"When you start working everybody is in your studio, the past, your friends, enemies, the art world, and above all, your own ideas—all of them. But as you continue working, they start leaving, one by one, and you are left completely alone. Then, if you are lucky, even you leave."

- John Cage, Composer

"Every artist secretly hopes his art will make him attractive. Sometimes he or she imagines it is a lover, a child, a mentor, who will be drawn to the work. But alone in the workshop it is the soul itself the artist labors to delight. The labor of gratitude is the initial food we offer the soul in return for its gifts, and if it accepts our sacrifice we may be, as[Walt] Whitman was, drawn into a gifted state--out of time, coherent, in place. And in those moments when we are gifted, the work falls together graciously."

- Lewis Hyde, author of The Gift

SYLLABUS AND COURSE DESCRIPTION

The purpose of Advanced Sculpture is to establish a structure within which sculpture majors learn to develop their own individualized program of studio research that will ultimately lead them to the creation of a body of work that has breadth and depth and to a sustained independent studio practice. The structure of this course will help students to define goals, find research methods that are tailored to individual needs, and deepen each student’s understanding of their own work and the work of other artists. In addition, the course will introduce professional practices in order to prepare students for a rewarding personal studio practice after graduation, for the pursuit of graduate studies in their field of choice, or, for the pursuit of opportunities available to artists in their professional careers.

READINGS AND TEXTS

Readings will be excerpted from the following texts:
The Creative Act by Twyla Tharp; In and Out of Material by Tony Cragg; Reflex: A Vik Muniz Primer by Vik Muniz; The Sculptural Imagination by Alex Potts, 2000, Sculpture in the Age of Doubt by Thomas McEvilley. In addition we will read selected articles from contemporary publications on art and sculpture, such as Sculpture Magazine. You will each be required to contribute one reading on a topic related to your research for reading and discussion by the class.

EXPECTATIONS

Students must accomplish the following tasks in order to successfully complete Advanced Sculpture:
1. Write a Statement of Intent and Artist Statement:
Advanced Sculpture students must set forth in writing the goals of your studio practice for the Spring Semester by writing a statement articulating your artistic concerns and specifically delineating what you intend to accomplish this semester. Include in this statement reference to some of the following issues:

- Threads you see connecting your past works
- Directions you would like to pursue in your work this semester and in the longer term, including both “specific” projects and “vague” ideas
- Art historical and contemporary art interests
- Connections you perceive between you, your work, your peers, and the society you live in
- Philosophical and social issues of concern to you personally and in your work
- Issues of knowledge and experience and how these factors might play a role in your work
- Issues of identity, biography and personal narrative and how these relate to your work
- Any other issues you wish to address

Resources and Assignments related to #1: The Questionnaire
You will be given a questionnaire on the first day of class to assist you in identifying some of the above issues.

Within the first week of the semester, each student will make a visual presentation of their previous art works to the class and each presentation will be followed by a discussion. This presentation/discussion will help you to identify your concerns and write a clearer statement. At the end of the semester, you will make a second visual presentation to the class and thereby be able to make an assessment of your development over the semester.

The statement of intent will lead to the writing of an artist statement that you will complete by the latter part of the semester or earlier if you are applying to graduate programs. The Artist Statement will have numerous uses, such as applying to graduate school, proposing exhibitions, or, as a statement for your Senior Project.

2. Research
The reading list above will be a starting point for your research. All readings will be discussed in class as a group.

You will create your own reading list and set a reading goal. Whose work would you like to know more about? Whose writings do you find particularly provocative? What ideas stimulate your thinking about sculpture? Where do you get your ideas? On the basis of your research and interests, you will be required to propose a topic and reading for discussion by the class and you will lead the class in a discussion related to the topic.

3. Methodology
You will keep an extensive notebook of your ideas for sculpture in particular and reflections in general. This is not just a sketchbook, but rather a place where you can store all of your research, i.e. an archive. For inspiration, look at the notebooks of Frida Kahlo, Marcel Duchamp, Leonardo Da Vinci, Robert Smithson, Gerhard Richter, etc. Your notebooks should be a dynamic reflection of your thought process and the evolution of your ideas.
4. Practice

**Make a lot of sculpture**: I expect the completion of five (5) sculptures based on your own goals.

- One sculpture will be due for critique every three weeks.
- One reading/discussion/lecture/slide/video presentation/field trip will be due every week.
- When we are not in critique or discussion, you must use the scheduled class time as **active** studio practice.

5. Professional Practices

Throughout the semester, I will present lectures on establishing and maintaining an art practice and advice on moving toward professionalism after you leave the BFA program at UF. Some of these issues will encompass the following: Financing your work through grants and fellowships; finding, renting, and organizing a studio; photographing your work; shipping and installing an exhibition; writing a resume; writing an exhibition proposal; applying to art colonies for artists; establishing networks and communities to propogate your work; continuing your work through MFA programs or artist residencies: When should you attend graduate school? Are there alternatives to graduate school?

In relation to professional practices you must accomplish the following:

a) You must write a resume/CV (due by end of January)

b) You must write an artist statement (due before Spring Break)

c) You must produce a CD-Rom of your work (Due on Monday after Spring Break)

d) You must give a visual presentation on your work. (Due in early April.)

e) You must submit your work for consideration for an exhibition outside of UF/Gainesville.

**ATTENDANCE**

- Attendance at all classes, critques, and field trips is mandatory.
- You must work during scheduled studio times or it will be considered an absence.
- More than three absences in the semester will result in a grade reduction of 1/2 of one letter grade per accumulation of three absences. Late arrivals and early departures will count toward absences.

**EVALUATION**

Your work will be evaluated on the basis of the following criteria:

- Completion of five sculptures/works of art.
- Completion of required readings, writings, discussions.
- Completion of a professional practices portfolio including artist statement, 20 digital images, and a resume/CV. Two presentations on your work, one at the beginning and one at the end of the semester.
- Attendance at all assigned field trips and lectures.
- Conceptual rigour and material inventiveness in your work
- Technical competence or appropriate craftsmanship in your work
- Physical investment: the sweat factor
- Contribution to critique and to the class as a whole.
FINAL SEMESTER EVALUATIONS will be averaged as follows:

- Sculpture #1 15%
- Sculpture #2 15%
- Sculpture #3 15%
- Sculpture #4 15%
- Sculpture #5 15%
- Professional Practices Portfolio 15%
- Reading responses & discussions, Critique participation 10%
- Attendance See above and below for attendance policies

GRADING FOR MAT IS:

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SEE: http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Please note: A grade of C- or below will not count toward major requirements.

ABSENCES: In excess of three absences will result in a reduction of your semester average by one-half of one letter grade for each accumulation of three absences. Late arrivals or early departures will be considered an absence.

Policies:

- 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 document to the instructor. The instructor will make appropriate accommodations for any student with a disability. Please speak with the instructor.

- The School of Art and Art History and its faculty assume no responsibility for any materials or projects left in the classrooms. It is each student’s responsibility to remove all materials and projects from the classrooms after the course has concluded. If the student needs to make individual arrangements with the instructor to keep any materials after the class has ended, it is the student’s responsibility to make these arrangements, with the instructor’s approval. Student grades may be withheld for failure to do so. Any artwork, supplies, or other materials left in the classroom after the semester has concluded, without prior specific arrangements with the responsible faculty, will be disposed of.

- University of Florida honesty policy applies to this course. See your student handbook.

“A new image costs humanity as much labor as a new characteristic costs a plant.”

-Jacques Bousquet quoted in Water and Dreams by Gaston Bachelard.
HEALTH AND SAFETY
YOU MUST VISIT THE FOLLOWING SITE FOR RULES REGARDING SA+AH
HEALTH & SAFETY POLICIES AND HANDBOOK AND DOWNLOAD THE WAIVER
FORM.
http://www.arts.ufl.edu/art/healthandsafety

Each student must complete a waiver form and these forms must be turned in to your professor who will turn them in as a class to the Director of Operations by the second week of class.

SEE ATTACHED APPENDIX RELATED TO THE SCULPTURE AREA

Appendix F: Health & Safety Area Specific Information: Sculpture

1. Hazards (inherent)

Welding
Welding produces toxic fumes and radiates UV light.

Sanding
Sanding produces toxic and/or irritating dust.

Spray Paint
Spray paint produces toxic fumes, generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits.)

Epoxy, Bondo, Polyester Resins
These produce toxic fumes and generate both toxic and liquid hazardous waste. Stones containing silica are also toxic when sanded.

Plaster, Cement
Both generate toxic, irritating dust when mixing. Cement is highly alkaline and can burn the skin when exposed.

Silver Soldering
Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic.

2. Best Practices

• All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
• Work in a well-ventilated area while welding; cover all skin.
• Shield eyes with approved lens safety wear.
• Work in well-ventilated area while sanding wood.
• All spray painting must be done in spray booth.
• Resins may not be mixed indoors.
• Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
• Silver soldering should be done in a well-ventilated area.

3. Links
http://www.ehs.ufl.edu/General/resppol.pdf
http://www.ehs.ufl.edu/General/Shop/shophome.htm

4. Area Rules
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.