

## STATE OF PLAY, ART 4930C, Section SCS1, 3 Credits

**COURSE INSTRUCTOR:** SEAN MILLER

**MEETING TIME:** MW 3PM-6PM

**STUDIO LOCATION:** Fine Arts Building C, Room B1

**OFFICE LOCATION:** Fine Arts Building C, Room B2B

**OFFICE HOURS:** Wednesday 11:30-1PM (Appointments scheduled 2 days in advance)

**CONTACT:** Cell: (352) 215-8580

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

**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

**FINAL DATE:** April 30<sup>th</sup> 3PM-5PM

## COURSE DESCRIPTION

*"Play is a thing by itself. The play-concept as such is of a higher order than is seriousness. For seriousness seeks to exclude play, whereas play can very well include seriousness. [...] Play may rise to heights of beauty and sublimity that leave seriousness far beneath."*

–Johan Huizinga, *Homo Ludens* (1938)

Creative breakthroughs in art are routinely attributed to hard work and serious research. This course is about the role of play. Play is routinely undervalued in art ideation, design thinking, art processes, and as a means of gaining expanded awareness. Despite negative associations, play surrounds the artist's ideas and conversations. For instance, we put things into a state of play, we see how things play out, we play around with new processes, materials, tools, and tech. Knowing how and when to play is intrinsic to art, design, perception, and greater creativity. It presents the possibility of piecing together or recontextualizing disparate elements, confronting accidents, and overcoming our self-imposed limitations. Play allows a space for a lightness of thought and being. It offers a new mindset that may make us brave, honest, and willing to try new things. It can acknowledge and/or confound time, context, authorship, form, and hierarchical thinking. Through this *State of Play* course, we will look at various methodologies whereby artists and art movements have used play in the service of their work. It will involve researching and/or utilizing games, gags, chance procedures, toys, models, text as art, collage, bricolage, assemblage, détournement, interventionist strategies, exquisite corpses, speculative designs, experimental curatorial activities, and other play-related methodologies to reflect on and consider the world around us.

## COURSE OBJECTIVES

- Produce excellent art projects.
- Learn strategies for creativity and methods of play to apply to art/design practice.
- Gain a deeper understanding of play within the field of contemporary art/design.
- Become more ambitious and sophisticated in your research, conceptualization, and the realization of your work.
- Gain a clearer sense of your own vision/approach to artmaking and understand how it relates to contemporary art.
- Gain understanding and new abilities in your process of conceiving/realizing art.

- Learn to better articulate your own critical insights and the ideas inherent in your work and that of your peers.
- To learn to play harder, stronger, smarter, and with greater humor.
- To have some laughs.

## COURSE METHODS

This course will utilize readings, lectures, screenings, class discussions, individual critiques, blog posts, and individual research related to course content. In studio, students will have the opportunity to receive feedback from classmates, instructors, and visiting speakers. 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.

A successful approach to projects will follow this suggested list of activities:

1. Research Broadly and Intensively: Read Things, Draw, Watch Stuff, Call People, and Take Notes.
2. Ideate Project Possibilities: Think Expansively, Be Relentlessly, Dream, Be Open, Create Endless Lists and Sketches.
3. Choose Cleverly: Pick the Smartest, Most Compelling, Inspiring, Original Project Idea to Pursue!
4. Work: work, work, be organized, work, work, overcome obstacles, work, finish ahead of time.
5. Present Work: Installed Well, Excellent Title/Statement. Ask for and Listen to Feedback.
6. Reflection: Document project, photograph project well, post project, share project, review notes and reflect on what you learned. Make lists of successes and faults. Decide how to do better on your next project. Repeat!

## 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 36-hour period. If for some reason, this does not occur please feel free to text or call me.

Students enrolled in this course are expected to participate in course evaluations at the end of the semester.

## COURSE CALENDAR

<b>Week 1: Introduction</b>
M1/13: Introductions W1/15: Research, Discussion, Videos
<b>Week 2: Research</b>
M1/20: Holiday No Class W1/22: Film: Beauty is Embarrassing
<b>Week 3: Toying Around</b>

M1/27: Intro to Toying Around W1/29:
<b>Week 4: Toying Around</b>
M2/3: W2/5:
<b>Week 5: Toying Around</b>
M2/10: W2/12:
<b>Week 6: Toying Around/Game On</b>
M2/17: Critique and Intro to Game On W2/19:
<b>Week 7: Game On</b>
M2/24: W2/26:
<b>Week 8: Game On</b>
M3/3: W3/5:
<b>Week 9: Game On</b>
M3/10: Critique W3/12:
<b>Week 10: Spring Break</b>
M3/17: Spring Break
<b>Week 11: Word Play</b>
M3/24: W3/26:
<b>Week 12: Word Play</b>
M3/31: W4/2:
<b>Week 13: Make Us Believe</b>
M4/7: Critique Word Play Intro to Make Us Believe W4/9:
<b>Week 14: Make Us Believe</b>
M4/14: W4/16:
<b>Week 15: Make Us Believe</b>
M4/21: W4/23: Clean up
<b>Week 16: Make Believe</b>
Critique: Exam Day: Thursday May 1 <sup>st</sup> 3-5PM final critique for Body Extension Project

Spring Semester University Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/pdfs/calendar2425.pdf>

## ASSIGNMENT DETAILS

### Assignment #1 TOYING AROUND

*“Problems of the inanimate and the animate... bring us to a consideration of the toy. The toy is the physical embodiment of fiction: it is a device for fantasy, a point of beginning for narrative, a toy opens an interior world, lending itself to fantasy and privacy in a way that the abstract space, the playground, of social space does not.” – Susan Stewart, On Longing*

Toys are generally sculpture designed for children. Like sculpture or any collection of objects toys can be grouped into taxonomic systems or considered through various methods of categorization. Puppets, plushy, miniatures, figurines, costumes, games, kinetic objects, tools, vehicles, architectural objects, sports equipment, etc. are all categories of toys. Toys are one of the ways various cultures prepare their children for the future. They are a projection of what society wants them to be or how they hope their children will imagine themselves behaving or problem-solving in the future. For this assignment, students will use the premise of a toy and the idea of play to create a sculpture that investigates current cultural conditions and has consequences that play out in the real world and the adult world.

**Key words:** kinetic art, kitsch, psychogeography, socially engaged practice, performative objects, and relational aesthetics.

Atelier Van Lieshout, Art Guys, Cosima von Bonin, Maurizio Cattelan, Nick Cave, Douglas Coupland, Maywa Denki, Mark Dion, Jimmie Durham, Theo Jansen, Michael Ray Charles, Laurie Simmons, Haim Steinbach, Marcel Dzama, Charles and Ray Eames, Cao Fei, Laura Favaretto, Bharti Kher, Gelitin, Pierre Huyghe, Takashi Murakami, Yoshitomo Nara, New Orleans Airlift, Kenji Yanobe, Trenton Doyle Hancock, Tim Hawkinson, Klara Kristalova, Mike Kelley, Eva Katakova, Liz Larner, Ben Patterson, Tom Sachs, Laurie Simmons, Debo Eilers, Jim Drain, Alexander Calder, Chris Burden, Paul McCarthy, Jake and Dinos Chapman, David Levinthal, Martha Parrish Bush, Annette Messager, Julijonas Urbonas, and Wayne White.

### **Assignment #2 ON GAME/GAME ON**

*"Games, because they have this reference, are expressions of how we believe the universe works in different cultures. We know that chess has that, and billiards has that. Ping-pong has that, too. Every game has a connection to how we conceive nature and landscape, how we order, and we structure reality."* – Gabriel Orozco

Students will design, build, and play out a physical game of their own design based on their research on play and games.

**Key Words:** Systems art, Sequential Art, Narrative, Metaphor, Process Art, Post-Minimalism, and Kinetic Art.

### **Artists**

Vito Acconci, Laurie Anderson, Eleanor Antin, Wafaa Bilal, John Cage, Maurizio Cattelan, Brian O'Doherty, Lygia Clark, Esther Ferrer, Feliz Gonzalez-Torres, Ann Hamilton, Knitta Please, Gabriel Orozco, Brian Bress, Oliver Herring, Paul Sepuya, Bruce Nauman, Erwin Wurm, Francis Alys, Louise Lawler, PainStation, Ben Patterson, Dario Robleto, Ben Vautier, David Ireland, Alec Soth, Adrian Piper, William Wegman, Komar and Melamid, Matthew Ritchie, Ronald Rael and Virginia San Fratello (with Colectivo Chopeke).

### **Assignment #3 WORD PLAY**

We spend our days directed and informed by text prompts. We follow instructions to operate appliances, use machinery, operate vehicles, make orders, contact people, realize recipes, perform scripts, view checklists, make meeting agendas, observe public signage, invoke passwords, take medicine, assemble purchased items, play music

(notations), etc. These are all ways that words, text, and language shape our actions in the physical world. For this project, students will engage in word play and use text and language to poetically intervene in everyday life.

**Key Words:** Adbusters, John Cage, Interventionist Art, Text as Art, Fluxus Scores, Pop Art, Collage, Detournement, and Culture Jamming.

**Artists:** Brian O’Doherty, John Cage, Casagrande, George Brecht, Guerilla Girls, Ken Friedman, Mil M2, Yoko Ono, Jenny Holzer, Edgar Heap of Birds, Roni Horn, Allan Kaprow, Ray Johnson, Wim Delvoye, Wayne White, Brian Eno, Oliver Herring, Dan Perjovschi, Alison Knowles, Philip Corner, Rebecca Uchill, David Shrigley, Lawrence Weiner, Jenny Holzer, and Al Hansen.

#### **Assignment #4 AN EXHIBITION TO MAKE BELIEVE**

Students will create a group exhibition with their own work and work by selected artists researched in this class. They will create their own title, curatorial statement, list of artworks, documentation, and experimental exhibition venue. This will occur in miniature and in a way that is meaningful to some chosen overriding concept, concern, or theme.

**Key words:** Artist as curator, institutional critique, site-specificity, sites and non-sites, model, miniature and gigantic, socially engaged practice, performative objects, conceptual art, and relational aesthetics.

**Artists:** Atelier Van Lieshout, Atlas Group, Bill Burns, Marizio Cattelan, City Reliquary Museum, The Black Factory, Mark Dion, Andrea Fraser, Pedro Reyes, Mouse Museum, Filip Noterdaeme, Martin Kippenberger, Group Material, Hans Ulrich Obrist, Yoko Ono, Marcel Duchamp, Rich Pell, Rebecca Uchill (Exhibition Title Generator), Art-O-Mat, Museum of Pocket Art, Charles Simonds, and Ben Vautier.

#### **EVALUATION**

Coursework is evaluated on the basis of:

- The completion of 4 major projects and short-term projects.
- Attendance for class time and at all assigned lectures.
- Attendance at all critiques (even if your particular assignment is not complete).
- Completion of readings, writings, and discussions.
- 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**

**20%** Project 1 Toys

**20%** Project 2 Games

**15%** Project 3 Word Play

**20%** Project 4 Make Believe

**10%** Speed Assignments

**5%** Written Assignments and Presentations.

**5%** Drawing Book

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

**PROJECT GRADING**

Individual project grade rubrics are included on this sample grade sheet (below):

STUDENT NAME

PLAY ASSIGNMENT SHEET										Assignment Sheet					
Project Development and Ambition															
Concept: Overall Idea and/or Process Decisions															
Attention to Assignment															
Craft / Design															
Aesthetics															
														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 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- .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.

### **READINGS AND TEXTS**

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

## 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.

## 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.

### **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. Drawing book is 8 x 11 inches. See a 2 for 1 deal on the drawing book here:

<https://www.amazon.com/ARTEZA-Hardcover-Sketch-Drawing-Sheets/dp/B07BHBZTK8/>

There are no substitutions allowed for this book and if you buy 1 with a classmate it costs about \$13. Students will document course handouts and individual ideation, reflections, and personal research for course projects. It should be a dedicated book for this class.



**Students should have their toolkits, drawing book, and a combination lock for their locker in studio by the third class**, and they should be available at the start of each class thereafter. Other items needed for this class (some included in kit above.

- work gloves
- 25' extension cord
- X-acto Knife
- Lock for your locker
- Work shirt/apron-keep in locker
- Closed-toe shoes-keep in locker
- 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)
- Tape measure (at least 10ft)
- Masking tape
- Pencils
- sewing kit (thread/needles/pins)

Optional:

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

## 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 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. Critique days are important elements of class. You should only be absent on a critique day in cases of emergency. Attendance at all classes meeting times, critiques, and field trips is mandatory. You must work during scheduled studio times, or it is considered an absence. Please be here for class time.

- Active participation is required for all sessions.
- Each student is allowed 3 absences during the semester so save for when 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.
- 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 tardy if 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. For instance, students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes). Materials and readings for each class should be completed in advance and students should be ready to work.
- If a class is missed, please ask a classmate for information on the material covered.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. Students should attend even if their own personal work is not prepared.
- If you are going to be absent, please contact me via e-mail prior to class.
- Sleeping is a form of absence.

### TARDINESS

Arrival to class 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 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>

## SCULPTURE AREA GUIDELINES

All users of the studio classrooms are expected to follow studio area rules. In addition, 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.
- Students should sign in and acquire eye protection immediately upon arrival to shop.
- Get permission from shop supervisor before beginning work.
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.

- In case of campus or building-related emergency, call campus police at 392-1111
- If someone is hurt in the shop or serious medical emergency call 911.
- File an incident report in cases of injury (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office).
- Incident forms are submitted to SAAH Director of Operations within 48 hours of event.
- Eye protection must be worn when using any power tools.
- Long hair must be tied back.
- Hearing protection is available, ask for it.
- Shirt tails must be tucked in and loose sleeves rolled up.
- Shoes must cover toes.
- No loose jewelry allowed in the shop areas.
- Students should clean-up work mess at the end of every class (at very least).
- Students are prohibited from taking home any SA+AH property.
- All painting and sanding must be done in the courtyard when weather permits.
- Always use newspaper/plastic to protect table and floor surfaces from paint, glue, etc.
- Students are prohibited from storing materials or projects in the wood or metal shops. Take them to the studio room when not using shop.
- 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 restored or returned to proper place/condition.
- The table saw, jointer and planer are to be used only under the supervision of Conor Fields and any unauthorized usage will result in expulsion from the shops.
- No food or drink in the shops
- Store all flammables in the flammable cabinet. Always keep flammable cabinet closed.
- 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

## 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.

### 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 instructor 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 instructor 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](mailto: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](http://police.ufl.edu/) or call 352-392-1111

## 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.

### 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/policies/student-honor-code-student-conduct-code/>

### ACADEMIC HONESTY POLICY

The course will follow the University’s honesty policy found online (see below). 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 or work done by another. <https://teach.ufl.edu/resource-library/academic-integrity-at-uf/>

