

Art 4828C
Senior Studio

Instructor: Sergio Vega

Class Meeting Time: Monday / Wednesday period 2-4 / 8:30-11:30 AM

Location: FAC B001

Lab Meeting Time: Friday period 2-7 / 8:30-2:45 (FAC B008)

Office Hours: Wednesday 3:00 PM (by appointment only)

Office Location: FAD 329

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COURSE DESCRIPTION

Advanced Studio explores advanced ideas and methodologies in sculpture and directs each student to develop concepts, processes, and techniques in relation to individual development and conceptual interests. Advanced Studio offers a course of study for students to develop a sophisticated body of work, an individualized area of research, and a directed, productive approach to studio practice. The course will challenge students to set personal goals in terms of research and art production. In addition, students will develop greater strength and abilities in articulating and investigating the significance of their own work and the work of other artists. Finally, the course will introduce and discuss professional practices in contemporary art, to prepare students for careers in the arts, exhibitions, graduate study, professional practices, self-promotion, or various other creative pursuits.

COURSE OBJECTIVES

- To produce work in preparation for your individual senior project.
- To produce a professional lecture about your developing practice.
- To prepare or update your personal website to reflect your current work, writing, and senior exhibition.
- To produce an art statement that reflects and articulately discusses your current work and identifies the art and theory that informs your work.
- To maintain an active and rigorous studio practice that includes the production of art, studio visits, readings, and attending artist talks and regional exhibitions.
- To apply for regional and national exhibitions and residency opportunities.
- To create an updated portfolio that reflects your strongest and most recent work.

READINGS AND TEXTS

Textbook: Passages in Modern Sculpture by Rosalind Krauss MIT Press ISBN 0-262-61003-7

https://monoskop.org/images/d/d0/Krauss_Rosalind_E_Passages_in_Modern_Sculpture.pdf

Other readings and videos will be assigned through links.

EXPECTATIONS

1. **WRITING:** Three initial writing assignments are due early in the semester:
 - A. **Answers to 20 Questions:** I have 20 questions for you. Please provide thoughtful answers so I can understand your current interests, research, and artistic output.
 - B. **Statement of Intent:** Write one page outlining your goals for the fall semester and outline your thoughts and plans related to research and production of your project. Relate how your goals and

plans will result in a successful final body of work. Your statement of intent will address the following:

- Unifying formal and conceptual elements in previous works.
- What you want to accomplish with your work/research.
- Long term ideas about the direction of your work (and livelihood).
- Description of your artistic sensibility and personal aesthetic.
- Artists, theorists, and writers that are significant to your practice.
- Reading goals: influential cultural materials you will read and research.
- Discuss your identity and biography in relation to your work.
- Processes, methods, and materials that interest you and why.

C. Artist Statement:

Include your current artist statement “as-is.” If you have never written an artist statement for previous courses, please write it now.

D. Press Release:

Produce a press release. This is a professional announcement to use for your senior show to contact local arts writers, blogs, and media.

TIMELINE: RESEARCH THEMES

Week 1: Introductions, Planning, and Discussion of Intentions

Reading: Romancing the Looky-Loos by David Hickey

Film: Beautiful Losers

Week 2: Students individual presentations

- 20 Questions
- Statement of Intent Due
- Ideation plans for project #1 due

Week 3: Expanding the Field: Sculpture

Readings: Passages in Modern Sculpture by Rosalind Krauss

Chapter 1, Narrative Time: The question of the Gates of Hell

Film: **October**, Sergei Eisenstein

<https://www.youtube.com/watch?v=YVuf3T3k-W0>

August Rodin

https://www.youtube.com/watch?v=UA6OIYW_PRU

Week 4: Expanding the Field: Sculpture

Readings: Passages in Modern Sculpture by Rosalind Krauss

Chapter 2, Analytical Space: Futurism and Constructivism

Futurism by Arnaud Gerspacher

<https://www.youtube.com/watch?v=TQVK0nwEQm8>

<https://www.youtube.com/watch?v=-oJvtqLLc2U>

Constructivism by Arnaud Gerspacher
<https://www.youtube.com/watch?v=wKsf8UY34Vo>

Art cooking Futurist meat sculpture
<https://www.youtube.com/watch?v=4v4e5WmEDtk>

Week 5: **Forms of authorship: The readymade after AI?**
Readings: Passages in Modern Sculpture by Rosalind Krauss
Chapter 3, Forms of Readymade: Duchamp and Brancusi

Impressions of Africa by Raymond Roussel
<https://www.youtube.com/watch?v=wVy4kkjB8rY>

AI is coming for culture
<https://www.newyorker.com/magazine/2025/09/01/ai-is-coming-for-culture>

Week 6: **The order of reality and the unconscious**
Readings: Passages in Modern Sculpture by Rosalind Krauss
Chapter 4, A game plan: The terms of Surrealism

Surrealism I by Arnaud Gerspacher
<https://www.youtube.com/watch?v=fYG20BLOqqM>

Week 7: **Engagement through movement: performance of the object**
Readings: Passages in Modern Sculpture by Rosalind Krauss
Chapter 6, Mechanical Ballets: light, motion, theater

Week 8: **Expanding the Field: Photography of Sculpture**
Readings: Excerpts from The Original Copy Photography of Sculpture MoMA

Week 9: **Political Ecologies**
Readings: Vibrant Matter by Jane Bennett
Chapter 7: Political Ecologies

Participatory Art and Climate by Arnaud Gerspacher
<https://www.youtube.com/watch?v=Ccl-ms3iAYg>

Week 10: **Spring Break**

Week 11: **Postnatural** by Arnaud Gerspacher
<https://www.youtube.com/watch?v=iKWxk27CHNs>

Climate Refuge by Arnaud Gerspacher
<https://www.youtube.com/watch?v=BjRC1l87hRs>

Week 12: **Senior projects critique**

Week 13: **Senior projects critique**

Week 14: **Senior projects critique**

Week 15: Senior projects critique

RESEARCH

Additional class readings and video research will also be assigned. Class readings will be discussed in class as a group. In addition, we will use our blog to quickly share articles, links, projects, and photos that relate to our current individual and group research. Students should create their own reading list and set their own reading goals. Research decisions say a lot about the artist's creativity, commitment, curiosity, and personal style.

After midterm, you will be responsible for submitting two readings regarding photography, sculpture, or related fields and offering study questions, and leading a discussion related to the topic.

For this course students are required to attend Visiting Artist Lecture Series for Fall 2020

METHODOLOGY

- Students will document their ideation, reflections, and personal research for Senior Studio in a drawing book. This should be a work of art in and of itself. It should function as a generative force, an archive, and a dynamic reflection of your aesthetic sensibility, personal style, worldview, and a clear record of the evolution of ideas.
- Presentations must be made in .pdf or Powerpoint.
- All projects should be finished and installed on scheduled critique day before the start of class.

STUDIO WORK

Based on personal research and goals, each student will generate 4 works this semester. The pieces will be due approx. every three or four weeks. There will be examples and discussion presented in class. The work should be thematically related based on your statement of intent. There will also be research prompts for each assignment

PROFESSIONAL PRACTICE

Throughout the semester we will explore your vision for your art practice after UF. The course will cover various professional opportunities in terms of grants, residencies, and exhibitions. In addition, we will discuss networking, and promoting your work. As part of the professional practice part of the course students will accomplish the following:

- Apply to an exhibition outside of Gainesville.
- Research opportunities, grants, and residencies and share results.
- Apply to some additional opportunity (besides an exhibition).
- Submit an updated resume, statement, and website.
- Offer a presentation of your work that covers not only the breadth and depth of your work but also reflects your style, approach, and sensibility.
- Photographically document all your work in the course and prepare to advertise and document your senior exhibition.

UF VISITING ARTIST SERIES

Required attendance for the following Visiting Artist Series lectures.

<https://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>

The talks will be virtual and online this semester. The public is forbidden to tape or repost the talks online. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future, but students should plan to watch them live and in real time. Tapes will exist of visiting artist lectures if you absolutely cannot make it.

SCULPTURE AREA POLICIES

GUIDELINES

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

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.)
- Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools
- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirt tails must be tucked in and loose sleeves rolled up
- Shoes must cover toes
- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- Students are prohibited from storing materials or projects in the wood or metal shops
- Do not use stationary equipment to cut painted, recycled or pressure treated lumber
- Dust off tools, tables and sweep the floor when finished using wood tools
- Scrap material must be disposed of immediately
- Tools and shop equipment must be put away in its proper place
- The table saw, jointer and planer are to be used only under the supervision of Brad Smith and any unauthorized usage will result in expulsion from the shops.
- No food or drink in the shops
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor if supplies are low.

- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- 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

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.

Information about **university-wide policies and resources** can be found here:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

The **Health and Safety Handbook** can be found here:

<http://arts.ufl.edu/academics/art-and-art-history/health-safety/>