Beginning Sculpture: Traditional Methods

2801-502

Fall 2020

Instructor: Pedram Baldari

Email: pedram.baldari@unt.edu

Course calendar last page of this document

Mon-Wed 2:00-4:45 PM

Office Hour: Friday 12:00-1:30 PM

Location: Pedram Baldari's Personal Meeting Room

Join Zoom Meeting

https://unt.zoom.us/j/9736707936

Find your local number: https://unt.zoom.us/u/aevdqKHNvg

Course description (From UNT catalog):

An introduction to the concepts and processes involved in the production of sculptural objects, with an emphasis on the tools, materials and techniques used in basic woodworking, metal fabrication, mold-making and casting technique.

Course Content:

This Course is an introduction to contemporary sculptural practice, concepts, and processes with emphasis on different methods of Creating 3 Dimensional work. We will meet twice a week exploring projects utilizing the techniques that are introduced in class but not limited to those only to accommodate freedom in artistic process as much as possible. The class will explore contemporary artists' practices via slides, videos and movies. We will have occasional readings, written research and student presentations. There will be 3-5 major projects during the entire semester allowing the class to explore a diverse body of content in sculptural practices.

Course Goals
1. While the class covers methods of employing metal, wood and plaster it also allows students to utilize daily objects, living spaces and common materials to create works of art.

2. The class empowers students abilities to embark on a journey in 3 Dimensional art that is easily accessible, does not require heavy equipment, does not rely on conventional art shops, it is deliverable using online platforms and takes place by embracing physical distancing.

3. Express individual ideas through personal content regarding the visual vocabulary that is offered by this course.

4. Learning introductory and contemporary themes within sculptural practice.

5. Conducting critique in a productive manner to further students' understanding of their own work.


**Required and Recommended Materials and Tools:**

***For this course you need a computer and webcam and a microphone. Most laptops have all these built in.

1. Hot glue gun and glue sticks

2. Soldering Iron, Solder, Soldering brush, Soldering flux, 120 grade 2 sheets of sand paper (Small fan to move away possible fume made by soldering away from your face if in small space)

3. Armature/Aluminum wire (for sculpture armature) 20-22-24 gauges. You can choose to work with 16-18 gauges if you choose to after learning how to use this material. The bigger the number of the gauge the thinner the wire. (You may use annealed mechanics steel wire 18-20-22-24 gauges if you choose to)

4. 2 1/2 x 4 feet table

5. Pliers set designed for grasping, bending and cutting including slip joint, diagonal and long nose pliers.

6. Working leather gloves

7. Razor knife, scissors (fabric and paper) and possibly a cutting board or piece of glass 16"x16" approximately to cut things on or use it for soldering.

8. Tape measure

9. Safety Glasses 1

10. Plaster bandages

11. 3 pounds of plaster

12. Bucket

**Tools and materials that may possibly be used based on specific needs but not required:**
Ball pein hammer 16 oz, Hacksaw with wood blade, screw drivers flat and philips, Drill, sand papers, masking tape, wood glue, fabric, paper, cardboard, flour, filing tools and wood carving tools.

Students may purchase additional material if needed. Students are encouraged to use other materials for their projects with instructor approval. Students may need to purchase tools that are related to individualized projects.

Expectations:

In this course you will learn how to delve deeper 3D dimensional practices to further the development of your artistic voice. You are expected to be an active member of the class community, participate in discussions and give thoughtful, articulated and productive feedback to your peers while respecting the class's codes of conduct. You are expected to attend class fully prepared in terms of tools and materials needed. If at any point you are having problem knowing what is needed, you should contact the class professor in advance and communicate well. This course is designed to empower your ability to create works of art with all the means available to you, this may sound challenging but we are here to learn from challenges.

YOU ARE EXPECTED TO SPEND TIME ON YOUR PROJECTS OUTSIDE OF CLASS SESSIONS.

COURSE REQUIREMENTS

1. Participation:

You are expected to participate in class demos, critiques and group conversations. Participation and attendance are important parts of successfully finish this course. Being fully present in classes grants you a portion of each projects grade and your grade for the entire semester. This portion is between 10-15%.

2. PROJECTS:

Project #1: From Line to Volume-From Volume to the Body and Space

Using armature wire, annealed mechanics steel wire and other metal wires to replicate daily objects then use them in creating compositions such as installations, wearable objects or/and casting shadows onto walls and surfaces of domestic spaces. There is no limitation on size. The students have to watch videos, slides and examples provided in the project page, develop their techniques and understand the advantages and limitation of this material. Students will learn how to successfully solder, manipulate and employ metal wires using soldering iron, soldering kits and pliers and do it safely by wearing safety glasses and working gloves. Through this project you will learn how to use simple materials to create complex art works, research the styles needed to do this project successfully and create works that are meeting the class level of craftsmanship and conceptual complexity. You are required to have a
narrative of why you have made these pieces, what are their connotations and a short statement of the elements that took place for you to make this specific work of art. These should be in the format of a journal written and uploaded to canvas or google class next to images of your project in a folder titled with your name in the project folder.

Project #X: Documentation, props and presentation of your works.

In this project you will explore ways in which you can successfully document a project using simple methods and tools or more complicated ones. You are expected to learn when and why document your own work using still shots, videos, timelapses, prompts, notes and sketches. You will explore how to use your daily life spaces, domestic spaces or even photo booths to document your own work by using smart phones or even professional cameras. In this short project you will document your own works and/or random objects. You will learn how to think about documentation in a manner that helps you develop a strong portfolio which will be complimented by writings of your own work, statements and notes to help you better articulate your artistic interests visually and verbally.

Project #2: Intervention, rearrangement and re-familiarize the familiar

In this project we explore creating site specific sculptures and structural elements using natural wood logs, branches, sticks and what can be found in nature without harming trees nor endangering their well being. These elements have been used for artistic, cultural, ritualistic, structural and practical purposes as long as humans have existed. In this project we would divert from using industrial wood and the heavy equipment that are used in wood fabrication to arrive at processes that empower your problem solving abilities to use natural elements to create sculptural or/and structural or/and ritualistic compositions that could be just an intervention in the order of the things in an effort to create an artistic expression or to serve a specific purpose. In native cultures fresh and dry natural wood have been used for thousands of years however. No only their application has not been limited to only native practices but also it has inspired many artists, architects and designers to use naturally collected wood material that are not produced industrial for more environmental friendly approach. You will be viewing examples, slides and videos to understand more about what has been taken place using these elements to create a 3D free standing object outside in relationship with another existing element ( A tree, a rock, a building or any already existing thing) to create an artistic narrative of your own interest. It will serve you best if you could video or time-laps your process from exploring, sketching to execution and share the result with class. You are expected to learn ways in which you could deliver high level of craftsmanship, problem solving and conceptual understanding of the work. To achieve these goals it is highly recommended to conduct experiments, view examples provided and go research on your own for other resources, communicate with your professor and do not be afraid of set backs and difficulties.

For this project you may need tools as simple as a hammer, pliers, nails, steel wires, fabrics, burlap threats, wood glue, possibly an electric or hand drill, hand hacksaw for wood and other possible tools like carving knifes. However these tools or materials may not be needed depending on your concept.
**Project #3: Narratives of Duplication, Multiples and Masks to explore the relationship between the original and the copy from human body to objects.**

In this project you will explore at least two different techniques of duplication. One using plaster bandages to create duplicates of your own faces or other parts of your body safely. Two Papier Mache to create duplicates of things or create objects using this technique without copying an existing one. You will learn about the background of these techniques, how artists have been employing them in their processes and their conceptual-theoretical-historical connotations. You are expected to create 3D art works utilizing these techniques but not limited to them to express your own artistic narrative. Students are expected to conduct experiments to master these techniques to successfully use them with high level of craftsmanship and mastery in their work. Students can include other techniques, materials and processes to compliment this project. We will explore what the process of duplication does, how it does change the meanings of objects and bodies and in what ways it has affected our understanding of what is real, what is fictional, and how they shift, manipulate and transcend the meanings of things. This metamorphosis can be socio-political, philosophical and/or completely abstract in its aesthetics. You will explore the basics of how art may differ or rely or oppose representational understanding of itself. You will also explore aspects of how art is not a metaphor of something but an existence entirely of its own.

**Project #4: Final Project with one limitation (Self determined project to use all/any/none of the techniques that were taught during the semester).**

The only limitation is you are expected to develop your final project with a specific space in mind. This means you will create this work in a site specific manner. The picked spaces can be urban, rural, natural, domestic, inside, outside, floating on or suspending from any location/structure/existence. It should showcase your abilities of commanding materials you choose to work with and spaces you pick for your work to happen within/without/above/under/around/in regards with/attached to/detached from/inserted in/places on/float on-in. This project can be in the format of performance, video, sound, installation, sculpture or any other 3D-4D medium you deem to explore. You are required to provide artists/articles/stories/topics in different fields (humanities, sciences and technology) as a point of departure, inspiration and research. This will help you delve deeper in ways artists conduct their artistic research and create their own problems to solve.

**ASSESSMENT:**

You are not expected to become a professional artist during this semester but the most important factor is to have an apparent progress in your learning curve. Failure is a part of growth and we are here to have you grow in your understanding of the art. Therefore, it is totally fine if in your experiments you face difficulties, I am here as your professor to help you overcome those and arrive at an optimal and possibly ideal result. The rubric here will provide you also with a better guideline to understand what is expected of you in details.
Projects #1,2,3 each have 100 points
10 participation
15 personal research, notes, statements, journals
15 Documentation
20 craftsmanship and mastery of the technique
20 Conceptual aspects of the work
20 Presentation, installation and the totality of the work itself

project X has 50 points
10 Participation
40 for 5 examples of documentation each has 8 points

Final Project has 150 points
10 Participation
20 personal research, notes, statements, journals
30 Documentation
30 craftsmanship and mastery of the technique
30 conceptual aspects of the work
30 Presentation, installation and the totality of the work itself

GRADING
A = Excellent (100-90%)
B = Above Average (89-80%)
C = Average (79-70%)
D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]
F = Failure (59% or below)

YOUR NOTES, STATEMENTS AND JOURNALS
While I will provide examples done by artists and also previous students the below are general ideas you should pay attention to while writing them.

What was the departure point for you conceptually, technically and/or theoretically?

Who are the artists you looked at as reference for your project?

What are the outside of the arts elements existing in your work socio-politics, sciences, technology?

How much do you think you have met your own expectations?

Do you think your work conveys the general ideas you focused on for the audience?

Most IMPORTANTLY what were your feelings, inner thoughts, struggles, concerns, joys and subconscious urges while doing this project. Be honest what comes from one's heart finds its way into another heart.

**MOST IMPORTANTLY WE ARE HERE TO PRACTICE SOLIDARITY, BEING HUMANS, BEING VULNERABLE AND SUPPORT ONE ANOTHER. THERE IS NO COMPETITION. YOU ARE ONLY COMPARED TO YOUR OWN PREVIOUS SECOND AND NOTHING ELSE.**

**THERE ARE NO PREDETERMINED REQUIRED BOOKS OR NOTEBOOKS FOR THIS CLASS.**

**FOR EACH ASSIGNMENT IF NEEDED I WILL PROVIDE SHORT READINGS OR DISCUSSION TOPICS IN THEIR RELATIVE PAGES.**

**ATTENDANCE POLICY**

You are expected to arrive at the class (virtually/physically) in time fully prepared. You are not allowed to use your phones or other than the means required for you to do your projects.

If you are experiencing anything in your life that may interfere with your regular attendance or ability to be otherwise present in class, please let your instructor know as soon as possible so that we can work with you to determine your options before your grade is affected.

**Absence policy. Students are allowed THREE free unexcused absences but it cannot fall on a day where we will be holding critiques, presentations, or demonstrations***
Absence during demos and critiques are considered 1.5 and students are required to make up for these absences.

Beyond 3 absences it means there is a problem and we have to address the problem right away. You will be notified and your professor will take appropriate actions to minimize the impact of these absences on your education.

Project Critiques are a vital part of the learning process in which we learn about how the objects we create relate to the world. Attendance at all critiques is mandatory and cannot be made up. Your project will fall one full letter grade if you are absent and one partial letter grade if you show up to critique late.

Policy for making up missed exams and grading late work:

Late work will result in the drop of 1 full letter grade for each day the work is turned in past the due date unless in the case of an approved Legitimate Absence.

Attendance at Project Critiques is mandatory. If a student misses a Project Critique, the grade for the project will drop by 1 letter grade unless due to an approved Legitimate Absence.

Students must notify instructor of absence as far in advance as possible. Accommodations will be made to set a new due date.

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor’s excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.
- COVID-19 impact on attendance:
  o While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you
communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

- If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 ([https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html](https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html)) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

**ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

**DISABILITY ACCOMMODATION**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact ODA by phone at (940) 565-4323.

Because of the varied kinds of work we will be doing in this course, it is extremely important that you obtain your accommodation letter from the ODA as soon as possible. Even if you think a disability will not interfere with your work in this particular class, remember that art is unpredictable! Your work will take you in unexpected directions and you’ll probably be doing
things later in the semester that you are cannot predict at the present moment. Thus, it is imperative that you have all accommodations in place to make sure you are fully supported when you decide to make a 9-foot tall ostrich sculpture out of grape Jell-O.

HEALTH & SAFETY PROGRAM

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

In an emergency, call 911.

BEST PRACTICES FOR HEALTH & SAFETY IN THE STUDIO

Over the semester, you will be learning to use many new tools. Any tool can be dangerous if you do not use proper safety precautions, so it is important that everyone learns the best practices for staying safe in the studio. On certain days, you will be asked to come to class wearing appropriate “work clothes” (closed-toed shoes, no loose-hanging clothing or jewelry, long hair pulled back). If you fail to do this, your instructor will ask you to go home and change before you come back to class. You may also be asked to use safety goggles, earplugs, dust masks, or other safety equipment when using certain tools. If you fail to follow these rules, you’ll be asked to leave class and it will count as an absence. Finally, please refrain from using any toxic materials in the Foundations classroom. If a need arises to use materials such as spray paint or epoxy, please alert your instructor so that they can help you find a safe way to do so. They may be able to help you find comparable non-toxic alternatives and/or find a safe way to use proper facilities and precautions. If you are not sure whether or not a material is toxic, please ask! Full health and safety information for the Design Foundations classrooms is available here:


https://forms.cavad.unt.edu/sites/default/files/studioforms_sculpture.pdf

The following bullet points outline the general best practices for working in the Design Foundations classrooms:

• All students must abide by all rules set forth by the Instructor and Technician. During your class all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
• If you are ever unsure or uncomfortable using a tool or machine during open studio time, please make sure that you get an instructor or technician to help you. Plan ahead and ask the instructor to personally demonstrate the tool during class time so that you are properly trained and comfortable to use it on your own time during open shop hours.
• Please read Monona Rossol’s The Artist’s Complete Health and Safety Guide for more information.
• Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).
• ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
• Closed toe shoes and safety goggles are required when using a power tools or drills.
• Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves).
• Wear protective gloves and use plastic drop cloth to contain chemicals, paints, and stains when applying.
• Make sure to wear the proper safety gear for each process
• All spray painting must be done in spray booth.
• Always use common sense, avoid distractions and concentrate on the task at hand.
• Artist materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron.

BUILDING HOURS

This section is subject to change based on COVID19 guidelines and safety measures. You can update this by going https://art.unt.edu/

EMERGENCY NOTIFICATION & PROCEDURES

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety
emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.
UNT Emergency Guide: https://emergency.unt.edu/about-us

ACCEPTABLE STUDENT BEHAVIOR

In addition to the expectations outlined above, you are expected to conduct yourself in accordance with the UNT Code of Student Conduct. If you engage in behavior that interferes with your instructor’s ability to conduct a class or other students’ opportunity to learn, your instructor will ask you to leave the classroom. Instructors also have the right to refer disruptive students to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

ADMINISTRATION OF STUDENT EVALUATIONS

Your feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the semester to provide you with an opportunity to evaluate how this course is taught. You will receive an email from "UNT SPOT Course Evaluations via IA System Notification" with the survey link. You should look for the email in your UNT email inbox. Simply click on the link and complete the survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military
service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

**SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0.

UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

**PERMISSION TO USE STUDENT ARTWORK** We would like to use your work to spread the news about the amazing art made at CVAD!

Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. There will be a link provided to you via Canvas for you to complete permissions. Thank you!
<table>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Class Activity</th>
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<tr>
<td>1</td>
<td>M Aug 24</td>
<td>Introduction</td>
<td>W Aug 26</td>
<td>Project #1: From Line to Volume-From Volume to the Body and Space</td>
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<td>M Aug 31</td>
<td>Work Day</td>
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<td>M Sep 7</td>
<td>Memorial Day No class</td>
<td>W Sep 9</td>
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<td>4</td>
<td>M Sep 14</td>
<td>Critique #1</td>
<td>W Sep 16</td>
<td>Project #X: Documentation Demo and practice</td>
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<td>M Sep 21</td>
<td>Work day</td>
<td>W Sep 23</td>
<td>Work day</td>
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<td>6</td>
<td>M Sep 28</td>
<td>Project X due by uploading your photos before the start of the class-</td>
<td>W Sep 30</td>
<td>Project #2: Intervention, rearrangement and re-familiarize the familiar</td>
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<td>7</td>
<td>M Oct 5</td>
<td>Work day</td>
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<td>M Oct 12</td>
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<td>W Oct 14</td>
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<td>9</td>
<td>M Oct 19</td>
<td>Critique #2</td>
<td>W Oct 21</td>
<td>Project #3: Narratives of Duplication, Multiples and Masks to explore the</td>
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The relationship between the original and the copy from human body to objects.

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<td>12</td>
<td>M Nov 9</td>
<td>#3 Critique</td>
<td>W Nov 11</td>
<td>Final Project</td>
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<td>M Nov 16</td>
<td>Work Day</td>
<td>W Nov 18</td>
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<td>Work Day</td>
<td>W Dec 2</td>
<td>Work Day</td>
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<td>16</td>
<td>M 7th</td>
<td>Final Critique</td>
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**PERMISSION TO USE STUDENT ARTWORK**

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. **Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. **Certificate of Ownership.** I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.
3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________

Signature: ______________________________________________________________

Date: ____________________________________________________________________

Name of Course: _________________________________________________________

I hereby announce that I have read and understood the health and safety information regarding Studio Art building Sculpture Facilities, CVAD Facilities and Covid-19 guidelines. I will also follow the health and safety guidelines provided in the syllabus of this course and reflected on CVAD https://healthalerts.unt.edu/ (Links to an external site.).

Print Name: 
Date: 