



Torkwase Dyson, *I Can Drink the Distance: Plantationocene in 2 Acts* (2019)

"We have become used to the representation of things."

Tania Bruguera

After Representation

Special Topics in Studio Art | ART4930/5930

Spring 2026 | Mon & Wed, 3–6 pm

FAC, Room B1

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INTRODUCTION:

How can artistic practice produce rather than reproduce reality? This course examines three categories of method that have historically emerged as discontents of representation: abstraction, literality, and action. What happens when we tire of rehearsing what we already know and see? What new capacities — formal, social, ethical — become possible when we refuse to stand in for something else? And what happens when we start asking what art does rather than what it means?

From modernist abstraction's legacy to the ethical turns of social practice, we trace work that has sought to reformat the world rather than symbolize it. Each unit examines one historical exit from representation: abstraction as political strategy (abstraction as political strategy, the right to opacity); literality (from Duchamp through David Hammons to Cameron Rowland); and action (performance, social practice, intervention, *arte útil*). Throughout, we ask: what does each strategy refuse, and what does it make possible?

SCHEDULE:

WEEK	DATE: AGENDA ITEMS, REQUIRED READINGS, THINGS TO PREP
0. INTRODUCTIONS	
Week 1	Jan 12: a. course overview b. skills inventory Jan 14: a. shop authorizations (come suitably dressed!) PREPARE FOR NEXT WEEK: artist talks
Week 2	Jan 21: a. artist talks READ FOR NEXT WEEK: Getsy, "Theses on Abstraction"; Glissant, "For Opacity"
1. ABSTRACTION	
Week 3	Jan 26: a. introduction of Project 1: The Code b. reading discussion: Getsy, Glissant

	<p>c. viewings: Norman Lewis, Torkwase Dyson, Jeffrey Gibson, Felix Gonzalez-Torres, Harmony Hammond, Jack Whitten, David Hammons, Martin Puryear, Glenn Ligon</p> <p>d. start generation exercises</p> <p>Jan 28: a. viewings: Jennie C. Jones, Kevin Beasley, Mark Bradford, Howardena Pindell, Lorna Simpson, Doris Salcedo, El Anatsui, Sheila Hicks, Sam Gilliam, Lynda Benglis, Eva Hesse, Senga Nengudi</p> <p>b. generation exercises continued</p> <p>READ FOR NEXT WEEK: English, <i>How to See a Work of Art in Total Darkness</i> (selection); Hartman, "Venus in Two Acts"</p>
Week 4	<p>Feb 2: a. reading discussion (optionally at Curia): English, Hartman</p> <p>b. studio time</p> <p>Feb 4: a. individual check-ins during studio time</p> <p>OPTIONAL AND RECOMMENDED: Campt, "Quiet Soundings"</p>
Week 5	<p>Feb 9: a. titling workshop</p> <p>b. individual check-ins during studio time</p> <p>Feb 11: a. studio time</p>
Week 6	<p>Feb 16: a. crit of The Code</p>
2. LITERALITY	
Week 6 cont'd	<p>Feb 18: a. introduction of Project 2: The Heist</p> <p>b. viewings: Marcel Duchamp, Robert Rauschenberg, Jasper Johns, Joseph Cornell, Louise Nevelson, Robert Gober, Cady Noland, Haim Steinbach, Rachel Harrison, Isa Genzken</p> <p>c. identify systems of interest</p> <p>READ FOR NEXT WEEK: Krauss, "Notes on the Index"</p> <p>OPTIONAL AND RECOMMENDED, Busskirk, "Authorship and Authority"</p> <p>OPTIONAL, DIFFICULT BUT CLASSIC: Foster, "The Return of the Real"</p>
Week 7	<p>Feb 23: a. reading discussion: Krauss</p>

	<p>b. viewings: Cameron Rowland, Andrea Fraser, Hans Haacke, Fred Wilson, Mark Dion, Michael Asher, Daniel Buren, Marcel Broodthaers, Louise Lawler, Park McArthur, Maria Eichhorn</p> <p>c. fieldwork; identify materials</p> <p>Feb 25: a. fieldwork; identify and acquire materials</p> <p>READ FOR NEXT WEEK: Rowland, exhibition texts from 91020000; Fraser, "From the Critique of Institutions to an Institution of Critique"</p>
Week 8	<p>Mar 2: a. viewings: David Hammons, Sable Elyse Smith, Gordon Matta-Clark, Michael Rakowitz, Theaster Gates, Nari Ward, Guadalupe Maravilla, Danh Vo</p> <p>b. studio time</p> <p>Mar 4: a. viewings: Forensic Architecture, Walid Raad / The Atlas Group Trevor Paglen, LaToya Ruby Frazier, Hito Steyerl, Allan Sekula, Emily Jacir</p> <p>b. develop documentation of system</p> <p>c. individual check-ins during studio time</p> <p>OPTIONAL AND RECOMMENDED: Kwon, "Genealogy of Site Specificity"</p>
Week 9	<p>Mar 9: a. individual check-ins during studio time</p> <p>Mar 11: a. studio time</p>
Spring Break: March 14–21	
Week 10	<p>Mar 23: a. crit of The Heist</p>
3. ACTION	
Week 10 cont'd	<p>Mar 25: a. introduction of Project 3: The Act</p> <p>b. viewings: Allan Kaprow, Yoko Ono, George Brecht, Nam June Paik, Carolee Schneemann, Pauline Oliveros</p> <p>c. design actions to undertake</p> <p>READ FOR NEXT WEEK: Kaprow, "The Legacy of Jackson Pollock"; Ono, <i>Grapefruit</i> (selections); Bruguera, "Reflexions on Arte Útil"</p>
Week 11	<p>Mar 30: (whole session at Curia?)</p> <p>a. reading discussion: Kaprow, Ono</p>

	<p>b. score workshop</p> <p>Apr 1: a. viewings: Tania Bruguera, Suzanne Lacy, Rick Lowe, Theaster Gates, WochenKlausur, Thomas Hirschhorn, Rirkrit Tirvanija, Tino Seghal, Sharon Hayes, Pablo Helguera, Alison Knowles</p> <p>READ FOR NEXT WEEK: Bishop, "The Social Turn"</p> <p>OPTIONAL AND RECOMMENDED: Bishop, "Delegated Performance"</p>
Week 12	<p>Apr 6: a. reading discussion: Bishop b. viewings: Tehching Hsieh, Mierle Laderman Ukeles, Marina Abramovic, Linda Montano, William Pope.L, Frances Alys, Cassils, Lee Mingwei, Simone Forti c. undertake and document first activation of The Act</p> <p>Apr 8: a. debrief on first activation b. viewings: Adrian Piper, Chris Burden, Ana Mendieta, Valie Export, Joan Jonas, Sophie Calle, Jill Magid, Bruce Nauman c. undertake and document second activation of The Act</p>
Week 13	<p>Apr 13: a. debrief on second activation b. weigh documentation decisions c. studio time</p> <p>Apr 15: a. viewings: Paul Chan, Wu Tsang, Christian Boltanski, Xaviera Simmons, Steffani Jemison, Jacolby Satterwhite, Autumn Knight, Taryn Simon, Ralph Lemon, Mark Leckey, Trisha Brown b. weigh score design decisions c. studio time</p>
Week 14	<p>Apr 20: a. individual check-ins during studio time</p> <p>Apr 22: a. individual check-ins during studio time</p>
Final Exam	Apr 29, 10 am – 12 pm: crit of The Act and celebration!

UNITS AND PROJECTS:

Besides Introductions (“Unit 0”), this course has three main units, each a deep dive into a non-representational way of engaging with the world: abstraction, literality, and action. Each main unit is paired with a major project.

Before continuing, a note on didactics: Given its 4000-level status and its subject matter, this course takes didactics seriously as parts of artworks and not merely as an academic chore or an explanatory aside. Each project includes a didactic component — a title, a diagram, a score — that you will have to make formal and conceptual decisions about as *part of the artwork*.

0. **INTRODUCTIONS** (Weeks 1–2): Introductions include syllabus coverage, shop authorizations (come suitably dressed!), and artist presentations. Artist presentations will take place on Jan. 21 (Week 2) and require you to prepare the following:

Bring documentation of past work: finished pieces along with any relevant artifacts that teach us about your aesthetic preferences: sketchbooks, failed experiments, objects you've collected, screenshots you've saved. Show work from at least three different projects. Look for what recurs, but look for function, not just appearance. You'll have to do some psychoanalytic detective work: not "I tend toward density" but "Here's what density does in my work, and here's why I think I use it so often...."

Identify at least two recurring formal tendencies and articulate what each one does — why you think it recurs and how it operates on a viewer. Your presentation should include not just what you've made, but what you've noticed about how your formal choices function.

You have 12 minutes to present.

1. **ABSTRACTION** (Weeks 3–6):

The demand to represent — to make legible, to narrate, to be "about" a subject matter — is itself a form of capture, and abstraction seeks to refuse that demand. This unit examines abstraction not as modernist formalism but as historically emergent political and ethical strategy: abstraction that refuses to illustrate on others' terms; abstraction that refuses the demand to make identity immediately readable; Glissant's opacity understood as a right rather than a failure. We trace abstraction from its early twentieth-century emergence through mid-century institutionalization to contemporary reclamation by artists like Torkwase Dyson, Jennie C. Jones, Mark Bradford, and Jeffrey Gibson, for whom abstraction was never simply about form. We ask not "What does abstraction mean?" but "How does abstraction refuse the politics of representation, and what does that refusal make possible?"

Unit 1's project is **The Code** (crit on Feb. 16):

This project asks you to develop an abstract formal vocabulary and test how it circulates. A vocabulary is not a style, even if, like a style, it may produce visual consistency. A vocabulary is functional: formal choices that produce specific effects, carry specific content, work on viewers whether or not they "get" it.

The unit's readings argue that abstraction can be a form of refusal — refusal to illustrate, to explain, to make oneself legible on others' terms. Glissant claims opacity as a right. Abstraction can encode for some audiences while remaining unavailable to others. But critiques in academia have default assumptions: that disclosure is good, that the artist should help the audience understand, that silence signals weakness or pretension. These assumptions embed a politics of legibility. This project redesigns its own crit to make space for refusal as a legitimate position.

After your artist presentation in Week 2, you'll develop your vocabulary through generation exercises (Week 3), then develop one exercise outcome into a full-fledged object or installation. Choose something you have a felt relationship with: a place, a person, a dynamic, an experience. Here's the key constraint: whatever is essential about your relationship to this thing must survive the abstraction.

You will also devise a title. Titling is itself a decision about disclosure; consider how Felix Gonzalez-Torres's works were typically titled "Untitled" followed by parentheticals, encoding for those who know while preserving opacity for those who don't. Your title might reveal, withhold, misdirect, or operate on multiple registers simultaneously.

Before the crit, decide how much to disclose about the artwork you show. Write a sealed statement that includes what you encoded and your chosen stance — full, partial, or none. At crit (Week 6), hold that stance. What happens when a critique is not about a work's success or failure but about how it circulates?

Deliverables: (1) Titled artwork and (2) sealed statement.

2. LITERALITY (Weeks 6–10):

What if art didn't represent but instead presented reality directly — not a painting of a shovel but an actual shovel, not a sculpture about incarceration but a lease agreement for prison-manufactured goods, not a metaphor for displacement but the actual deed to a building? This is the lineage of literality, which refuses representation by collapsing the distance between sign and referent. This lineage runs from Duchamp through Rauschenberg, through institutional critique, through Cameron Rowland's leased prison-labor products. It visibilizes a crucial distinction: work that symbolizes a system vs

work that is made of that system's actual contracts, objects, and property relations — the representation vs the index. Working with actual materials requires actual research: understanding how systems operate, who to talk to, how to acquire things, how to think about provenance and chain of custody. We ask: how does literality refuse representation, and what does working with the thing itself make possible?

This unit's project is **The Heist** (due Mar. 25):

Every system has a visible face and a hidden operation. The visible face is the logo, the mission statement, the customer-facing interface. The hidden operation is what actually happens: who touches what, where things go, what gets discarded, what falls through the cracks, who makes the workarounds when the official process fails. This project asks you to research a system, learn how it actually works, acquire materials from it, and make something that reveals what normally stays hidden.

"System" means any organized operation that moves physical materials or processes bodies through space: a fast-food drive-thru; a thrift store; your cat's daily routes; the parking ticket appeals process; what actually happens to your recycling after the truck takes it. Pick something you're curious about, can physically visit, and can acquire materials from.

Go to where the system operates. Watch; talk to someone who works inside it; acquire materials: an object, a document, a recording, a photograph, a receipt, a form, a piece of refuse. Think about chain of custody — how you got it, what your possession means, what relations it carries. Develop a way to document the system's most relevant and interesting operations in the form of a documentary artifact; this could be a map, diagram, model, sound piece, video piece, or anything else. *Consider this documentary artifact itself part of the artwork.* Cameron Rowland's textual didactics for 91020000 serve as an example of one of many forms the documentary artifact could take.

Make a sculpture that uses your indexical materials and considers their origins. You might recontextualize, accumulate, interrupt, transform, juxtapose, preserve, trace, redirect. In critique, you will show a titled installation consisting of *both* the sculpture *and* the documentary artifact. Consider the conceptual and formal relationship between the two objects.

Deliverables: Titled installation consisting of (1) sculpture using actual materials from a researched system and (2) a artifact that documents your researched system.

3. ACTION (Weeks 11–14):

What if art didn't represent the world but intervened in it — social practice that doesn't illustrate community but produces it, work that isn't "about" maintenance but actual maintenance, as when Mierle Laderman Ukeles shook hands with 8,500 sanitation workers over eleven months? This lineage runs from Kaprow's Happenings through Fluxus scores through Lacy's "new genre public art" through Bruguera's *arte útil*. The question shifts from "What does it mean?" to "What does it do?" But we take the critiques of action seriously too: Claire Bishop's challenge that participation can become instrumentalized; Shannon Jackson's questions about the labor relations of social practice; the persistent risk that action-based work congratulates itself for good intentions while producing nothing durable. We ask: how does action refuse representation, and what do you do when you learn that your intentions and your effects are not the same thing?

This unit's project is **The Act** (due Apr. 22):

Design an action that produces effects rather than depicts them: a moment of hesitation, an unexpected encounter, a disruption of a routine, a gift that complicates, an invitation that changes a space. The action must involve or be aided by an object (tool, prop, structure, etc.).

Write the action as a score: instructions specific enough to follow but open enough to allow variation. *Consider the score itself part of the artwork.* With a plan for how to document it, activate your action. You will do this at least twice — in at least two different contexts that matter for what the action is doing. What actually happens? And what is the relation between site, time, and event?

The action is ephemeral. What survives is documentation. Alongside your designed score, the documentation *is the artwork*. In critique, you will show a titled installation consisting of *both* the documentation *and* the score. How they relate spatially is yours to decide: the documentation can take whatever form and medium is most appropriate, and the score can be printed, projected, performed, handed out, whispered, embedded, or anything else.

Deliverables: Titled installation consisting of (1) documentation work and (2) score.

READINGS:

Listed below are this course's readings, optional and mandatory, with hyperlinks to scanned copies of each. Email me if the hyperlink no longer works!

1. ABSTRACTION:

David Getsy, "Theses on Abstraction." 2019. [\(link\)](#)

Edouard Glissant, "For Opacity." *Poetics of Relation*, pp. 189–194. [\(link\)](#)
Darby English, *How to See a Work of Art in Total Darkness*, pp. 27–47 (top of 47). [\(link\)](#)
Saidiya Hartman, "Venus in Two Acts." *Small Axe*, 2008. [\(link\)](#)
OPTIONAL: Tina Campt, "Quiet Soundings: The Grammar of Black Futurity." *Listening to Images*. [\(link\)](#)

2. LITERALITY:

Rosalind Krauss. "Notes on the Index." *October*, 1977. [\(link\)](#)
Cameron Rowland. Exhibition texts from 91020000, Whitney Museum, 2016. [\(link\)](#)
Andrea Fraser. "From the Critique of Institutions to an Institution of Critique." *Artforum*, 2005. [\(link\)](#)
OPTIONAL: Hal Foster, "The Return of the Real." *The Return of the Real*. pp. 127–170. [\(link\)](#)
OPTIONAL: Martha Busskirk. "Authorship and Authority." *The Contingent Object of Contemporary Art*. pp. 19–58.
OPTIONAL: Miwon Kwon. "Genealogy of Site Specificity." *One Place After Another*. pp. 11–32. [\(link\)](#)

3. ACTION:

Allan Kaprow. "The Legacy of Jackson Pollock." 1958. [\(link\)](#)
Yoko Ono. *Grapefruit* (selections). 1964. [\(link\)](#)
Claire Bishop. "The Social Turn." *Artforum*, 2006. [\(link\)](#)
Tania Bruguera. "Reflexions on Arte Útil." 2012. [\(link\)](#)
OPTIONAL: Claire Bishop. "Delegated Performance." *October* 2012. [\(link\)](#)

ARTIST REFERENCES:

These artist references, grouped by subtopic in each unit, are provided as a resource to refer back to as we move through particular subject matters. They are by no means exhaustive. As indicated in the schedule, we will regularly view selected references in class.

1. ABSTRACTION:

early abstraction: Hilma af Klint, Emma Kunz, Wassily Kandinsky, Kazimir Malevich, Piet Mondrian, Sophie Taeuber-Arp, František Kupka, Sonia Delaunay, Olga Rozanova, Liubov Popova, Alexander Rodchenko, El Lissitzky

AbEx + Color Field: Jackson Pollock, Mark Rothko, Barnett Newman, Helen Frankenthaler, Morris Louis, Agnes Martin, Ad Reinhardt, Lee Krasner, Joan Mitchell, Grace Hartigan, Alma Thomas

Minimalism + Post-Minimalism: Donald Judd, Dan Flavin, Carl Andre, Sol LeWitt, Robert Morris, Richard Serra, Eva Hesse, Lynda Benglis, Fred Sandback, Robert Irwin, James Turrell, Mary Corse, Larry Bell, Anne Truitt

Latin American + geometric abstraction: Lygia Clark, Lygia Pape, Hélio Oiticica, Jesús Rafael Soto, Carlos Cruz-Diez, Gego, Carmen Herrera, Joaquín Torres-García, Mira Schendel, Julio Le Parc

Black abstraction: Norman Lewis, Alma Thomas, Jack Whitten, Frank Bowling, Sam Gilliam, Howardena Pindell, William T. Williams, Al Loving, Ed Clark, Melvin Edwards, Martin Puryear, Kevin Beasley, Jennie C. Jones, Torkwase Dyson, Mark Bradford, Julie Mehretu, Rashid Johnson, Stanley Whitney, Adam Pendleton, Shinique Smith

gender in abstraction: Harmony Hammond, Louise Bourgeois, Lee Bontecou, Sheila Pepe, Carrie Moyer, Jeffrey Gibson, Amy Sillman, Edie Fake, Sadie Benning, Judith Scott, Ulrike Müller, Math Bass, Luchita Hurtado, Felix Gonzalez-Torres

abstraction as cultural encoding: Firelei Báez, Sanford Biggers, Etel Adnan, Nasreen Mohamedi, Zarina Hashmi, El Anatsui, Odili Donald Odita, Kapwani Kiwanga, Wangechi Mutu, Haegue Yang, Lee Ufan, Sheila Hicks, Olga de Amaral

2. LITERALITY:

readymade + found object tradition: Marcel Duchamp, Kurt Schwitters, Joseph Cornell, Robert Rauschenberg, Jasper Johns, Haim Steinbach, Sherrie Levine, Cady Noland, Rachel Harrison, Danh Vo, Liz Magor, Mike Kelley

institutional critique: Hans Haacke, Michael Asher, Daniel Buren, Marcel Broodthaers, Andrea Fraser, Fred Wilson, Louise Lawler, Renée Green, Mark Dion, Maria Eichhorn, Walid Raad/The Atlas Group, Cameron Rowland, Sable Elyse Smith, Park McArthur

documentary + “counter-forensics”: LaToya Ruby Frazier, Forensic Architecture, Trevor Paglen, Taryn Simon, Allan Sekula, Martha Rosler, Alfredo Jaar, Carrie Mae Weems, Zoe Leonard, Harun Farocki, Hito Steyerl, Emily Jacir

material reclamation + repair: David Hammons, Gordon Matta-Clark, Robert Smithson, Joseph Beuys, Theaster Gates, Michael Rakowitz, Nari Ward, Leonardo Drew, Doris Salcedo, Pope.L, Guadalupe Maravilla, Lonnie Holley, Arthur Jafa, Abigail DeVille

Indigenous practice: James Luna, Wendy Red Star, Nicholas Galanin, Postcommodity, Sky Hopinka, Raven Chacon, Cannupa Hanska Luger, Dyani White Hawk, Brian Jungen, Rebecca Belmore, Jaune Quick-to-See Smith, Marie Watt

3. ACTION:

happenings + Fluxus: Allan Kaprow, Yoko Ono, George Brecht, George Maciunas, Alison Knowles, Nam June Paik, La Monte Young, John Cage, Pauline Oliveros, Simone Forti, Trisha Brown, Yvonne Rainer, Meredith Monk

body + endurance: Carolee Schneemann, Vito Acconci, Chris Burden, Marina Abramović, Tehching Hsieh, Ana Mendieta, Adrian Piper, Senga Nengudi, Ron Athey, Pope.L, Guillermo Gómez-Peña, Coco Fusco, Regina José Galindo, Cassils

maintenance + care: Mierle Laderman Ukeles, Suzanne Lacy, Martha Rosler, Mary Kelly, Bonnie Ora Sherk, Fallen Fruit, Fritz Haeg, Christine Hill, Conflict Kitchen, Cooking Sections

social practice: Rick Lowe, Theaster Gates, Tania Bruguera, Black Quantum Futurism, Carolina Caycedo, Ultra-red, Wochenklausur, Temporary Services, Futurefarmers, Rirkrit Tiravanija, Thomas Hirschhorn, Tino Sehgal, Jeremy Deller, Jeanne van Heeswijk, Assemble, Paul Ramírez Jonas, Pablo Helguera, Sharon Hayes

activism + intervention: Gran Fury, Group Material, Guerrilla Girls, Dread Scott, Reverend Billy, The Yes Men, Critical Art Ensemble, Center for Political Beauty, Forensic Architecture, For Freedoms

performance + moving image: Paul Chan, Wu Tsang, Sharon Hayes, Simone Leigh, Martine Syms, Sondra Perry, Juliana Huxtable, boychild, Trajal Harrell, Okwui Okpokwasili, Autumn Knight, Xaviera Simmons, Jacolby Satterwhite

LEARNING OBJECTIVES:

By the end of the course, you should be able to:

1. Situate your practice in relation to historical strategies of non-representation: abstraction, literality, and action
2. Engage critically with the politics of legibility, representation, and efficacy
3. Develop a formal vocabulary and articulate what your choices produce
4. Work indexically with actual materials from actual systems
5. Design actions and learn from the gap between intention and effect

6. Make strategic decisions about disclosure and how work circulates
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GRADES:

Artist Talk: 5%
Project 1: The Code: 20%
Project 2: The Heist: 20%
Project 3: The Action: 20%
Project Checkpoints: 10%
Reading Discussions: 7.5%
Participation: 17.5%

Total: 100%

Projects will be evaluated on five equally weighted criteria:

1. **Content:** originality, depth, specificity
2. **Form:** appropriateness and development of formal decisions
3. **Process:** sustained experimentation, appropriate engagement with craft
4. **Understanding:** integration of research, references, readings, discussions, and feedback
5. **Risk-taking:** departure from the safe or familiar in the context of your practice

You will be graded out of 20 on each criterion, and your total score out of 100 will be your assignment grade. Each assignment grade will be posted privately on Canvas. You can generally expect the following: an A if you exceed the assignment's criteria and show exceptional ambition, work ethic, care, and consideration in the assignment's research, process, and product; a B if you meet the assignment's criteria and show some ambition, work ethic, care, and consideration; a C if you barely fulfill the assignment's criteria; and a D if you do not fulfill all of the assignment's criteria.

“Project Checkpoints” in the grade breakdown refer to particular, mid-project exercises or stages that are checked for completion to ensure you are on track to complete the project at hand. For Project 1, these are the generation exercises; for Project 2, these are first draft of your documentation of your researched system and your acquisition of its indexical material; and for Project 3, these are your two performance activations to be documented.

Here's the chart for grade/percentage/GPA conversions:

Letter Grade	% Equivalency	GPA Equivalency
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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	0.67
E, I, NG, S-U, WF	0-59	0.00

Students must earn a grade higher than C- to earn credit toward their major. For more information, please see <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

POLICIES:

ATTENDANCE: You are expected to work/participate for the entire duration of scheduled class, and to participate fully during critiques by showing up with completed, installed work and engaging thoughtfully with your peers' work during class. You are expected to attend all classes. *More than three unexcused absences will be cause for a lowered grade, with every absence beyond three resulting in one letter grade drop.* 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., 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) will be excused. Other sound reasons may be offered and considered on an individual basis.

If an absence occurs, it is your responsibility to make up all work. You 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 regularly assigned. Doctor's notes should be provided, within a week's time of illness, for any class from which one expects to be

excused. Please address any concerns, problems, and questions with the instructor as they arise.

Arrival to class more than ten minutes late, or departure from class more than ten minutes early, will be counted as tardiness, unless an acceptable reason (consistent with acceptable reasons for absences) is provided. Three occasions of tardiness count as one absence.

WORK SUBMISSION: As part of your emerging practice, you are expected to produce strong documentation of each major project in this course and submit it on Canvas. How you provide documentation matters: you must consider how to capture all the parts of the work that you think we need to see; this might include process, hidden mechanisms, and changes over time. Documentation should be appropriate to the nature of the work: while photos may work in most cases, video may be necessary for time-based work. *Documentation of a project is usually due the same day as its critique, by end of day (midnight), unless otherwise stated in class. Documentation is mandatory; you will not be able to see your project grades on Canvas until you submit documentation for the assignment.*

LATE WORK: Extensions are available with advance notice; come talk to me.

CLASS EXPECTATIONS: You are expected to above all engage actively, generously, and civilly with others' work and ideas. Clean up after yourselves as you go!

ETHICS: Work involving other people requires informed consent. Students are responsible for ensuring their actions are legal and ethical. We will discuss consent, documentation ethics, and risk assessment throughout the course.

RESOURCES: I take issues of mental and physical welfare extraordinarily seriously. As a graduate student, you are expected to be communicative about issues that might affect your course performance. In such cases, I do not need to know *what* details comprise the issue at hand, but I do expect to be kept informed *that* there is an issue at hand. For information on UF academic policies and student support resources, please visit <https://go.ufl.edu/syllabuspolicies>. Should you require accommodations, please register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) and provide appropriate documentation. Once registered, you will receive an accommodation letter to give the instructor. For mental health support, contact the Counseling & Wellness Center at 352-392-1575 or visit <https://counseling.ufl.edu>.

AI USE: This course recognizes that AI is ubiquitous now. I implement no prohibition or grade penalty on the use of AI assistance. However, AI should be used only as an aid, not a substitute; your ideas, your choices, and your understanding of course materials must ultimately come from you. *You are expected to be fully honest about when and how you've used AI; lack of transparency will be treated as a breach of academic honesty* (<https://policy.ufl.edu/regulation/4-040/>).

SCULPTURE SHOP & STUDIO GUIDELINES:

The UF SA+AH expects all students to follow these guidelines:

Health & Safety:

- Review and follow the SA+AH Health & Safety Handbook:
<https://arts.ufl.edu/academics/art-and-art-history/health-safety/>
- Follow the SA+AH Satellite Waste Management Chart and posted media-specific safety guidelines.
- Report any safety issues immediately to your instructor.

Emergencies:

- Call 911 and/or the University Police Department (352-392-1111, <http://police.ufl.edu/>). Your course is in Fine Arts Building C, Basement, UF Building #0599.
- File an incident report (forms in SAAH H&S handbook, faculty handbook, and main office); turn into the SA+AH Director of Operations within 48 hours.
- First aid kits are located in every studio/shop. Notify your instructor if supplies are low.
- Familiarize yourself with the nearest eyewash unit in the studio and shops.

Shop Access & Supervision:

- Shop hours outside class are posted on the door.
- Get permission from the Teaching Lab Specialist (TLS) before working.
- After approval, sign in on the clipboard.
- The table saw, jointer, and planer may only be used under supervision of TLS or shop technicians. Unauthorized use = expulsion from shops.
- Only currently enrolled SA+AH students who have completed orientations may use the shops. No visitors, even friends or family, allowed.

Personal Safety:

- Eye protection must be worn when using power tools (goggles provided).
- Hearing protection is available (ask TLS).
- Long hair tied back; long shirt tails tucked in; loose sleeves rolled up.
- Shoes must cover toes.
- No loose jewelry.
- Keep hands at least 5 inches from stationary saw blades; use push sticks or ask for help on difficult cuts.

Conduct & Cleanliness:

- No food or drink in shops.
- Do the loop: circle the space and organize tools/materials as you go.

- Clean up: dust off tools/tables, sweep floors, dispose of scrap immediately, and return tools to proper storage.
- All courses participate in end-of-semester cleanup.

Material Use & Restrictions:

- No SA+AH property may be taken home.
- Students may not store materials/projects in wood or metal shops.
- Do not cut painted, recycled, or pressure-treated lumber on stationary equipment.
- Painting/sanding must be done in the courtyard when weather permits.
- Use paper or plastic to protect surfaces from paint, glue, or plaster.
- Paint rollers/latex paint often yield better results than spray paint (consult instructor).
- Store all flammables in the flammable cabinet; keep it closed.

Hazardous Waste & Containers:

- Two types of labels must be used (found at red MSDS boxes):

White labels – for all new/used products in containers (hazardous or potentially hazardous: e.g., watered gesso, solvents, powders, spray paints, oils, fixatives).

- Must include: contents, your name, date opened.
- Required for all secondary/satellite containers.
- Unmarked containers will be disposed of without notice.

Yellow labels – for all containers designated as trash for weekly EHS pickup.

- Required on flammable solid containers (red flip tops), 5-gallon disposal jugs, and each item in blue bins.
- Labels must list all waste constituents with approximate percentages totaling 100%.
- Must also include building/room number and the Waste Manager (posted at sinks/Waste Management Area).