

# Core Foundations – Space Studio

ART 2013C (Sections 26884 Sec. 3REG 26885 Sec. 3PCE ) 3 Credits

**COURSE INSTRUCTOR:** RUBIN GABEAU

T/R Per. 2-4 (Actual time course meets: (8:30 AM - 11:30 AM)

**STUDIO LOCATION:** Building FAC Room B014

**OFFICE LOCATION:** FAC B012

**OFFICE HOURS:** Wednesday 10:30AM (By appointment)

**CONTACT:** Cell: (786)709-9653

**EMAIL:** [rgabeau@ufl.edu](mailto:rgabeau@ufl.edu)

**COURSE BLOG:** <http://ufconceptsandstrategies.blogspot.com>

**SCULPTURE PROGRAM:**

UF Sculpture Links: <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

**UF Ceramics Info**

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

@uf.ceramics on Instagram

**FINAL EXAM DATE/TIME:** 12/12/2023 10AM-Noon (no final exam is related to this class however the date may be used for final crit. TBA)

## COURSE DESCRIPTION

Space Studio is a project-based studio foundation course for spatial investigations where students will explore methods for defining space, conceptualizing space, three-dimensional design strategies, form development, and an overview of concepts that shape the contemporary artists' understandings of form and space. The course will cultivate the student's ability to perceive, plan, design, and create spatially. Assigned projects are intended to offer varied frameworks of understanding by utilizing research, workshops, and experimental design processes. Students will explore the vast expanse and edges of 3D thinking, including the basic principles of 3D design, design strategies, theory, vocabulary, historical/contemporary references, and the development of technical and critical competencies. Studio practice and creative strategies will be encouraged as part of this course and students will be assigned sketchbook work and specific research techniques. Projects will be informed by an assortment of readings, lectures, video/film screenings, museum and other site visits. Focused conversations, critical discussions and individual tutorials will be a part of the course.

## SPACE STUDIO COURSE OBJECTIVES

Through in-class and formal assignments students will demonstrate an understanding of the following concepts and skills:

- Develop an understanding/working knowledge of 3D design concepts.
- Learn to effectively generate, organize and communicate ideas 3D.
- Students will develop spatial thinking and problem-solving abilities.
- Students will consider the significance and possibilities of form, structure, spatial design, surface, color, light, proportion, composition, function and content.
- Students will develop an understanding of three-dimensional theories and processes focused on form and space.
- Each student will develop a vital research and studio practice exemplified through workshops, assigned projects, and an individual drawing book.
- Students will learn to critically analyze three-dimensional form, space, and theoretical thinking related to art history, sculpture, and design.
- Gain a working knowledge of strategies and methods for producing sculpture in the expanded field.
- Students will experience experimental processes and risk taking to gain greater understanding of the properties and possibilities of form and space.

## SPACE STUDIO PROJECTS

### **PROJECT 1 EXACT- REPRESENTATION & THE UNCANNY**

The Uncanny Valley studies human's uncanny emotional response to figural representations that are too human. The representation of the things in our world in new materials and altered scales is a powerful communicator for eliciting emotional and intellectual response. For this assignment you sculpt a pair of objects that are compositionally and conceptually dynamic with potential as symbol, metaphor, or allusion. In producing this project, one should consider levels of exactness in form, texture, material, color, presentation, perception, process, and orientation. Decisions regarding these elements will significantly change the formal and conceptual understanding of the representation.

**ARTISTS:** Genesis Belanger, Jane Alexander, David Altmejd, Banksy, Maurizio Cattelan, Susan Collis, Nathan Mabry, Kristen Morgin, J.S.G Boggs, Maurizio Cattelan, Rachel Whiteread, Thomas Demand, Robert Gober, Duane Hanson, Jeremy Hatch, Josh Kline, Roger Lazzarini, Charles Ray, Dario Robleto, Strachan, Tatiana Trouve, Matthew Barney, Roxy Paine, Yoshihiro Suda, Mark Manders, Tony Matelli, Katharina Fritsch, Tom Sachs, Gavin Turk, Kiki Smith, Patricia Piccini, John DeAndrea, Liz Magor, Tavares Strachan, Heidi Schwegler, Kiki Smith, Nathan Mabry, Ashley Lyon, Ron Mueck, and Steve Wolfe.

**Topics:** Tromp L'oeil, Uncanny Valley, Realism / Hyper Realism, Verisimilitude, Facsimile, Simulacra, Form, Mass Space, Interstitial Space, Texture, Scale, Realism, Found Object, Readymade, Pop Art, Pop Surrealism, Assemblage, Appropriation, Hyperrealism, Carving, Object and Mass, Additive Sculpture/Reductive Sculpture, Modeling, Abstraction, Scale, and Surface.

**PROJECT 2 – MULTIPLES:** Students will fabricate and arrange multiple related forms to create a sculptural composition. Design a *physically and visually* integrated sculptural elements to connect these forms. The series should express unity as an edition through form, and concept, as well as variation in terms of material choice, manipulations to shape or surface, material history, size, functionality, and/or process of making. A variety of processes and tools/equipment must be utilized to produce the finished work.

**Artists:** Janine Antoni, El Anatsui, Art Guys, Ay-O, Joseph Beuys, Louise Bourgeois, Kenneth Baskin, Patsy Cox, Maywa Denki, Marita Dingus, Tara Donovan, Eva Hesse, Neil Forest, Tom Friedman, Andy Goldsworthy, Antony Gormley, Ann Hamilton, Tim Hawkinson, David Ireland, Tom Sachs, Yayoi Kusama, Sol LeWitt, Liza Lou, Annette Messager, Allan McCollum, Yoko Ono, Jeanne Quinn, Laurie Simmons, Donald Sultan, Andy Warhol, and Shawn Wolfe. Also look at Cereal Art and Printed Matter Inc. websites.

**Topics:** Composite, Fluxus Multiples, Fragmentation, Systems, Democracy, Materiality, Minimalism, Pattern and Decoration, Post-Minimalism, Positive/Negative Space, Pop Art, Process Art, Repetition, Scatter Art, Unity and Variety

### **PROJECT 3 – WANDERLUST – SITE-SPECIFICITY & PERFORMATIVE OBJECTS**

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.

**Artists:** Allora and Calzadilla, 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 Villar, Michelangelo Pistoletto, Rebecca Horn, Kim Beck, Bas Jan Ader, Sophie Calle, Dread Scott, and others.

**Topics:** Social Sculpture, Performative Objects, Dérive, Flâneur, Form and Function, Void and Mass, Object and Mass, Ephemeral Art, Activated Space, Psychogeography, Persona, Body Art, Happenings, Fluxus Concerts/Multiples, Kinetic Art, Light as Sculpture, Sound as Sculpture, Gutai Movement, Ritual Art, Interventionist Art, Site-specificity, Sites and Non-sites, and Relational Aesthetics

### **PROJECT 4 – INSTA-INFLAT-O-UTOPIA – PNEUMATIC SCULPTURE**

A collaborative design problem involving radical architecture, installation, performance, and site-specific considerations. Students will form their own radical design firm (a collaborative team) charged with brainstorming creative solutions to produce portable environments that will allow for individuals to find Utopia in everyday life. Your team will

design, present, and advertise a portable inflatable unit that affords individuals the opportunity to alleviate public fears and anxieties. In turn, this inflatable unit will (in some way or another) provide users with some sense of comfort, optimism, self-actualization, or solve some other public vs. private need. These units will address or critique in some way current conditions in mass culture.

**Artists:** AKAirways, Ant Farm, Archigram, Walter Bird, Nicolas Jacques Conte, Jeremy Deller, Eventstructure Research Group, Tim Hawkinson, Hans Hemmert, Haus-Rucker-Co, Yayoi Kusama, Paul McCarthy, Montgolfier Brothers, Takashi Murakami, Tam Wei Ping, Michael Rakowitz, Pablo Reinoso, Tomas Saraceno, Michael Webb, and Frank Lloyd Wright.

**Topics:** Ephemeral Art, Happenings, Activated Space, Pneumatic Sculpture, Plop Art, Psychogeography, Performance Art, Kinetic Art, Light as Sculpture, Sound as Sculpture, Installation Art, Site Specific, Earth Art/Land Art, and Scatter Art.

## **COURSE COMMUNICATION**

Communications about this course are done verbally in class as well as online. Canvas will be utilized for this course and will include: updated weekly calendar (with due dates, special events and critique schedule), announcements, readings, process and project assignments. Please refer to the class Canvas daily (before each class) for supplementary resources.

## **UF 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.

## SPACE STUDIO TEXTS / BIBLIOGRAPHY

**REQUIRED COURSE TEXTS:** There is no required textbook. Readings will be assigned with each assignment.

## SPACE STUDIO SUPPLIES LIST

Students will be given a list of required materials and tools and places to get them at the beginning of each unit. Additionally, students will be expected to obtain, individually, the specific materials they choose to work with for each project. While material costs can vary greatly depending on student choices for the projects, please set aside some funds early on, with the expectation of the need to buy materials for each project

### Recommended Tools for the course

Cork back ruler, Exacto Knife, Sketch Pad, graphite pencils, pens, plastic to cover clay, paint brushes

18 Piece Heavy Duty Tool Set

[https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr\\_1\\_79?dchild=1&hvadid=78340329932526&hvbm=be&hvdev=c&hvgmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79](https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr_1_79?dchild=1&hvadid=78340329932526&hvbm=be&hvdev=c&hvgmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79)

Clay Sculpting Tool Kit

[https://www.amazon.com/Meuxan-30PCS-Pottery-Tools-Sculpting/dp/B01H8Z28OA/ref=sr\\_1\\_7?dchild=1&keywords=clay+tool+kit&qid=1629393026&sr=8-7](https://www.amazon.com/Meuxan-30PCS-Pottery-Tools-Sculpting/dp/B01H8Z28OA/ref=sr_1_7?dchild=1&keywords=clay+tool+kit&qid=1629393026&sr=8-7)

Serrated Scraper Tool

[https://www.amazon.com/BCP-Stainless-Serrated-Scraper-Sculpture/dp/B01IQSZM82/ref=sr\\_1\\_9?crd=RVSUM4A3P03M&dchild=1&keywords=clay+tool+kit+with+serrated+rib&qid=1629392915&sprefix=clay+tool+kit+with+serrated%2Caps%2C214&sr=8-9](https://www.amazon.com/BCP-Stainless-Serrated-Scraper-Sculpture/dp/B01IQSZM82/ref=sr_1_9?crd=RVSUM4A3P03M&dchild=1&keywords=clay+tool+kit+with+serrated+rib&qid=1629392915&sprefix=clay+tool+kit+with+serrated%2Caps%2C214&sr=8-9)

Drawing Book (Good price on 2 for one) order with a friend:

[https://www.amazon.com/Artlicious-Hardcover-Sketch-Drawing-Hardbound/dp/B07RV5C2NX/ref=sr\\_1\\_7?crd=1IBXZNPRMZM63&keywords=hardbound+drawing+book+8.5x11&qid=1672959988&sprefix=hardbound+drawing+book+8.5x11%2Caps%2C79&sr=8-7](https://www.amazon.com/Artlicious-Hardcover-Sketch-Drawing-Hardbound/dp/B07RV5C2NX/ref=sr_1_7?crd=1IBXZNPRMZM63&keywords=hardbound+drawing+book+8.5x11&qid=1672959988&sprefix=hardbound+drawing+book+8.5x11%2Caps%2C79&sr=8-7)

## SPACE STUDIO TIMELINE

<b>Week 1: Introduction to 3-D Thinking (Exact)</b>
Review Syllabus, Health & Safety, Lecture/Discussion and Realism, Clay Modeling
<b>Week 2: Introduction to 3-D Thinking (Exact)</b>
Realism, Clay Modeling
<b>Week 3: Introduction to 3-D Thinking (Exact)</b>
Carving
<b>Week 4: Introduction to 3-D Thinking (Exact)</b>
Critique
<b>Week 5: Multiples</b>
Digital Modeling, 3D Printing
<b>Week 6: Multiples</b>
Molding and Casting, Jigs
<b>Week 7: Multiples</b>
<b>Week 8: Multiples/Site-specific Interventions (Wanderlust)</b>
Critique
<b>Week 9: Site-specific Interventions (Wanderlust)</b>
<b>Week 10: (Spring Break)</b>
<b>Week 11: Site-specific Interventions (Wanderlust) (NYC Trip)</b>
<b>Week 12: Site-specific Interventions (Wanderlust)</b>
<b>Week 13: INSTA-INFLAT-O-UTOPIA – PNEUMATIC SCULPTURE</b>
<b>Week 14: INSTA-INFLAT-O-UTOPIA – PNEUMATIC SCULPTURE</b>
<b>Week 15: INSTA-INFLAT-O-UTOPIA – PNEUMATIC SCULPTURE</b>
<b>Week 16: INSTA-INFLAT-O-UTOPIA – PNEUMATIC SCULPTURE</b>
Clean-up and critique

## SPACE STUDIO EVALUATION AND GRADING

The work from Space Studio ART2013C will be graded on specific criteria defined by individual project goals. Additionally, all projects will be graded on their success in the following areas: concept development, risk-taking, experimentation, excellent design decisions, craftsmanship, ambition, technical competency and meeting process work deadlines. As previously mentioned, regularly posting to a blog or wiki is required for developing sketches, diagrams, reflective notes and ideas. All process work as well as each project must be finished within the specified deadlines.

**The course grade for each student will be evaluated on the basis of:**

- Completion and success of 4 major projects and 4 speed assignments.
- Completion of readings, writings, and discussions.
- Attendance
- Research – in addition to the Drawing Book, the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of software, hardware and materials.
- Class participation in discussion, critiques and relevant activities.
- Presentation – work for critique in should be finished and professional.
- Effort, hard work, and a diligent, consistent effort toward excellence.
- Active participation and discussion.

**GRADING**

Letter Grade	% Equivalency	GPA Equivalency
A	94-100	4.0
A-	90-93	3.67
B+	87-89	3.33
B	83-86	3.00
B-	80-82	2.67
C+	77-79	2.33
C	73-76	2.00
C- *	70-72	1.67
D+	67-69	1.33
D	63-66	1.00
D-	60-62	.67
E, I, NG, S-U, WF	0-59	0.00

**Generally project grades in this course are considered in the following way:**

- 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 assignment's 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 is 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- 0.67** 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.



## SPACE STUDIO ASSIGNMENTS

Coursework will consist of four major projects, plus drawing book research, readings, videos, workshops, demos, and development of assigned projects. Assigned projects will be presented every three weeks. Presentations with suggested artists and readings will offer students an overview of concepts and related solutions. Major project themes will include: Introduction to 3-D Thinking, Multiples, Performative Objects, and Site-Specificity.

### Distribution of Grades:

Project 1:	15%
Project 2:	15%
Project 3:	15%
Project 4:	15%
Participation:	15%
Writing	10%
Speed Assignments	10%
Drawing Book	5%
<b>Total:</b>	<b>100%</b>

Sample project grade sheet/rubrics

SPACE:	PROJECT # ...
Project Development and Ambition	
Concept: Overall Idea and/or Process Decisions	
Attention to Assignment	
Craft / Design	
Aesthetics, Statement, and Documentation	
TOTAL GRADE:	

#### Participation: 15%:

- Participation includes arriving to the lab prepared and ready to work, on time, with materials
- Contributing to class discussions by asking relevant questions and giving thoughtful responses and feedback in critiques and class discussions
- Attending Visiting Artist Lectures
- Consideration for classmates
- Attendance
- Positive attitude and open mind
- Keeping studio clean

#### Speed Assignments: 10%

## Visiting Artist Writing Assigned Writing, Presentations: 10%:

**Attendance is required for the following Visiting Artist Series Lectures.**  
We will take notes and provide a written response to each visiting artist.

Cassey Whittier – September 12<sup>th</sup> in person - <https://caseywhittier.com/>

Ana María Gómez López – September 19<sup>th</sup> virtual  
- <https://artreview.com/future-greats-ana-maria-gomez-lopez/>

Domingo Castillo – October 3<sup>rd</sup> in person  
- <https://www.louiscomforttiffanyfoundation.org/2015/domingo-castillo>

Troy Montes Michie – October 17<sup>th</sup> virtual  
- <https://companygallery.us/artists/troy-montes-michie>

## Process Book: 5%

The process book is a souvenir of experiences, a document of progress, and a record of daily commitment to a creative process. It is a place to experiment with materials and ideas and a place to work through problems. It may also be a collection of thoughts and writings or images that intrigue you. A student should work on it regularly and carry it everywhere. Students should always bring it to class. It will be collected three times during the semester and a grade will be assigned based on successful integration of the components listed above as well as some others listed below.

### Mandatory components of the process book:

- **Daily entries** should show evidence of art research, idea development, spatial research, sculptural form analysis, creative thoughts and activities.
- There will be three graded checkpoints throughout the semester. **At each checkpoint your book should include new research drawings** related to project development and research of artists and forms related to your projects. Drawings should be ambitious and drawings related to project planning should be comprehensive, legible, and offer readers a clear description of the intended construction techniques, measurements, materials, and thematic influences. **Always use the entire page.** For artist research always indicate the **title, year** and **name** of artist on the back or bottom of when you are including artworks as influences.

A great site for art research is ARTstor <http://www.artstor.org/> through the UF Art and Architecture library database list at <http://www.uflib.ufl.edu/afa/>. Art reproductions used for research drawings should not be downloaded off the web (unless you have access to a high quality reproduction and printer) but preferably should be found in library books and periodicals. Display the reproductions with your research drawings.

- There should be a section reserved for critique notes. (Questions and comments made about your work during critiques may be recorded in your book by another student or by yourself after each project critique.)
- Include idea development and documentation for all your assignments, including sources of influence or inspiration, research notes, and works in progress.
- Additional exercises and drawing assignments to be included in your book may be announced periodically in class or included on one of your four research drawing assignment sheets distributed quarterly throughout the semester.

## Process Book Grading Considerations

- Ambitious and varied drawings and research
- Clarity
- Quality of marks (line)
- Proportion/accuracy
- Excellence in planning
- Extra research, ideation, creative experimentation, and drawing related to sculptural analysis or processes.

**You cannot earn an “A” on the drawing book unless you do extra creative work** in addition to the assigned work during each drawing checkpoint. Extra work could include drawings, photography, collage, creative writing, ideation, experimentation with materials, research etc. **One-half letter grade will be taken off for each incomplete project planning drawing. Drawing books will go down a letter grade for each class missed on late turn-in dates.**

## Academic Resources

*E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

*Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

*Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

*Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

*Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

*On-Line Students Complaints:* [View the Distance Learning Student Complaint Process.](#)

## SPACE STUDIO ATTENDANCE AND EXPECTATIONS

### ATTENDANCE

Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary. You are required to work/participate for the entire duration of the scheduled class period. Students are expected to attend all classes. **Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop.** Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competitions or debates. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered and considered on an individual basis. 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 spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

**Tardiness:** Arrival to class ten minutes after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as 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.

**Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.**

### LATE WORK

All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each day it is late. If the time line 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 and installed before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

### **CELL PHONES**

Students in the School of Art and Art History will not be permitted to have cell phones turned on in class. If it beeps, chimes, rings or makes any type of noise, turn it off before entering the classroom. Continuous cell phone disruptions will result in lowered grades.

### **UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS**

The Board of Regents and state law govern university policy regarding observance of religious holidays: 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. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Furthermore, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

### **UNIVERSITY ILLNESS POLICY**

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

**ON-LINE STUDENT EVALUATIONS:** Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the final 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>.

## **UNIVERSITY AND SA+AH RESOURCES AND POLICIES**

**GENERAL UNIVERSITY POLICIES AND SERVICES:** <http://www.dso.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 — <http://www.dso.ufl.edu/drc/>

**UNIVERSITY COUNSELING SERVICES:**

352-392-1575 <http://www.counsel.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal

awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: <http://www.counsel.ufl.edu>.

- University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.
- Student Mental Health, Student Health Care Center, 392-1171, counseling.
- Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.
- Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling
- 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/> 352-392-1111.  
You are in the basement floor of Fine Arts Building C which is designated as UF building #0599 in case you need to report and emergency.

\*\*Please enter this important info into your phone!

**STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):** SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). 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 escort is dispatched, to their location.

#### **SA+AH HEALTH AND SAFETY POLICIES**

##### **HAZARDOUS WASTE SATELLITE ACCUMULATION:**

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to Art + Technology. Each student will be

asked to complete a H&S student waiver form (which will be given to you and signed during studio).

**DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:** The School of Art and Art History 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.

## GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

### SHARED STUDIO:

Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves or designated area. Leave work space clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

### STUDIO PRACTICE

The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. **Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.**

**POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:** 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. **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.
- 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.
- 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.

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. Student Conduct Code: Violations, Penalties and Procedures for Adjudication <http://www.aa.ufl.edu/aa/Rules/4016.htm>

## **SHOP AND STUDIO GUIDELINES**

In studio/shop students should follow these 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: <https://arts.ufl.edu/academics/art-and-art-history/health-safety/>)
- When one arrives to work in shop use eye protection goggles to wear. Eye protection is provided by shop.
- Shop hours outside of class will be posted on the door.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In an emergency call 911. Also: University Police Department — <http://police.ufl.edu/> 352-392-1111. Your course is in Fine Arts Building C, Basement, UF building #0599 in case you need to report an emergency.
- 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 Teaching Lab Specialist (TLS) or sculpture shop technician before starting your work in shop.
- After receiving the go ahead to begin work, sign in on the clipboard to use the shop.
- Eye protection must be worn when using any power tools.
- Long hair must be tied back.
- Hearing protection is available, ask teaching lab specialist.
- Familiarize yourself with the closest eyewash unit in studio and shop.
- Long shirt tails must be tucked in, and loose sleeves rolled up.
- Shoes must cover toes.
- No loose jewelry allowed in the shop areas.
- “Always be knolling” as you work and clean up your messes when your studio time is done.
- When working around stationary saws students should keep hands at least 5 inches away from blades. Use push sticks or ask for advice on cuts where you are having difficulty feeding the material through the saw.
- Students are prohibited from taking home any SA+AH property.
- All painting and sanding must be done in the courtyard when weather permits.
- Paint rolling/rollers and latex paint often provides cleaner and more professional results than spray paint (talk to instructor).
- 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 power 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 storage place.
  - The table saw, jointer and planer are to be used only under the supervision of TLS or on duty shop technicians. 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 and shop. Please 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 for disposal must have a yellow hazardous waste label on the outside.

- 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 for Hazardous Waste should include: 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 WORK IN THE SURROUNDING COMMUNITY

Proper care should be taken in order to assure all property in the surrounding 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 must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and 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. 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.

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, 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.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY;** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at

<http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.