: THEIR BODIES, CONTEXTS, INFLUENCES and BARRIERS

*the making and oppression of artists*

WEEK 5  
September  
28- October 2

### Research Assignments:

*Whitewalling: Chapter One*

*Making and Being: Cultivating the Self*

[PJ Policarpio](#), [Theaster Gates](#), [Carrie Mae Weems](#)

MONDAY, September 28th:

DUE: PROJECT #1 IN-PROGRESS CRITIQUE: DOCUMENTATION

TUESDAY, September 28th: Meet at Tuesday Lecture Link

WEDNESDAY September 30th: Vocabulary & Reading Discussion

FRIDAY, October 2: NO CLASS/HOMECOMING



## ARTISTS MAKING SPACES

*an overview of artist-run exhibition spaces and practices*

WEEK 6

October 5-9

Research Assignments:

*Whitewalling: Chapter Two*

*Making and Being: Chapter Three*

[Randolph Street Gallery](#), [Tiger Strikes Asteroid](#), [Beyond Alternatives](#), [5 Artists Spaces](#), [Mildred's Lane](#)

MONDAY, October 5: DUE: PROJECT #1 CRITIQUE

TUESDAY, October 6: Tuesday Lecture Link. Introduction of Project #2

WEDNESDAY October 7: DUE: PROJECT #1 CRITIQUE

FRIDAY, October 9: Initial Groups Meetings for Project #2

## COLLABORATION & DESIGN

*the "solo genius artist" is a myth.*

WEEK 7

October 12-16

Research Assignments:

*Whitewalling: Chapter Three*

*Making and Being: Chapter Six, Nine*

[Julia Kaganskiy](#), [Gala Porras-Kim](#)

MONDAY, October 12: Artist Presentations, Project Proposal Presentations, DUE: WARPslides Check #1

TUESDAY, October 13: VISITING ARTIST LECTURE: [Sharon Hayes](#)

WEDNESDAY, October 14: Vocabulary & Reading Discussion

REQUIRED EVENT: Thursday, October 15th: Aruna D'Souza 6pm

FRIDAY, October 16: Project #2 Worktime

## PERFORMING, WITNESSING, DOING, WAITING

*some explorations of time as a material in contemporary art*

Week 8

October 19-23

Research Assignments:

*Making and Being: Chapter Thirteen, Fifteen*

[Vija Celmins](#), [Arlene Shechet](#), [Tim Hawkinson](#), [Kara Walker](#)

MONDAY, October 19: DUE: Project #2 IN-PROGRESS CRITS

TUESDAY, October 20: EXAM #1, Asynchronous

WEDNESDAY October 21: Vocabulary & Reading Discussion, Project #2 Worktime

FRIDAY, October 23: Project #2 Worktime

## HISTORY AND MATERIAL

*the inescapable meanings embodied in things and places*

WEEK 9

October 26-30

Research Assignments:

*Making and Being: Chapter Seven, Twelve*

[Abigail Deville](#), [Mary Reid Kelly](#), [Natalia Almada](#), [Josiah McElheny](#), [Kevin Beasley](#)

MONDAY, October 26: Project #2 Worktime

TUESDAY, October 27: Meet at Tuesday Lecture Link. Anthropologist, Maria Rogal, Project #3 Introduction

WEDNESDAY October 28: Vocabulary & Reading Discussion, Project #2 Worktime

FRIDAY, October 30: Project #2 Worktime

## INSTITUTIONAL MEANING

*how non-human social, educational, cultural structures make art*

WEEK 10

November 2-6

Research Assignments:

*Making and Being: Studio Art & Design in Higher Education*

*Making and Being: Chapter Sixteen*

[Stephanie Syjuco](#), [Fred Wilson](#), [David Brooks](#), [Andrea Fraser](#), [Decolonize this Place](#)

MONDAY, November 2: DUE: PROJECT #2 CRITIQUES

TUESDAY, November 3: VISITING ARTIST LECTURE: Fatimah Tuggar

DUE: CRITICAL REVIEW PAPER

WEDNESDAY November 4: PROJECT #2 CRITIQUES CON'T

FRIDAY, November 6: School of Art + Art History Virtual Open House

## ART BEYOND ART

*art's influence beyond its discipline: influence, place, culture*

WEEK 11

November  
9-13

Research Assignments:

*Making and Being: Chapter Fourteen*

[Minerva Cuervas](#), [Patricia Johanson](#), [Waxen Venus](#), [Care Practice](#)

MONDAY, November 9: DUE: WARPslides Check #2, Project #3 Proposals

TUESDAY, November 10: Meet at Tuesday Lecture Link

WEDNESDAY November 11: NO CLASS/VETERAN'S DAY

FRIDAY, November 13: Project #3 Worktime

## INVEST IN YOUR PROCESS, YOUR LESSONS

*Putting It All Together and Analyzing Our Place In the Mix, New Opportunities, Career Opportunities.*

WEEK 12      Research Assignments:  
November      *Making and Being: Chapter Five*  
16-20          *Making and Being: Artist Statement Worksheet*

MONDAY, November 16: Project #3 Worktime  
DUE: MATERIAL RESEARCH PAPER  
TUESDAY, November 17: VISITING ARTIST LECTURE: [Timothy Morton](#)  
WEDNESDAY November 18: Project #3 Worktime  
FRIDAY, November 20: Project #3 Worktime

## EXHIBITING

WEEK 13      Research Assignments:  
November      *Making and Being: Chapter Eleven*  
23-27          *Beyond Objecthood*

MONDAY, November 23: DUE: PROJECT #3 IN-PROGRESS CRITIQUES  
TUESDAY, November 24: ASYNCHRONOUS WORK TIME/NO CLASS  
WEDNESDAY November 25: NO CLASS/ THANKSGIVING  
FRIDAY, November 27: NO CLASS/THANKSGIVING

## EXHIBITING

WEEK 14      MONDAY, November 30: DUE: WARPslides checkpoint #3, Project #3 Worktime  
November      TUESDAY, December 1: EXAM #2/Asynchronous  
30-              WEDNESDAY December 2: Project #3 Worktime  
December 4      FRIDAY, December 4: Project #3 Worktime/Installation

## THE EXHIBITION

WEEK 15      MONDAY, December 7: Project #3 Worktime/Cleanup/Share Additional Support  
December      TUESDAY, December 8: Meet at Lecture Link: Reflection  
7-9              WEDNESDAY December 9: LAST DAY OF CLASS

\*\*\*THE ART EXHIBITION IS YOUR FINAL EXAM\*\*

## WORKING IN WARPHAUS

You are invited to work in WARPhaus on course projects on an individual, socially distanced basis. You will need to sign up for Open Studio slots via Canvas. WARPhaus monitors are WARP TAs who are there to help you develop your project on both practical and conceptual levels.

In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.](#)

### FACILITIES - POLICIES AND SECURITY

WARPhaus is equipped with a security system that enables students to access the building through the eastside door only during class times, and TA supervised open studio hours.

- Open studio hours will be posted on the WARPhaus Canvas shell and you will be notified via Canvas about any temporary changes to the schedule. Students should plan appropriately to complete projects during supervised studio hours.
- Please do not ask TAs to permit you continue working after hours. For your own safety and security, TAs may not leave students to work unsupervised in the space.
- Entering and exiting through any other door in the facility may set off a silent alarm that will call the UF Police Department. These doors should be used only in an emergency and should not be left propped open at any time. The security system will recognize open side doors, and this too will set off an alarm that will alert UF Police.

Although WARP TAs will be responsible for locking up the facility each evening, please do your part to maintain security. The last one out always assists TAs in turning off the lights and locking the doors. For your own safety do not prop open doors, especially when working at night and commute to WARPhaus with a fellow School of Art + Art History student when possible.

Security and emergency phone numbers are posted in the space. In case of a true emergency, students should call 911. Supervising WARP TAs/GAs will be responsible for calling 911 in the case of a serious emergency, reporting suspicious activity to non-emergency UF police dispatch (352) 392-1111, and upholding policies related to student behavior and safety.

- In case of a minor injury, a first aid kit is mounted in each bathroom and another in the shared portion of the tool closet.
- All minor injuries should be treated at UF infirmary or the individual's doctor immediately after the incident.
- Eye wash station is located in NE corner of large WARP space by main entrance

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP)

SNAP provides free nightly chaperones anywhere on campus on request. The service is staffed by students, equipped and supervised by the university police department. Chaperones are routed on foot and driven trips from 6:30PM to 3AM. To request an chaperone, contact SNAP at (352) 392-SNAP (7627) or via the TapRide Snap App, downloadable from the Google Play Store or the iTunes App Store. The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving chaperone is dispatched to the location. It is advised to contact SNAP 45 minutes prior to the end of open studio hours.

### PARKING AT WARPHAUS

Currently, there is no student parking at WARPhaus.

- ONLY Faculty, TA's and guests may park in the three reserved spaces on the east side of building (just outside the gate).
- Students may use the east side near the gate to drop off projects or supplies, but not for parking.
- There is one handicapped parking space inside the gated courtyard that is reserved for disabled students and guests only.
- Bike racks are located inside the east courtyard gate (between small building and picnic table).
- Cars parked across the street in open lot will be towed!

### SHARED SPACE AND SAFETY ISSUES

In consideration for others in the WARP community, please clean up after yourself, respect property by not damaging or using others' materials without permission, and take care around others' projects. Unwieldy materials may not be stored where they could present a problem or hazard to other students in the course. You are responsible for the cleanup of any materials you work with in the space.

Power tools and equipment must be checked out with your TA before use and you will be held accountable to replace tools that are lost or damaged due to negligence. An equipment demonstration will be provided, and all WARP students will be expected to wear eye protection and closed-toe shoes when working with tools and sharp materials. Use of power saws will require faculty or TA supervision and power tools will not be checked out overnight. No thinners, spray adhesives or spray paint may be used inside the facilities. You must use these types of materials outside in our designated area, with a tarp to protect the concrete.

All students enrolled in courses taught at WARPhaus must participate in upkeep of facilities. Custodians are not responsible for removing trash or your project materials and scraps. When you disassemble your projects, do not simply stuff the indoor trashcans with heavy materials. Put reusable lumber in designated recycling area and the rest inside the west-side outdoor dumpster. The dumpster should not be overstuffed. Boxes and sculptures should be broken down before disposal and garbage should not be placed on the ground outside the dumpster. Remember, if you leave a project behind, or do not dispose of the remnants correctly, your grade will begin to plummet in just 24 hours and the project will ultimately be thrown out. Failure to clean up after your project can potentially effect student participation grades.\*

*\*Please consult SA+AH Health + Safety Handbook for the proper disposal of materials.*

### FOOD IN THE STUDIO ENVIRONMENT

No food is allowed in WARPhaus. Drinks are OK but must be disposed of after class in the outside receptacles and empty cups and containers should NOT be left on tabletops at the end of day. All beverages must have a lid or cover. Please recycle your glass and plastic bottles and aluminum cans. A picnic table is located in the WARPhaus courtyard. Students may eat or read at the east courtyard concrete picnic table but should not use this table as a studio workspace.

### SAAH HEALTH & SAFETY PROGRAM - HAZARDOUS WASTE SATELLITE ACCUMULATION

All students will get a presentation on safe use and disposal of hazardous materials and be expected to be conscious of the safe use of materials and proper waste disposal procedures. Please make yourself familiar with the SA+AH Health and Safety Program at:

<http://arts.ufl.edu/academics/art-and-art-history/health-safety/> during the first week of class. Each student will be asked to complete a H&S student waiver form (which will be distributed and signed during your orientation to the space).

Each studio facility has an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making, and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with WARP faculty and TA's. A List of Hazardous Wastes Disposal and Health and Safety will be posted at the studio for consultation as well.

If you plan on using the facilities, please go to WARPhaus to receive Health and Safety training during Open Studio Hours before October 1st: keep an eye out on the WARPhaus Canvas Shell for sign up slots.

### GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art +Art History, the College of the Arts and The University of Florida. Specifically, we ask that you follow these guidelines:

- 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.
- An unobstructed passageway of 3 feet must be navigable throughout the space.
- If a special project requires temporary modification to a wall surface or to the grounds, you must obtain specific permission from the Teaching Lab Specialist 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.
- No art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- 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.

### GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Projects on campus and in the surrounding community will be held at a higher level of scrutiny than those conducted inside the studio. Proper care should be taken in order to assure all property in the area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions.

In addition, projects involving the greater community should be carefully considered and faculty and TAs must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art +Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Treat the community surrounding WARP studio with respect. Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community.

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.

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

WARPhaus is committed to upholding the policies set forth by the University of Florida in regard to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages are 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.