

Sculpture: Concepts and Strategies

## Poetically Political

Fall 2014

TR 8-10 (3:00-6:00 pm)

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Office Hours – TR 10:45-11:15 or by appointment

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CONTACT: Students are required to use their ufl.edu email for all course electronic communications.

### Course Objective:

In this course we will focus on the symbiotic relationships between the artist, the creative process and the social circumstances in which they exist. We will try to figure out how the creative process is influenced by the environment in which it takes place, and how in turn, it influences the environment back. How the artist is affected by his or her social and cultural conditions and vice versa.

### Course Structure and Topics:

The course will be divided into three major projects:

#### 1. The Art of the Project:

- The artistic process as a path between imagination and reality.
- The artist as an inventor of the path, as an agent of identity, adopting and changing identities for different circumstances.
- What happens when the process is more important than the result?
- Going out of the studio into the environment, and using it as a field of action.

Main text from the book: *The Art of The Project*, edited by Johnnie Gratton and Michael Sheringham

Examples of Artists discussed in this section: Sophie Call, Werner Herzog, Bas Jan Ader, Simon Starling, Gabriel Orozco, etc.

#### 2. The Poetics of Space:

- The artist's work space: how is it built? How does it affect the work and the final result? How does the body respond to different spaces and how does this response influence our choices?
- The body as a system of abilities and limitations – how can this be used for the creative process?

Main text from the book: *The Poetics of Space* by Gaston Bachelard

Examples of Artists discussed in this section: Ilya Kabakov, Absalon, Yves Klein, Tropicália movement, William Kentridge, James Turrell, ect.

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**3. The Craftsman:**

- The various ways of obtaining and gathering knowledge.
- Working intuitively while conducting a dialogue with the material.
- Crafting as it relates to thinking ethically.

Main text from the book: The Craftsman by Richard Sennett

Examples of Artists: Louise Bourgeois, Roee Rosen, David Altmejd, Jimmie Durham, Jasper Johns, etc.

Every project will be spread over approximately four and a half weeks, during the course of which we will be examining the subject through exposure to art works from various disciplines, texts and dialogues of artists and thinkers, group discussions and personal research. In the beginning of each assignment I will hand out a main text that is related to the subject of the assignment and will accompany us throughout the entire period of work and discussion. The course will focus on research and investigation as much as on the final results. During every assignment and according to the nature of the subject, every student will present his or her research process to the class. Every assignment will conclude with a group critic of the final work.

- A small ongoing side project: in the beginning of each class one student will share with the class an article which he or she found interesting. The article can be from any certified printed or online resource that deals with either contemporary art or contemporary news.

- Projects, readings, and assignments are subject to change during the course of the semester.

**Course Requirements:**

**1. Attendance:** Attendance and participation in class is vital. In class we will discuss texts that you have read at home, watch films and artworks and work on your personal projects. Your active presence in the classroom is crucial to your individual learning experience as well as to the entire group's learning experience. Be present and on time. Arrive 10 minutes before class so you are ready and focused in the beginning of class. Absences and lateness will affect your grade. Two late arrivals will be considered an absence. If you miss a class, it is your responsibility to keep up with the class either through your fellow students or by making an appointment with me to get any new assignments.

- For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**2. Keeping to Schedule:** Each assignment is given a short amount of time relative to the amount of material we will try to cover. Therefore it is crucial that we keep to the schedule in order to insure the effectiveness of the course goals.

**3. Participation:** Attentive participation attests to your determination and seriousness towards yourself and towards the contents of the course. Each individual's generous input of knowledge and opinion is necessary for an effective and nourishing learning environment. Participation in all discussions and critiques is mandatory.

**4. Readings:** The assignments will be accompanied by texts which you will have to read in order to take part, both in the intellectual level and in the practical level of the project. The texts are very

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important for developing a deep understanding of the subject. The reading of a text needs to be enhanced by notes and markings on the body of the text and looking up unfamiliar terms. The texts must be read by the required deadline.

**LIBRARY LINK** [www.uflib.ufl.edu/](http://www.uflib.ufl.edu/)

**5. Arriving with all materials to class:** Each student must have a course folder where he or she binds all the documents and materials that are gathered throughout the course. All the texts must be printed and brought to class along with all the comments and notes and other homework that may be given. Each student must conduct diligent research and have all the research material present during every class of that project. Not having your materials present will be considered an absence since you will not be able to participate as required in the group discussions and/or in individual meetings.

### PROJECT EVALUATIONS:

Your work will be evaluated on the basis of the following criteria:

- 1) Fulfillment of the project objectives and course expectations as outlined above and as established with each Project Description
- 2) Conceptual rigor.
- 3) Material inventiveness
- 4) Research, Methodology, and Documentation of the Process
- 5) Physical investment: The sweat factor
- 6) Overall aesthetic quality of the work

### Grading:

- |                   |          |  |
|-------------------|----------|--|
| <b>Excellent:</b> | <b>A</b> | Goes beyond all the requirements and expectations.         |
| <b>Very Good:</b> | <b>B</b> | Meets all the requirements and expectations.               |
| <b>Good:</b>      | <b>C</b> | Meets most of the requirements and expectations.           |
| <b>Poor:</b>      | <b>D</b> | Meets very few of the requirements and expectations.       |
| <b>Very Poor:</b> | <b>F</b> | Meets virtually none of the requirements and expectations. |

**FINAL SEMESTER GRADES** will be averaged as follows:

- Three projects @ 25% each 75.0%
- Overall participation through reading responses, critiques, and discussions 12.5%
- Overall quality of Data Collection/Documentation/Methodology/Process 12.5%

- For more information on current UF grading policies for assigning grades points.

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

### Policies:

- **Accommodations for Students with Disabilities:** Students requesting classroom accommodation must first register with the Associate Dean of Students and Academic Affairs office. The Dean's office will provide documentation to the student who must then provide this document to the

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instructor. The instructor will make appropriate accommodations for any student with a disability. Please speak with the instructor.

- **The School of Art and Art History and its faculty and staff assume no responsibility for any materials or projects left in the classrooms.** It is each student's responsibility to remove all materials and projects from the classrooms after each project is completed and after the course has concluded. If the student needs to make individual arrangements with the instructor to keep any materials after the class has ended, it is the student's responsibility to make these arrangements, with the instructor's approval. **Student grades may be withheld for failure to do so.** Any artwork, supplies, or other materials left in the classroom after the semester has concluded **will be considered abandoned and disposed of accordingly.**
- **University of Florida honesty policy applies to this course.** See your student handbook.

### **SCULPTURE AREA RULES**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: [www.arts.ufl.edu/art/healthandsafety](http://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.

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- 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.