



Lauren Halsey, the eastside of south central los angeles hieroglyph prototype architecture (I), 2022

Core Foundations: Space Studio

Spring 2026 | ART2013C, Sections 2REG/2PCE, 3 Credits

Fine Arts Building C, B014

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UF SCULPTURE LINKS:

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

<https://www.instagram.com/uf.sculpture/>

UF CERAMICS LINKS:

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

<https://www.instagram.com/uf.ceramics/>

COURSE DESCRIPTION

Space Studio is a project-based studio foundation course for spatial investigations, where students will explore methods for defining and conceptualizing space, three-dimensional design strategies, form development, and a survey of concepts that shape 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 through 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.

Development of studio practice and creative strategies are fundamental to this course. Projects will be informed by an assortment of readings, lectures, video/film screenings, museum and other site visits. These will be accompanied by focused conversations, critical discussions, demonstrations, assigned Planning Book work, and exercises in material, process, and design.

COURSE OBJECTIVES

Through this course's assignments, students will:

- Develop a working understanding of 3D design concepts, as well as theories and processes focused on form and spaces
- Develop spatial thinking, problem-solving abilities, and the capacity to critically analyze three-dimensional form, space, and theory in the context of art history, sculpture, design, and architecture
- Investigate how formal elements — form, structure, surface, light, and proportion, etc. — produce meaning in spatial composition
- Develop a vital research and studio practice through workshops, assigned projects, and an individual drawing book
- Gain a working understanding of sculpture in the expanded field, including performative, installation-based, and participatory methods
- Engage in experimental processes and material exploration as tools for spatial innovation and critical inquiry

UNITS AND TOPICS

PROJECT 1: ONE OF THESE IS NOT LIKE THE OTHER — REPRESENTATION AND ABSTRACTION

What does it mean to represent, imitate, or abstract? What is the relationship between representation and abstraction? The representation of objects from the world — especially when translated into new materials, altered scales, or unfamiliar contexts — can unsettle perception and provoke emotional, intellectual, or spatial disorientation.

In this project, the challenge is to sculpt a pair of objects that are both compositionally and conceptually dynamic. They may function as symbols, metaphors, doubles, decoys, distortions, or fragments of a larger system.

You are asked to work along a spectrum between representation and abstraction: How close is your object to the source? What's gained or lost in translation? How do you make conscious decisions to approximate, imitate, exaggerate, simplify, or misrepresent?

Consider formal decisions — form, texture, material, color, finish, etc. — and how these affect not just aesthetics, but meaning. Pay particular attention to the spatial relationship between the two forms in their final presentation: how are they arranged, elevated, separated, entangled, timed, or staged.

Your final installation should demonstrate intentionality not only in form, but in the space between the objects, and between the objects and viewer.

Selected artists for project research:

The uncanny and hyperreal: Jane Alexander, David Altmejd, John DeAndrea, Rina Banerjee, Banksy, Zharko Basheski, Berlinde De Bruyckere, Maurizio Cattelan, Robert Gober, Duane Hanson, Josh Kline, Simone Leigh, Ashley Lyon, Tony Matelli, Nathan Mabry, Liz Magor, Paul McCarthy, Ron Mueck, Roxy Paine, Patricia Piccinini, Charles Ray, Mika Rottenberg, Kiki Smith, Gavin Turk, Tom Sachs, Tavares Strachan, Yoshihiro Suda

Material illusion: Matthew Barney, Genesis Belanger, JSG Boggs, Christina Bothwell, Susan Collis, Alex Da Corte, Thomas Demand, Rachel Feinstein, Katharina Fritsch, Eva Hesse, Rachel Knox, Robert Lazzarini, Kristen Morgan, Mark Manders, Marisa Merz, Seungmo Park, Michael Rakowitz, Christina Ramberg, Jeremy Hatch, Dario Robleto, Ursula von Rydingsvard, Heidi Schwegler, Sarah Sze, Tatiana Trouvé, Steve Wolfe

Spatial fictions: Diana Al-Hadid, Huma Bhabha, Do Ho Suh, Theaster Gates, Ann Hamilton, Rachel Harrison, Roger Hiorns, Alicja Kwade, Sarah Oppenheimer, Tobias Putrih, Heather Rowe, Tatiana Trouvé, Mary Miss, Mike Nelson, Allan Wexler, Kiyon Williams, Rachel Whiteread, Andrea Zittel

Topics: abstraction, additive/reductive, appropriation, artifact, assemblage, camouflage, carving, counterfeit, doppelgangers/doubles, facture, facsimile, form, found object, glitch, hyperrealism, indexicality, interstitial space, mass, modeling, objecthood, Pop Art, Surrealism, proxy, readymade, simulacra, surface, symbol, texture, trompe l'oeil, uncanny valley, verisimilitude

PROJECT 2: VARIATIONS ON A FORM — DIGITAL FABRICATION AND MULTIPLES

What happens when a form is repeated iteratively? In this project, the challenge is to develop a set of sculptural multiples that share common logic and formal unity but offer points of divergence in material, scale, arrangement, or internal structure.

The work should operate not just as a “set” but as a system — a body of related forms. Through form and concept, the series of sculptures should work in unity or as editions. For instance, how does a material’s histories, attributes, behavior, and usage inform the way we use it or perceive it in an artwork? What might variation within the multiples we produce tell us about processes within transformation, labor, decay, reproduction, dispersal, or control. Think about how repetition amplifies, distorts, or destabilizes meaning and the potential repetition holds to build new systems of thought and action.

Your composition should also consider the space between units. Are the elements gridded or scattered? Are they modular or irregular? Do they orient toward the viewer, the floor, each other? The spatial logic of your installation is just as critical as the logic of making.

You are expected to use a variety of tools and processes.

Selected artists for project research:

Ritual and labor: Louise Bourgeois, Janine Antoni, John Cage, Liza Lou, El Anatsui, Ann Hamilton, Tara Donovan, George Maciunas, Yayoi Kusama, Yoko Ono, Marita Dingus, Tania Candiani, Doris Salcedo, Liz Magor, Sheila Hicks, Annette Messager, Laurie Simmons, Olga de Amaral, Jeffrey Gibson, Kenneth Baskin, Patsy Cox

Machines and modularity: Tom Sachs, Allan McCollum, Jeanne Quinn, Donald Sultan, Maywa Denki, Do Ho Suh, Theaster Gates, Eva Hesse, Rachel Whiteread, Tony Feher, Tim Hawkinson, Neil Forest, Roxy Paine, Rafael Lozano-Hemmer, Shawn Wolfe, Ay-O

The spatial logics of seriality: Sol LeWitt, Eva Hesse, Tara Donovan, Sable Elyse Smith, Tom Friedman, Cildo Meireles, Mona Hatoum, On Kawara, Sarah Sze, Antony Gormley, George Maciunas, Felix Gonzalez-Torres, Valeska Soares, Chiharu Shiota, Carlos Bunga, Nari Ward, David Ireland, Andy Goldsworthy, Andy Warhol, Art Guys, Robert Watts, Joseph Beuys

Topics: composite, democracy, Fluxus multiples, fragmentation, internal logics, jigs, labor, materiality, Minimalism, post-Minimalism, modularity, Pattern and Decoration, patterns, Pop Art, positive/negative space, Process Art, repetition, reproduction, ritual, Scatter Art, seriality, standardization, systems, templates, the grid, unity, variety

PROJECT 3: THE SPACE IS THE MEDIUM — SITE, PERFORMANCE, AND INSTALLATION

How do structures and environments shape our movement, attention, and behavior? In the expanded field of sculpture, artists often address not just objects but *space* and *place*. It is this preoccupation with space that produces a historical throughline in the genres of sculpture, performance, and installation. As you grapple with these historical references throughout this unit, you will be asked to understand space as a material that has emotional and experiential capacities — ones that guide attention, choreograph bodies, and shape memory.

In this *optionally collaborative* project, you will design and build a site-responsive installation that is activated through a related performance. Rather than treating site, installation, and performance as separate approaches, this project brings them together into a single spatial investigation. Your chosen site — whether a path, room, courtyard, corridor, or other accessible location — should actively inform the form, materials, and experience of the work. You will work to design an immersive installation that should be easy to assemble and disassemble, as well as attentive to function, form, scale, and viewer experience. To build volume efficiently, your installation must use at least one of the following strategies: framed structures, inflatables, tensioned systems, or atmospheric elements such as light, sound, projection, or scent.

Each installation must include a performance with a score. The performance can be anything involving bodies: walking, ritual gestures, gathering, playing. It should emerge from or respond to the logic of the installation and site, contributing to the spatial experience of the installation.

Selected artists for project research:

Movement and action: Tanya Aguiñiga, Francis Alÿs, Bas Jan Ader, Chris Burden, Vito Acconci, Philip Corner, Kimsooja, Pope.L, Valie Export, Allora & Calzadilla, Theaster Gates, Chloë Bass, Regina José Galindo, Timothy “Speed” Levitch, Kim “Mudman” Jones, Guillermo Gómez-Peña,

Mona Hatoum, Wangechi Mutu, Emily Jacir, Alex Villar, David Hammons, Yoko Ono, Zanele Muholi, Sandi Hilal, Ant Farm, Janine Antoni, Anna Campbell, Nick Cave, Martha Rosler, Kiyan Williams, Kuang-yu Tsui, Paul McCarthy, Simone Leigh, Torkwase Dyson, Michelangelo Pistoletto, Hường Ngô, Senga Nengudi, Dread Scott, The Yes Men, Lubaina Himid, Nikita Gale, Lygia Clark, Taus Makhacheva, Guadalupe Maravilla, Ramekon O'Arwisters, Naufus Ramírez-Figueroa

Responses to site: Andrea Fraser, Lara Almarcegui, Eleanor Antin, Marina Abramovic, Allan Kaprow, Blue Republic, Mierle Laderman Ukeles, Ana Mendieta, Sophie Calle, Carolina Caycedo, Camila Sposati, Kiyan Williams, Tania Bruguera, Jeanne van Heeswijk, Nancy Holt, Rebecca Horn, Suzanne Lacy, OHO Group, Gabriel Orozco, Kenneth Josephson, Kim Beck, Marjetica Potrč, Mark Search, Robert Smithson, Paul Ramirez Jonas, Rael San Fratello, Trevor Paglen, Mary Mattingly, Futurefarmers

Installation as experience / provisional architectures: Rachel Whiteread, Sarah Oppenheimer, Do Ho Suh, John Bock, Brody Condon, Christine Hill, Robert Irwin, Olafur Eliasson, Tomás Saraceno, Jessica Stockholder, Ann Hamilton, Mona Hatoum, Hannah Hurzig, Suzanne Lacy, Andrea Zittel, Hito Steyerl, Bruce Nauman, Wes Modes, Rita McBride, Mark Manders, James Turrell, Nari Ward, Meg Webster, Fred Sandback, Yayoi Kusama, Hans Hemmert, Tim Hawkinson, Lauren Halsey, Tania Bruguera, Thomas Hirschhorn, Mark Dion, Theaster Gates, Martha Rosler, Willie Cole, Amanda Williams, Tatiana Bilbao, Michael Rakowitz, Fritz Haeg, Donald Rodney, Andrea Bowers, Hélio Oiticica, Swoon, Nils Norman, Abigail DeVille, Marie Lorenz, Pedro Reyes, Karyn Olivier, Santiago Cirugeda, Atelier Bow-Wow, AKAirways, Ant Farm, Eventstructure Research Group, Archigram, Superstudio, Michael Webb, Haus-Rucker-Co, Frank Lloyd Wright, Walter Bird, Nicolas Jacques Conté, Friends With You, Mike Kelley, Paul McCarthy, Takashi Murakami, Tam Wei Ping, Jeremy Deller, Montgolfier Brothers, Pablo Reinoso

Related topics: activated space, body art, dérive, ephemeral art, flâneur, Fluxus concerts/multiples, Gutai, happenings, institutional critique, interventionist art, kinetic art, Earth Art/Land Art, light as sculpture, Maintenance Art, mapping, performative objects, persona, psychogeography, relational aesthetics, ritual art, site-specificity, sites and non-sites, Situationism, social practice, social sculpture, sound as sculpture, surveillance, inflatables, installation art, participation, performance art, phenomenology, plop art/public art, pneumatic sculpture, scatter art

TIMELINE

Week 1: Introduction to 3D Thinking & Project 1 Introduction

1. syllabus review

<ol style="list-style-type: none"> 2. safety & classroom policies (safety walkthrough with Derek Reeverts) 3. shop authorizations (wood and metal) 4. lecture/discussion on representation/abstraction 5. refresher on formal elements in art 6. Project 1 introduction 7. deformative making (clay modeling)
Week 2: Project 1
<ol style="list-style-type: none"> 1. remaining shop authorizations (wood and metal) 2. reading responses/discussion 3. additive making in clay, foam, wood and metal 4. subtractive making in clay, foam, wood, and metal
Week 3: Project 1
<ol style="list-style-type: none"> 1. studio time
Week 4: Project 1 Critique
<ol style="list-style-type: none"> 1. Project 1 critique 2. Project 2 introduction
Week 5: Project 2 Introduction
<ol style="list-style-type: none"> 1. reading responses/discussion 2. digital modeling 3. photogrammetry 4. 3D printing
Week 6: Project 2
<ol style="list-style-type: none"> 1. moldmaking (rigid, soft) & the principle of undercuts
Week 7: Project 2
<ol style="list-style-type: none"> 1. moldmaking (rigid, soft) & the principle of undercuts 2. casting in molds & forming over molds/jigs
Week 8: Project 2
<ol style="list-style-type: none"> 1. casting in molds & forming over molds/jigs
Week 9: Project 2
<ol style="list-style-type: none"> 1. studio time
Week 10: Project 2 Critique
<ol style="list-style-type: none"> 1. Project 2 critique
Week 11: Project 3 Introduction
<ol style="list-style-type: none"> 1. reading discussion 2. Situationism: psychogeography & the dérive
Week 12: Project 3
<ol style="list-style-type: none"> 1. student site work 2. Krauss: sculpture in the expanded field
Week 13: Project 3

1. framing structures, making inflatables, tensioning structures
Week 14: Project 3
1. studio time
Week 15: Project 3
1. studio clean-up
Final Exam (TBD PER UF SCHEDULE): Project 3 Critique
1. Project 3 critique & celebration

COURSE COMMUNICATION

Communications about this course will occur verbally in class as well as online. Canvas will be used for this course and will include: updated weekly calendar (with due dates, special events and critique schedule), announcements, readings, project assignments, and assignment grades. Please refer to the class Canvas daily (before each class) for supplementary resources. The course instructor will check their email every other day, if not every day. Students are required to check their email for updates several times a week, including before class.

COURSE SUPPLY 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 LIST OF TOOLS FOR THE COURSE:

- cork-backed ruler
- Exacto or utility knife
- Planning Book (good price on 2 for 1; order with a friend) (<https://a.co/d/25UkSaN>)
- graphite pencils
- pens
- plastic to cover clay
- paint brushes
- 18-piece tool set (<https://a.co/d/bt82d5a>)
- clay sculpting tool kit (<https://a.co/d/axSiMxl>)
- serrated ribs (<https://a.co/d/1AQKlyB>)

EVALUATION AND GRADING

The work from this course will be graded on specific criteria defined by each project's goals. Additionally, all projects will be graded on their success in the following areas: concept development, risk-taking, experimentation, design decisions, craftsmanship, ambition, technical competency and meeting process work deadlines. All process work as well as each project must be finished within the specified deadlines. Students are expected to complete course evaluations at the end of the semester.

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

- Completion and success of 3 major projects
- Completion of readings, writings, and discussions
- Attendance
- Preparation of materials, discussion points, and assignments
- Research (Planning Book, as well as the histories and conceptual tools you use to inform your practice)
- Technical competence, craft, and inventive use of software, hardware and materials
- Active class participation in discussion, critiques and relevant activities
- Presentation (work for critique should be finished and professionally presented)
- Effort, hard work, and a diligent, consistent effort toward excellence
- Active contribution to a distraction-free and clean studio environment

Here is a roadmap for approaching each project successfully:

1. *Research Broadly and Intensively*: read things, draw, watch videos, call experts and ask questions, and take notes.
2. *Ideate Freely*: think expansively, be relentless, dream, be open, create lists, think playfully, ask "what if" a lot, and do lots of sketches, collages, and drawings. Have fun. Don't fall in love with any one idea. Cast a wide net. Don't self-censor. Gather as many seeds of ideas as possible. Once you have a Planning Book full of ideas...
3. *Choose Ambitiously*: pick the smartest, most compelling, inspiring, and original two project ideas to present. Discuss and present the two ideas with instructor and pick one of the two. Gather materials and work and....
4. *Work Constantly*: work, work, organize, work, work, overcome obstacles, work, finish ahead of time.
5. *Polish Presentation*: install your work well and accompany it with an excellent title/statement. Ask for and listen to feedback.

6. *Reflect Critically:* 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!

GRADE CHART

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	0.67
E, I, NG, S-U, WF	0-59	0.00

Generally, project and exercise grades in this course carry the following expectations:

- A 4.0** Extraordinary work: all criteria of assignment have been surpassed in a distinguished manner and solutions to problems present depth of understanding. Student is engaged in exceptional studio practice, which includes active research, providing insightful and consistent classroom input and peer feedback, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
- A- 3.67** Excellent 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** Great work: all criteria of assignment were surpassed; minor changes could be considered and executed to bring work together; consistent and commendable studio practice.

- B 3.0** Very good work: above average solutions and clear potential; most criteria of assignment were surpassed with some improvements to be made; commendable studio practice.
- 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** Above average work: most of the criteria of the assignment were met; work is not yet unified or cohesive, but effort is evident; 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 routine way; inconsistent or declining engagement with process, originality, and presentation; studio practice was adequate but could be significantly more reflective and thoughtful.
- C- 1.67** Slightly below average work: the assignment directions were followed and the requirements were just met, but there is room for developing projects further. Craft and conceptual development need to be improved significantly; there is some evidence of studio practice, but quality and quantity are lacking.
- D+ 1.33** Below average work: an attempt to solve the problem was made, but there is much room for developing projects further. Criteria of the assignment are barely met; basic craftsmanship skills have been neglected; lack of conceptual development; minimal evidence of studio practice, but quality and quantity is lacking.
- D 1.0** Inadequate 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 met. 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; careless and/or incomplete effort across the course; no evidence of studio practice; work is nonexistent.

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

ASSIGNMENTS

Coursework will consist of three major projects, plus Planning Book research, readings, videos, workshops, demos, and development of assigned projects. Assigned projects will be presented every four weeks. Presentations with suggested artists and readings will offer students an overview of concepts and related solutions.

For each major project, students must provide two separate ideation plans based on two possible projects/concepts in their Planning Books before starting to make. These plans must take one of the following forms: 1) proportionally accurate diagram drawings (e.g., on graph paper), 2) proportionally accurate maquettes (e.g., out of clay or wood), or 3) a printed image of a 3D model you've made (e.g., in Rhino, as photogrammetry). These plans should also include a working concept statement; this can take the form of description, narrative, diary entry, or otherwise; but the language should be comprehensible and legibly written. Also include details, annotations, material tests, and anything else relevant to the project's ideation. Projects may evolve significantly as they develop: surprise and change are welcome *if they are grounded in a history (ideally well-documented) of meaningful choices, experiments, and reflection.*

Distribution of Grades:

Project 1	21%
Project 2	21%
Project 3	21%
Participation	15%
Writing	10%
Planning Book	12%
Total	100%

Projects 1–3: 63%

Grades for each project are equally weighted on five project criteria:

1. Project Development and Ambition
2. Concept
3. Craft and Design
4. Attention to Assignment Expectations
5. Understanding and Documentation

SAMPLE RUBRIC	
Project Development and Ambition	20%

Concept	20%
Craft and Design	20%
Attention to Assignment Expectations	20%
Understanding and Documentation	20%
TOTAL GRADE	100%

Participation: 15%

Participation includes:

- Arriving to the studio and shop 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
- Complete class readings and watch videos; take notes in Planning Book while doing so
- Attending Visiting Artist Lectures
- Consideration for classmates
- Attendance
- Positive attitude and open mind
- Cleaning up after yourself and contributing to collective clean-up sessions

Writing (Visiting Artist Series and Canvas Reading Responses): 10%

Writing in this course encompasses two types of written response: responses to the SA+AH Visiting Artists Series and reading responses on Canvas for each unit's readings. Each of these two types of response is worth 5% of your grade.

Part of the research component in this class is researching notable contemporary artists. This research will happen through readings, videos, guest speakers, and independent research. Students will be assigned readings, asked to write responses, and in some cases prepare a presentation. Attending public art talks at UF is a key part of research. The School of Art + Art History has a Visiting Artists and Scholars Program and the Harn Eminent Scholar Lecture Series (HESCAH). These two programs bring artists from around the world to share their art and research. Ideally, students will attend *all* these lectures. In this class, students are required to write about three visiting speakers. Gainesville is not like NYC, Berlin, or Chicago; it is not a place filled with ongoing exhibitions and major artist talks. For artists studying at UF, the opportunity to meet and see artists live and in-person is significant.

Discuss and take notes on the full breadth of the artist's work — major concepts and themes, works, motivations, and aspects of the talk that most relate to your own approach to making. Describe the work: what it looks like, how it is produced, why it was produced, and which aspects of the work or process are most relevant to you. Quote work titles and be expansive in your

writing: how do you feel and what do you see and think of? Note that responses can be critical: if so, articulate why you dislike the work. The point of this writing is not expository but self-exploratory: it is intended to help you better understand the artist in relationship to contemporary art, art history, art practice, and yourself.

Planning Book: 12%

The Planning 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. You should work on it regularly, carry it everywhere, and you must always bring it to class. A grade will be assigned based on successful integration of the components listed above as well as some others listed below.

Daily entries should show evidence of art research, idea development, spatial research, sculptural form analysis, creative thoughts and activities. 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 all 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. Include idea development and documentation for all your assignments, including sources of influence or inspiration, research notes, and works in progress. 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/>.

After a project is completed, students should note down peers' critiques and their own critical reflections on methods for improvement in future projects. 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.)

Your Planning Book will be collected twice during the semester to be graded. Your project plans will account for 6% of your grade and your notes from each project critique will account for 6% of your grade.

ATTENDANCE POLICY AND EXPECTATIONS

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. A fourth absence will result in a 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. Leaving early or arriving late by a half hour or more counts as a full absence.

Each student is 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.

Students must check your UF email and Canvas regularly. Canvas notifications must be turned on. You are responsible for any information, deadlines, and updates emailed to you or posted to Canvas.

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 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 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.

TEXTS

There is no required textbook. Readings will be assigned with each assignment.

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.

UF RESOURCES AND POLICIES

For information on UF academic policies and student support resources, please visit <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

SA+AH HEALTH AND SAFETY POLICIES

HAZARDOUS WASTE SATELLITE ACCUMULATION: Students must familiarize themselves with the SA+AH 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 (SA+AH) 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.

SHARED STUDIO AND SHOPS: Please leave the studio and shops 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. 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 their 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 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. Your instructor, and if necessary the SA+AH office, should be informed and approve of your public artwork before installation and critique.
- 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>

SCULPTURE SHOP AND STUDIO POLICIES

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).

GUIDELINES FOR WORK IN 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 UF SA+AH 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 public. Failure to comply with these rules may result in disciplinary action, withholding of grades, the possible lowering of grades, or course failure.