

SCULPTURE: CONCEPTS AND STRATEGIES
ART 3712C (27565), 3 Credits
FALL 2020
UNIVERSITY OF FLORIDA

COURSE INSTRUCTOR: SEAN MILLER

T/R Per. 8-10 (Actual time course meets: 3:00 – 6:00PM)

LOCATION: FAC B001

OFFICE HOURS: Tuesday 1 PM (By appointment and zoom only),

In case of drop-off my office is located in FAC B002

CONTACT: Cell phone: (352) 215-8580 (I like phone calls please feel free to call me)

EMAIL: swarp@ufl.edu

COURSE BLOG: ufconceptsandstrategies.blogspot.com

INFORMATION ABOUT SCULPTURE PROGRAM:

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

UF Sculpture Info <https://arts.ufl.edu/academics/art-and-art-history/programs/studio-art/sculpture/overview/>

@uf.sculpture on Instagram

FINAL DATE: 12/17/2020 @ 10:00 AM - 12:00 PM

We will be meeting exclusively online for the first 3 weeks of class. Please do not come to FAC B1 or Woodshop during this period of time.

COURSE DESCRIPTION

In Concepts and Strategies, we will learn about the history of sculpture and the expanded field and highlight innovative contemporary ideas in sculpture. We will experiment with conceptual and hands-on approaches used by a diverse range of artists. This course will challenge students to critically examine various sculptural methods, analyze their own creative processes, and produce work utilizing these techniques. Participants in the course will focus on sculpture as it relates to post-studio practice, ephemeral art, interdisciplinary thinking, performance, and temporal site-specific art production within the realm of sculpture. The course is designed to be taken largely online to accommodate the limitations caused by the pandemic.

COURSE OBJECTIVES

- Gain an understanding of sculpture history and sculpture and the expanded field.
- Learn various techniques to make art outside of the parameters of the studio, and gallery space.
- Develop techniques to intervene and make work in a site-specific context.
- Become more ambitious in your research, conceptualization, and in the realization of your work.
- Gain a clearer sense of your own vision/approach to artmaking and understand how it relates to contemporary art and sculpture.
- To think critically about sculpture and contemporary art and to gain experience vocabulary verbally and in writing.

COURSE METHODS

This course will utilize readings, online lectures, screenings, class discussions, individual critiques, blog posts, and individual research related to course content. In our weekly seminar sessions students will have the opportunity to receive feedback from

classmates and instructors. Students will show their work in progress throughout the semester in this forum. For critique it is expected that the work will be displayed in a finished condition as if it were installed in an exhibition open to the public. The strategies and forms of presentation are crucial for the appropriate reception of the projects.

ONLINE POLICY

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. However, a majority of the class will not be recorded. Vital info like for lectures and demos I will do my best to record. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited. I will be very mindful to inform you about when recording is going on so you can take the appropriate measures. In most cases you can assume recording is not going on.

TEXTS

No textbook is required but reading and video assignments will be available through .pdfs, Canvas, and the class blog.

ASSIGNMENTS

Although each assignment will have various conceptual and material guidelines it is each student's responsibility to creatively personalize and adapt the assignment to their own sensibility and areas of interest (no assignment should be an exercise – it should be art). In addition to the three major assignments, there will be mini-projects scheduled in the studio (when researching our major assignments).

COURSE ASSIGNMENTS AND TIMELINE

All matters regarding assignments, facilities rules, and other sculpture area course policies are subject to change depending on national, state, and university responses or guidelines in response to the pandemic.

Assignment #1

Image/Object Students will critically examine the expanded fields associated with the fields of photography and sculpture while considering how each discipline is attached to the way(s) we understand the other. Students will consider how photographs exist in the world as objects and likewise the way that objects are framed through display and photography. The resulting works will merge techniques associated with collage and assemblage. **Key Words:** Bricolage, Collage, Photomontage, Scatter Art, Accumulation, Ephemeral Art, Kinetic Art, Plurality, Materiality

Artists

Sandy Skoglund, Haruhiko Kawaguchi, Ant Farm, Eva Kotakova, Tony Oursler, Gary Hill, Doug and Mike Starn, Oliver Herring, Leslie Hewitt, Felix Gonzalez Torres, Wim Delvoe, Tim Hawkinson, Wang Du, Krzysztof Wodiczko, Thomas Demand, Adrian

Piper, Osang Gwon, Michael De Courcy, Dinh Q. Le, Richard Artschwager, Brian Oldham, Artie Verkant, Mari Katayama

Assignment #2

Wanderlust Walking is an activity when one's thinking, movement, and the space traversed are synced together. It is both spatial and imaginative. Musing, exploration, learning, and problem-solving all are at play (in play). In sculpture and the expanded field, the exploration of spatial problems and site-specific conditions are a key part of how we see the world. How do you define what is the difference between object and place? The difference between event and object?

In this assignment students are asked to consider, intervene, and define space according to their interests, research, and self-expression. Students will design a sculpture in response to a route or site they can travel to/on/in/through. The exhibition, execution, and realization of the project should be designed/informed by the travel that is necessary to respond to the site-specific surroundings the student is responding to.

Key words: Interventionist art, *dérive*, *flâneur*, site-specificity, sites and non-sites, kinetic art, psychogeography, socially engaged practice, performative objects, relational aesthetics.

Artists: Alora and Calzidilla, Vito Acconci, Janine Antoni, Chris Burden, Anna Campbell, Nick Cave, William Pope.I, Kimsooja, Francis Alys, Gabriel Orozco, Eleanor Antin, Ana Mendieta, Valie Export, OHO group, Blue Republic, Mary Mattingly, Wangechi Mutu, Allan Kaprow, Vito Acconci, Kenneth Josephson, David Hammonds, Alex Viller, Michelangelo Pistoletto, Rebecca Horn, Kim Beck, Bas Jan Ader, Sophie Calle, Dread Scott, and others

Assignment #3

Non-Traditional Public Monument

What defines a public monument? Students will design a non-traditional temporary monument for exhibition in Gainesville. Students will be asked to design a monument according to their interests, research, and self-expression.

Artists: Eleanor Antin, Art Guys, Nele Azavedo, Burning Man, Chiaozza, Mark Dion, Coco Fusco, Erwin Wurm, Francis Alys, Theaster Gates, Paul Ramirez Jonas, Adrian Piper, Rael San Fratello, Alfredo Jaar, James Luna, Gilbert and George, Maya Lin, Paul McCarthy, Tea Makipaa, Sam Durant, Edgar Heap-of-Birds, David Hammons, Vik Muniz, Robert Arneson, Tim Hawkinson, Wim Delvoye, Banksy, Michael Rakowitz, Tomas Saraceno, Robert Smithson, Superflex, Robin Rhoades, Do Ho Su, Krzysztof Wodiczko, Yes Men, and others.

Key words: Culturejamming, *Détournement*, Plop Art, Public Art, Site-specific Art, Land Art, Political Art, and Interventionist Art.

TIMELINE

Week 1: Introductions and Orientation. Discussion of Sculpture and the Expanded Field

Week 2: Photosculpture/Involuntary Sculpture Discussion/Research. Project #1 Intro

Week 3: Project #1 Proposals

Week 4: Work/Research

Week 5: Work

Week 6: Critique Project #1. Intro Project #2 and Discussion/Research
Week 7: Project #2 Proposals
Week 8: Work/Research
Week 9: Work
Week 10: Critique Project #2. Intro Project #3 and Discussion/Research
Week 11: Project #2 Proposals.
Week 12: Work/Research
Week 13: Work
Week 14: Work
Week 15 Critique Project #3

READINGS AND TEXTS

Will be provided for each project as documents. No textbook purchase is necessary. There may be online video rentals assigned during course.

SUPPLIES

Drawing Book: Students will document course handouts and individual ideation, reflections, and personal research for Concepts and Strategies. Please purchase a Strathmore 566-8 500 Series Hardbound Mixed Media Art Journal, 8.5"x11" 32 . Have it ready to use in class by week 2.

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

Graph paper pad:

https://www.amazon.com/Ampad-Evidence-Dual-Pad-Quadrille-20-210/dp/B000JCTH2Q/ref=sr_1_2?dchild=1&keywords=graph+paper+drawing+book&qid=1598623408&sr=8-2

Supplies:

Suggested tool kit (especially for off-campus students):

https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr_1_79?dchild=1&hvadid=78340329932526&hvbm=be&hvdev=c&hvqmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79

Tools and Equipment: In addition, below is a list of additional tools recommended for this course:

- work gloves
- protective goggles/protective glasses
- set of drill bits
- 3/8" variable speed reversible drill and bit set (cordless is better)
- Handheld Electric Jigsaw
- 25' extension cord
- Mat knife
- X-acto Knife

ATTENDANCE

We will be meeting exclusively online for the first 3 weeks of class. Please do not come to FAC B1 or Woodshop during this period of time.

Attendance online is mandatory. Each student is allowed three unexcused absences during the semester. For this Fall course, it is beneficial to not miss anything since our interactions will largely be virtual. Late arrivals and leaving early will be marked as tardy

Critique days are important elements of class. You should only be absent on a critique day in cases of emergency. This semester an absence only occurs if you are not online and available to fellow students and instructor during class time. 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>**

UF VISITING ARTIST SERIES

Required attendance for the following Visiting Artist Series lectures. We will take notes and provide a written response to each visiting artist.

The talks will be virtual and online this semester. The public is forbidden to tape or repost the talks online. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future but students should plan to watch them live and in real time.

Warren Neidich, 6:15PM, Tuesday, September 8th

Paul Mpagi Sepuya, 6:15PM, Tuesday, September 15th

Adela Goldbard, 6:15PM, Tuesday, September 22nd

Sharon Hayes, 6:15PM, Tuesday, October 13th

Wael Morco, 6:15PM, Tuesday, October 20th

Timothy Morton, 6:15PM, Tuesday, November 17th

EVALUATION

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

- The completion of 3 major sculpture projects and short-term projects.
- Attendance for class time and at all assigned lectures.
- Attendance at all critiques (even if your particular assignment is not complete).
- Completion of readings, writings, and discussions.
- Participation on the course Sculpture Blog.
- Level of Research – the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials, documentation, and site-specific elements.
- A motivated effort toward excellence.

GRADING

Grading will be based on:

25% Project 1

25% Project 2

25% Project 3

Reading responses or work updates on the class blog.

10% Assigned presentations, research, projects, and exercises in preparation for major class projects.

10% Blog post and blog prompt responses and visiting artist written responses.

5% Participation in discussions, critiques, and clean-up. Being there on time and ready to work, read, discuss, and take part in class activities.

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.

Grading Rationale:

- 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>

SCULPTURE POLICIES FOR FALL 2020

In sculpture area, instructors Chad Serhal, Emmanuel Opoku, and Sean Miller's classes **will do stay-at-home work for the first 3 weeks of school**. Teaching Lab Specialist Brad Smith will begin orientations after this 3-week period.

Eye protection will not be provided by shop to prevent public spread of Covid via shared shop-provided eye protection. Personal gloves are also recommended. Students may be asked to wear shop-provided gloves if using a lot of tools and equipment.

When one arrives to work in shop (or B1 and B2) they will be asked to

1. Immediately wash hands.
2. Wear a mask
3. Bring their own eye protection goggles to wear.

UNIVERSITY INFORMATION REGARDING COVID-19

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.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. 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.
- Follow your instructor's guidance on how to enter and exit the classroom. 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](#).
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

Wood Shop

1. **Shop Sign-up: Do to Covid-19 we are greatly reducing the availability of the wood shop and B1 studios outside of class time**
 - Outside of class time all 3000 and 2000 level sculpture students' access to Woodshop, B1, and B2 will be regulated by instructors Emmanuel

Opoku, Sean Miller, Chad Serhal, and Teaching Lab Specialist Brad Smith.

- Advance notice will be required after sign-in times are requested.
- As mentioned, shop reservations by non-area-based students/faculty must be made via email and entered by yet to be assigned sculpture graduate assistant and staff to Canvas.

Access prioritization:

- During office shop hours Brad or a Sculpture Grad is one of 4 occupants for shop.
- Jesse/Sean coordinate their schedules as one slot during certain days. Leaving room for 2-3 sign-ups.
- Black out date for sculpture area is Friday. On Friday shop is reserved for Sculpture Grads/Seniors and Sculpture Faculty.
- 3000 level painting/drawing students who need to make stretcher bars will be asked to do so on Tuesdays, Thursdays or weekend hours. Tuesday and Thursday have classes scheduled from 8:30–11:30 and 3:00–6:00 leaving 1:00–3:00 and 6:00. Thursday night is grad seminar. During sculpture course hours the shop will be reserved for instructors and course students.
- 2000 level and WARP students will be asked to buy or make their own stretcher bars for Fall semester thus not using the woodshop. This will not be a problem because WARP uses a quarter-round handbuilt process that does not require shop but produces superior stretcher bars (to store bought). Power miter saw check-out is a possibility (from the shop) for drawing and painting to build stretcher bars is available.

2. Use Policy:

- When one arrives to work in shop (or B1 and B2) they will be asked to wear a mask and bring their own eye protection goggles to wear. Eye protection will not be provided by shop to prevent public spread of Covid via shop-provided eye protection. Personal gloves are also recommended.
- Everyone will be asked to wash and sanitize hands and wear eye their BYO eye protection upon entering to work in shop.
- Since shop use varies from person-to-person. Some people use a hammer and wood glue for 2 hours and leave and some people touch 30 tools and 5 pieces equipment in a short period of time. Certain people will be invited to consider using nitrile gloves to cut down on contact with handles and equipment.
- Shop door will remain open from 8AM-10PM Monday through Thursday. There will produce clear prominent signage for door that instructs walk-ins to wait at door to be attended. Walk-ins or drop-by's without appointments should not physically enter the shop but wait for Brad or the monitor on duty to come speak with them. If too many walk-ins become a problem the door will be locked except for those that require a reservation. Walk up policy is on the shop covid draft. Signage will be posted on door about walk-up and waiting.
- Workers in shop are expected to work. To prevent spread of Covid we are asking everyone to dispense with unnecessary talking. For

instructional communications or advice communication is warranted. Candid or prolonged dialogues will be asked to move to the sculpture courtyard.

- Any tool check-outs and conversations occur in sculpture courtyard or in front of shop. Tool check out should require minimal conversation and can happen near shop entrance. Prolonged check out of brief demos should occur outside of shop.
- Brad will hold weekly office hours by appointment only for Zoom advice/instruction. His Zoom hours will be emailed to all classes to review.

3. New Safe-Measures Layout Sculpture Area :

- New markings on wood shop floor will be implemented to indicate distancing. These vinyl marks have already been planned by Brad with use of blue tape. We will demark and expect people to work within the shop at a 12-foot radius. To keep the shop functional, shop workers will maintain a minimum six-foot distance while using equipment with workstations at 12 feet.
- Cleaning stations will be set up in Woodshop and B1. These will include wipes for tools, hand sanitizer, instructional signage, a metal cart, and plastic tubs. Cleaning station supplies are being ordered by the office.
- Lab fees for classes are now only 10% of normal. This is to accommodate distanced learning students. As a result, students will be expected to purchase some of their own tools, supplies, and materials and this will be considered within the syllabus.
- Look for new temporary plywood plinth/chairs and umbrellas for waiting/working outside shop for both courtyard and front entrance and also some for larger courtyard for meeting outside with sculpture students.

Room B1 Policies:

- At non-class times B1 is available to be reserved for 2 people. After 5PM B1 is locked but still available for checkout as monitored by Brad, Chad, Emmanuel, and Sean.
- When one arrives to B1 and B2 they will be asked to wash hands with soap, wear a mask, and bring their own eye protection goggles to wear (when working on projects requiring eye protection).
- Cleaning station by sink. Follow same policy as shop.
- As mentioned B1d door locks after 5PM.
- B1 and B2 room reservation and codes for 2000 and 3000 level students will be organized by Brad, Sean, Chad, and Emmanuel on a rotation.
- When possible, we strongly encourage outdoor in-progress in person critiques in sculpture courtyard with provided plinth stools and plywood backdrop for documentation of work.
- When weather permits B1 door to courtyard should be opened to provide fresh air.

Room B2 Policies:

- At non-class times B2 is available to be reserved for 1 person. After 5PM B2 is locked but still available for checkout as monitored by Brad, Chad, Emmanuel, and Sean.
- When one arrives to B2 they will be asked to wash hands with soap, wear a mask, and bring their own eye protection goggles to wear (when working on projects requiring eye protection).
- Cleaning station by sink. Follow same policy as shop.
- Sign-up will occur through rotation with guidance from Brad, Chad, Emmanuel, and Sean.
- When possible, we strongly encourage outdoor in-progress in person critiques in sculpture courtyard with provided plinth stools and plywood backdrop for documentation of work.

ADDITIONAL SCULPTURE AREA GUIDELINES

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.

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.

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.

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

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

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.

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; [Visit the UF Health Emergency Room and Trauma Center website](#)

Student Healthcare Center <http://shcc.ufl.edu/>
For medical emergencies call 911.
352-392-1161 for urgent after-hours care.
352-392-1171 for after-hours mental health assistance.

Safety and Security
In an emergency call 911.
University Police Department — <http://police.ufl.edu/>
[Visit UF Police Department website](#) or call 352-392-1111

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.