

SCULPTURE: CONCEPTS AND STRATEGIES
ART 3712C (24530), 3 Credits
FALL 2022
UNIVERSITY OF FLORIDA

COURSE INSTRUCTORS: Otari Oliva (they/them) & Brendhan Garland (they/them)
M/W 3-6PM

STUDIO LOCATION: Building FAC Room B001

OFFICE LOCATION: FAC B004

OFFICE HOURS: TBD (or by appointment)

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SCULPTURE PROGRAM:

UF Sculpture Info

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

LAND ACKNOWLEDGEMENT

I acknowledge that for thousands of years the area now comprising the state of Florida has been and continues to be home to many Native Nations. I further recognize that the main campus of the University of Florida is in the heartland territory of two historically-known Native societies –those of the Potano and of the Alachua Seminole. As a part of our current stewardship, I acknowledge my obligation to honor the ancestral, present, and future land rights of Indigenous peoples (originally crafted by UF Libraries/edited slightly by Dr. Hina Shaikh).

COURSE DESCRIPTION

In Concepts and Strategies, we will discuss 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.

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, lectures, screenings, class discussions, individual critiques, reflections, 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.

TIMELINE

Week 1: Introductions and Orientation.
Discussion of Sculpture in the Expanded Field & other readings
Week 2: Involuntary Sculpture Discussion/Research.
Introduce Project #1: The Palimpsest as Sculptural Form
Week 3: Project #1 Concepts/Ideas Due
Week 4: Work/Research
Week 5: Work
Week 6: **Critique Project #1.**
Introduce Project #2: Non-Traditional or (Non)ument
Week 7: Project #2 Proposals Due
Week 8: Work/Research
Week 9: Work
Week 10: **Critique Project #2.**
Introduce Project #3: Group Project
Week 11: Discussion/Research/Collaboration Day for Project 3
Week 12: Project #3 Proposal(s) Due
Week 13: Work
Week 14: Work
Week 15: Work
Week 16: **Share Reflections on Project #3 / Potluck / Clean**

Assignment #1

Palimpsest: We live in an interconnected/networked world filled with memes, tweets, targeted ads, posts, viral content, click bait, conspiracy theories, propaganda, billboards, news, and fake news. These terms, this language was developed to describe the terrain we occupy in the information age. Critically, we seek out content, texts, and reputable sources to understand history, current events, and information important to our lives. How can we use text as a sculptural material and as a method for our personal sculptural and public expression? What even is text? Additional question to consider: text usually refers to something outside of itself, can text ever be thought of as itself without referring to something else?

Create a text-based project utilizing narratives, words, or phrases, and public space. For this project you will be creating two separate pieces, one piece using text/ideas from one of the readings we have assigned and another from something you read/watched/pondered over the

summer. Consider layering, language, and reference systems of communication to produce ambitious public sculpture inspired by the palimpsests. Consider craft, structure, typeface, your crafted public statement, and the way(s) you select, designate, and intervene with meaningful public space(s) in Gainesville. How will you design your sculpture to connect text, material, and a public site?

Key words: Adbusters, Automatic Writing, Artist Multiples, Fluxus Multiples, Conceptual Art, Concrete Poetry, Fluxus, Fluxus Kits, Pop Art, Semiotics, Situationist Detournement, William Burroughs Cut-Up Method of Writing, Collage, Decollage, Palimpsest, and Site-Specificity.

Artists: Adbusters, Doug Aitkin, Ann Hamilton, Art Guys, Art and Language, AY-O, Jean Michel Basquiat, Monica Bonvicini, Mark Bradford, George Brecht, Casagrande, Guy Debord, Brian Dettmer, Brian Eno, Shepard Fairey, Ken Friedman, Ellen Gallagher, Wenda Gu, Rimma Gerlovina and Valeriy Gerlovin, Group Material, Edgar Heap of Birds, Linda Herritt, Jenny Holzer, Roni Horn, Robert Indiana, Joseph Kosuth, Barbara Kruger, Glenn Ligon, Bruce Nauman, Piero Manzoni, Warren Neidich, Claes Oldenburg, Yoko Ono, Nam June Paik, Dan Perjovshi, Jack Pierson, Steve Powers, Tim Rollins and KOS, Tom Sachs, Ben Vautier, Robert Watts, Lawrence Weiner.

Assignment #2

Non-Traditional // (Non)ument: What is a monument? What defines a public monument? When you think of a monument what comes to mind? Now, how does the prefix nontraditional change your perception of the monument? What about a (non)ument? What could these terms mean conceptually and physically?

For a non-traditional monument, consider Wallace Steven's *Anecdote of a Jar Reading* from earlier in the semester and Rosalind Krauss' *Sculpture and the Expanded Field*. Consider the ideas of a monument and what will make your specific piece non-traditional.

For a (non)ument, consider the ideas of monuments, nontraditional monuments, anti-monuments and then conceptualize what exists beyond the limits of or on the edges of those categories, what would this look like as an "artwork." What would it mean? For instance, what if you had lunch everyday with an elder from your community and wrote down some thoughts about the experience? Or if at the same time every day you stood on top of a chair and documented the process.

The OED defines monument as; "A statue, building, or other structure erected to commemorate a famous or notable person or event." and "A building, structure, or site that is of historical importance or interest." and "An outstanding, enduring, and memorable example of something." Students will design a non-traditional temporary monument or (non)ument. The work will be developed according to memories, interests, research, political concerns, and self-expression. All mediums are open for exploration.

Key Words: Interventionist Art, Public Art, Site-specific Art, Socially Engaged Art, Land

Art, Eco Art, Ephemeral Art, Plop Art, Body Art, Wearables, Inflatables, Sites and Non-Sites, Performance Art, Video Art, Sound Art, Art that Isn't Documented, Taking Care of a Grandparent

Artists

Tanya Aguiñiga, Francis Alys, Eleanor Antin, Art Guys, Ant Farm, Allora and Calzidilla, Minerva Cuevas, Vito Acconci, Robert Arneson, Nele Azavedo, Banksy, Chris Burden, Burning Man, Anna Campbell, Maurizio Cattelan, Nick Cave, Chiaozza, Christo and Jeanne Claude, Critical Art Ensemble, CLUI, Mark Dion, Sam Durant, Valie Export, Coco Fusco, Theaster Gates, Adela Goldbard, David Hammons, Tim Hawkinson, Alfredo Jaar, Kenneth Josephson, Edgar Heap of Birds, Kimsooja, Allan Kaprow Rafael Lozano-Hemmer, James Luna, Paul McCarthy, Gabriel Orozco, Maya Lin, Ana Mendieta, Tea Makipaa, Mary Mattingly, Vik Muniz, Wangechi Mutu, Guillermo Gómez-Peña, William Pope.I, Postcommodity, Michael Rakowitz, Paul Ramirez Jonas, Rael San Fratello, Tomas Saraceno, Robert Smithson, Superflex, Do Ho Su, Krzysztof Wodiczko, and Yes Men.

Assignment #3

The Colony Is Always On: We live in a colonized territory, these are Timucua lands. Every act within the logic of the nation-state happens within a colonialist logic, and every structure in place is a colonialist one –universities, museums, roads, houses, etc. Not every group, not every individual, relates to the colonial impulse in the same way, nor do they play the same role. But every positive relationship with nation-state institutions does support the colonial enterprise, no matter the group or individual identities.

Following authors like Sylvia Wynter, Clyde R. Taylor, Simon Gikandi, and Zakiyyah Iman Jackson, among others, we get to understand that what we call “Art” and “Aesthetics” are but another bolt in the colonial enterprise/structure. Two key points are to be dealt with here: 1) Art is a historical phenomenon, meaning it was created as a concept within the specific cultural development of the European ruling classes during the Renaissance, which makes Art a non-transcendental category and particular to a very specific group of people. 2) It is not what Art says but what Art does: by granting Art the universal status sought by the European ruling class, the art system –made up of diverse institutions but also of artists and art students– perpetuates the colonialist impulse that shaped the world - enabling the genocide of 70 million indigenous people, 20 million enslaved Africans, capitalism, climate change, and a very long list of other outcomes.

Participants are encouraged to find a way to stop reproducing colonialism in any form they find convenient, available, and doable while reflecting on the two points drafted above. We encourage a collective, community-based process, –the class can be seen as such, but not necessarily. For the final “critique” of this project everyone will share a written reflection on what they did, why, and how they feel it went.

Key words: Social disruption, biocentrism, decipherment, positionality, colonialism, settler colonialism, decolonial, postcolonial, institution, capitalism, racism, gender oppression, sexism, community, social class.

EVALUATION

The work from Concepts and Strategies will be evaluated on the basis of:

- The completion of 3 major sculpture 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.
- 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.

COURSE GRADING

- 25%** Project 1
- 25%** Project 2
- 25%** Project 3

10% Written reflections. Visiting artist written responses.

10% Participation in discussions, critiques, and clean-up. Being there on time and ready to work, read, discuss, and take part in class activities.

5% Speed Assignment

PROJECT GRADING

Project grading is based on the following criteria on sample grade sheet (below):

STUDENT NAME

SPACE	ASSIGNMENT #
Project Development & Progress Checks	
Concept: Overall Idea and/or Process Decisions (Did you push yourself beyond the first idea?)	
Attention to Assignment	
Craft / Design	
Written Reflection	
TOTAL GRADE:	

Assigned projects should improve a student's ability to not only achieve project objectives, but also develop excellent problem-solving and research skills. New techniques and information will lead to innovation in your work so take risks and try new things. Clear and concise project plans, diagrams, and well-researched project statements for each project are expected and will provide a firm foundation for project development (and success).

LETTER GRADE DESCRIPTIONS AND NUMERIC DESIGNATIONS

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

Specific criteria for grading includes: adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will not be accepted.

A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

A- 3.67 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+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.

B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate but could be more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed, and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed, and the requirements were minimally met, but there is much room for developing concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

D- .67 Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

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.

LATE WORK

All projects, reading responses, and research projects must be completed on time for full credit. Due dates are announced in class and posted on canvas.

- Late work is not accepted.
- If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late.
- You must have work finished before the start of class on critique days or your work will not be critiqued.
- It is the student's responsibility to turn in all work on time

COURSE COMMUNICATION

Students must check their school email accounts regularly and the E-Learning course site. Students are responsible for any information, deadlines, and updates emailed to their UF email accounts. Instructor will answer emails within a 36-hour period. If for some reason, this does not occur please feel free to text or call me.

READINGS AND TEXTS

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

TOOLS, SUPPLIES, AND EQUIPMENT

Materials and tools required in this course vary with each project. Many project-specific materials, sometimes tools, and costs will be discussed in class but ultimately it will be each student's responsibility to determine and manage certain materials and supplies on a case-by-case basis. There are many cost-effective resources available for students and these will be discussed in class. In addition to project-specific materials and tools, students will be responsible for buying a toolbox in which to keep the items from the list that follows. These items will help with this course but are designed to be useful beyond it. Students should have their toolboxes in order by the third class, and they should be available at the start of each class thereafter.

This tool kit covers several items on the list below in a cost-effective manner – it may be a cost-saver for you:

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

- protective goggles/protective glasses
- work gloves
- 25' extension cord
- Mat knife
- X-acto Knife
- Sketchbook (at least 8" x 11")
- Work gloves
- Lock for your locker
- Work shirt/apron-keep in locker
- Closed-toe shoes-keep in locker
- Tool Box
- Hammer
- Standard pliers
- Needle-nose pliers with wire cutters
- + Phillips head screwdriver
- — Flat head screwdriver
- Utility knife/Craft Knife
- Extra blades
- 3 brushes (inexpensive disposable of different sizes, one should be 1" width)
- Scissors
- Tape measure (at least 10ft)
- Masking tape

- Pencils
- Rubber, nitrile, or latex gloves
- sewing kit (thread/needles/pins)
- **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". It should be a dedicated book for this class and be 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

Optional:

- 3/8" variable speed reversible drill and bit set (cordless is better)
- Handheld Electric Jigsaw
- Glue Gun and Glue Sticks

***DRAWING BOOK**

A book that is dedicated to this class only and used daily for in-class exercises, as well as independent research, ideation, sketching, writing, recording, note-taking, and the collection of other information and resources. Drawing book guidelines will be handed out and specific requirements will be discussed periodically in class. The books will be checked during the semester. Students are required to bring their drawing books to every class meeting. Minimum size for a sketchbook is 8 x 11 inches.

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

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.

-ARTIST TALKS TBD-

UNIVERSITY ATTENDANCE POLICY

Please see **University of Florida Attendance Policies and criteria for excused absences** at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If an absence occurs, it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are sometimes specially assigned. Students should bring a doctor's note for any class from which they expect to be excused.

COURSE ATTENDANCE POLICY

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. Each student is allowed three unexcused absences during the semester. 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 instructors during class time. Attendance at all classes meeting times, critiques, assigned VAS lectures, and field trips is mandatory. You must work during scheduled studio times, or it is considered an absence. Please be here for class time.

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.

- Active participation is required for all sessions.
- Each student is allowed three absences during the semester. Save them for when they are needed.
- After three absences your participation grade and your project grades (see: project development in project grade rubrics) will drop.
- If you miss more than six class meetings, you will fail the course.
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence.
- If you are more than 15 minutes late, you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- A missed class does not constitute an extension of an assignment.
- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class, please ask another classmate for information on the material we covered that day.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. You should only be absent in cases of emergency.
- If you are going to be absent, please contact me via e-mail prior to the class.

TARDINESS

Arrival to class after the start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered tardiness and will be counted as such. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the

individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

UF ILLNESS POLICY

Students who are absent from classes or examinations because of illness should contact the professor. If you are unable to attend class due to illness, please email the instructor prior to the class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UF RELIGIOUS HOLIDAYS POLICY

Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Read the full UF policy here:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

ADDITIONAL SCULPTURE AREA GUIDELINES

All users of the studio classrooms are expected to follow studio area rules at all times.

- 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)
 - When one arrives to work in shop (or B1 and B2) they are expected 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 protection upon entering to work in shop.
 - Shop door will remain open from 8AM-10PM Monday through Thursday.
 - 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.
- 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.

ADDITIONAL UNIVERSITY AND SAAH RESOURCES AND POLICIES

REGARDING COVID-19

Due to the on-going and fluctuating nature of Covid-19 cases in Florida masks are recommended by the university. This guidance is subject to change as the semester progresses, we will follow any new guidance accordingly. UF also urges all people to get

vaccinated <https://coronavirus.ufhealth.org/vaccinations/> Recent research and guidance from the CDC state that both unvaccinated and vaccinated individuals can transmit the current Covid-19 variant to unvaccinated persons.

- 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 <https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html> - please use the UF Health screening system and follow the instructions on whether you are able to attend class. COVID-19 testing remains available both on and off campus. Testing locations and schedules are available at <https://coronavirus.ufhealth.org/screen-test-protect-2/how/screen/#locations>.
- In addition, please complete the Weekly COVID-19 Symptom Screening you receive via email. This will help the UF Health Screen, Test & Protect team identify and contain any potential COVID-19 outbreaks. 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.
- Please maintain physical distancing (6 feet between individuals) during class.

***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.

POLICY FOR IN-CLASS RECORDING

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic

exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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.

STUDENTS NAMES AND PERSONAL PRONOUNS

We will refer to students with the name and pronoun that feels best for them in class or on assignments. Please let us know of any name or pronoun changes so we can help create a learning environment in which you, your name, and your pronoun(s) are respected. If you need any assistance or support, please reach out to the LGBT[QIA+] Affairs,

<https://lgbtq.multicultural.ufl.edu/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office

<https://disability.ufl.edu/>

General University Policies and Services - <http://www.dso.ufl.edu/>

Disability Resource Center (352) 392-8565. 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 each semester a positive experience for you from the very beginning. 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. 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 352-392-111

DISRUPTIVE BEHAVIOR

Disruptive behavior will not be tolerated in class. **Please turn off cell phones during class, and do not email, text, write letters, work on homework for other courses**, smoke or eat during indoor or outdoor studio or class critiques. “Being there” means giving ALL your attention to activities in class without disruption.

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:

<https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>

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.
<https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>

FACULTY EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at: <https://evaluations.ufl.edu>. It is very helpful for your professors to have this valuable feedback. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at: <https://evaluations.ufl.edu/results/>.