

ASTU 3801.502 ROTATING TOPCS

MATERIAL, MEMORY & BODY

SPRING 2026

VERONICA IBARGÜENGOITIA

MON – WED 11- 1:50

Office Hours Mon 2-3 pm

ROOM ART 153

COURSE DESCRIPTION

3 credit hours

This course examines the ways materials carry memory and meaning, from their origins and transformations to their cultural significance across time. Students will explore the relationships between material, memory, and the body through project-based sculptural practices and performance. Working with materials such as water, mud, wood, natural dyes, and other raw or found substances, students will investigate how histories and narratives can be embedded in objects and environments. Emphasis will be placed on performative and embodied interactions with materiality, exploring how gesture, presence, labor, and process contribute to meaning. Through assemblage, experimentation, and site-responsive approaches, students will create sculptural works that both embody and evoke personal and collective memory.

COURSE CONTENT

Students will be introduced to a wide range of materials, from organic and inorganic substances to recycled and mass-produced materials. The course will examine the origins, historical uses, and cultural associations of these materials, alongside their treatment in visual art across different periods and contexts. Classes will combine lectures, discussions, and hands-on demonstrations, allowing students to test materials in varied settings and conditions. Through the study of historical precedents and contemporary artists, students will analyze how materials function as carriers of personal, cultural, and collective meaning.

A central focus of the course is the use of material as language: as a conceptual framework for memory, embodiment, and the translation of emotion into form. Attendance to demos and visits is required and counts towards the final grade. Students will develop a self-directed project for each course section, supported by peer feedback, group critiques, and individual meetings with the instructor. For each project, students will define their own objectives in relation to the materials they choose to explore. Students are expected to produce high-quality objects in which the material functions as the artwork's primary conceptual subject matter. Students will have access to the full range of sculpture facilities and equipment, and will be encouraged to experiment across techniques and processes. The course schedule reflects the expected progression of the class and is considered tentative; content and scope may be adjusted at the instructor's discretion to respond to student interests and project development.

OUTCOMES & OBJECTIVES & GOALS

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Expert knowledge of the history and theory of Sculpture, including the traditions, conceptual modes, and evolutions of the discipline.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Knowledge and skills in the use of professional tools, techniques, and processes to work from concept to finished product. Advanced understanding of the possibilities and limitations of various materials.
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Understanding of advanced design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent, including professional abilities in drawing sufficient to support work in Drawing & Painting or Sculpture.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	
Analyze and evaluate works of art in the artistic discipline	Demonstrated expertise in analyzing and evaluating works of Sculpture.
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce sculptures demonstrating professional-level technical skill and knowledge of the medium, developing expert solutions to aesthetic and design problems.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Utilize knowledge of Sculpture and the vocabulary of art and design to critique and analyze own works and the works of others.
Participate in critiques of own work and work of others	

ASSIGNMENT & ASSESSMENTS

Assignments	Worth
Syllabus Agreement & Artwork Permission forms	2 points
Attendance to demos and off site visits	15 points
Required Reading response on Materiality or Vibrant Matter	7 points
Artwork Analysis	5 points
Organic Material Project 1	22 points
Inorganic / Biological Material Project 2	22 points
Recycled Material Project 3	22 points
SPOT Evaluation Confirmation email	5 points
Total	100 points

GRADING

Grades will be provided regularly through the semester (after assignments are submitted, critique, etc...) and at mid-term. Note: There are no pluses and minuses given at UNT.

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)

CHALLENGING COURSE CONTENT

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

COURSE STRUCTURE

Class meetings will vary in nature from day to day and will include activities such as slide presentations, group discussions and demos, studio work days, individual sessions, and critiques. You should expect to devote 5-10 hours per week outside scheduled class time to complete those projects.

ASTU 3801.502 ROTATING TOPCS; MATERIAL, MEMORY & BODY COURSE SCHEDULE

The course schedule is considered tentative. The schedule is subject to change in content and scope at the instructor's discretion.

Week 1

Jan 12 -14

Day A: Syllabus, and Projects walk-through and intro. Everything is made of Water.

Day B: Water / Ocean / River / Fluids

Safety tour with Shop Tech Jacob Phillips. Shop cards and the process for checking out tools and equipment. (Mandatory attendance) Finish the Safety Shops Quiz today!

Week 2

Jan 19 - 21

Day A: No class

Day B: Flowers, Plants, Mud. Cycles. Visit to the Sustainable Garden?

Week 3

Jan 26 - 28

Day A: DEMO Dying, making pigment, translating information from plants to material and surfaces.
Mitch Pengra online

Day B: Animal materials, Unconventional organic materials, Byproducts, Excretions. Activity.

Week 4

Feb 2 - 4

Day A: Workday

Day B: Critique

Week 5

Feb 9 - 11

Day A: The World of the Senses, The Ability to Sense the World, Phenomenology, Inorganic Materials

Day B: Granite, Marble, Quartz, Rock, Geologic layers. DEMO on rocks, engraving, drilling, slicing.

Week 6

Feb 16 - 18

Day A: Fibers, Cotton, Linen, Wool, Weaving, Nets. Animals Architecture

Day B: Rubber, Gum, Elasticity.

Week 7

Feb 23 - 25

Day A: Paper, Cardboard, Cardstock

Day B: DEMO paper making. Pigment from mud.

Week 8

Mar 2 - 4

Day A and B Workday

Week 9

Mar 9 - 11

Day A Recycling Center visit

Day B Pet and Plastic. DEMO on rope making.

Week 10

Mar 16 - 18 SPRINGBREAK

Day A & B: Check the Sculpture shop's hours of operation

Week 11

Mar 23 - 25

Day A: Food non-edible recycling food waste. Abi Ogle online Zoom

Day B: Human Hair

Week 12

Mar 30 – Apr 1

Day A: Human Excretions, Urine, Saliva, Body wash, Blood. Teresa Margolles

Day B: Books, Text as material, Letters, Language. Saussure. DEMO on books manipulation

Week 13

Apr 6 - 8

Day A: Car Marks, Shadow, memory absence

Day B: Voice as material, monologue, conversation. Justin Friello on Zoom

Week 14

Apr 13 - 15

Day A: Body as Material

Day B: Industrial processes that imprint memory

Week 15

Apr 20 22

Day A Workday.

Day B Workday.

Week 16

Apr 27 - 29

Day A: Critique

Day B: Critique. MANDATORY Clean-up

Week 17 May 4th last day of class

REQUIRED TOOLS & MATERIALS

Required tools/materials that students must provide:

- A sketchbook and drawing utensils bring to every class for taking notes and making sketches. Proper work attire — long cotton pants and/or coveralls, leather boots (keep these in a locker or cubby)
- Transportation to off-site visits within the Denton area.
- All the materials you need to fabricate three independent projects.
- REQUIRED READINGS

You will be required to read either one section of essays from *Materiality* by Documents of Contemporary Art by Whitechapel Gallery or two chapters of *Vibrant Matter: A Political Ecology of Things* by Jane Bennett. Link to the readings here

https://drive.google.com/drive/folders/1ZjuMpdOd9X8tg3u45cnNFOtWzJFGotN8?usp=drive_link

STUDIO ART IDEA STATEMENT

The Department of Studio Art is committed to fostering an inclusive community that respects and values diverse experiences and viewpoints. We provide a supportive, creative environment where students are encouraged to be curious, explore a wide range of traditional and unorthodox artistic practices, engage in self-reflection, demonstrate cultural competency, and approach challenges with a critical eye to identify creative solutions. The Department of Studio Art supports the representation and participation of diverse populations, including but not limited to individuals of many cultures, religions, socio-economic backgrounds, races, ethnicities, abilities, sexual orientations, genders, ages, and intersectional experiences. The department will actively engage in practices that support diversity, equity, and inclusion within our community of faculty, staff, and students.

The Department of Studio Art will:

Honor student agency and voice. We understand that our students come from diverse backgrounds and bring with them a wealth of experience and culture that informs their actions and ideas. We acknowledge that their education starts before they enter our doors and that we are contributing to a process of lifelong learning. We are committed to crafting assignments that rely on a broad understanding of cultural knowledge that is aimed at enfranchising and empowering all our students. Equip students with the skills to connect broad ideas and approach the world with curiosity and openness. Our curriculum reinforces concepts of community and justice-oriented citizenship through open discussion, critical analysis, personal accountability, and respect. We foster self-efficacy by scaffolding our curriculum to grow students' confidence and direction.

Foster anti-racist teaching practices. Coursework at every level is designed to address histories of oppression explicitly and to critique the ongoing social structures that contribute to systemic racism. We provide our students with the necessary tools to recognize, intervene, and dismantle injustice, judgment, and shame.

Faculty engage in teaching methods that disrupt conventional pedagogical approaches that reinforce structural discrimination.

- Value contributions and perspectives that are different than our own. We pledge to defuse defensiveness and fear and replace it with generosity, openness, and appreciation. We support intersectional research initiatives and encourage our students to express their personal and complex identity(ies). We recognize the importance of representation and the necessity to recruit and retain diverse faculty, staff, and students. We identify opportunities to highlight under-represented voices through our selection of visiting artists and guest lecturers.
- Respect each other's disciplines and artistic practice. We celebrate our broad-based knowledge and range of expertise that stems from the pursuit of multifarious artistic practices and research agendas. We value the contributions from all members of our community and recognize that we are stronger and have richer intellectual experiences because of our pluralism. We support equal access to opportunities, interdisciplinary pursuits, and the cross-pollination of ideas that lead to growth spread equitably amongst all constituents.
- Attend to the psychological realm of our student, faculty, and staff's experiences. We are mindful of the emotional impact of our course content, academic expectations, and social interactions and that there is a differential impact born by individuals from different backgrounds. We seek to address feelings of invisibility and isolation by broadening community engagement and providing greater access to diverse examples of success.
- Acknowledge this work is ongoing and shared responsibility. Regardless of position within the department, we are equally accountable for upholding the community standards outlined in this document.

CLASS PARTICIPATION EXPECTATIONS

- Come to class prepared & on time.
- Do your very best to attend scheduled off-campus site visits.
- Participate consistently in class discussions and critiques. Think critically. Be honest.
- Respect your peers' opinions, beliefs, orientations, and histories when discussing their work.
- Challenge your classmates and push each other to do your best.
- Share your skills, experiences, and energy to strengthen the community. Give more than you take.

Students are expected to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction.

Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence.

ATTENDANCE POLICY

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. This class is focused on an immersive learning experience on materiality and attendance to demos is required.

More than three absences will lower your final grade by one letter grade per additional absence.

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 an arrival of 10-30 minutes after the beginning of class. If you arrive more than 30 minutes after the class begins, you will be marked absent for the day.

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.

LATE WORK / MAKE-UP POLICY

Late work will receive a penalty of 10% deducted from the assignment's value per class day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

E-COMMUNICATIONS & TECHNOLOGY ETIQUETTE

Professionalism is a skill essential to career success and is practiced in all professional settings. To ensure your e-communications are successful please follow these guidelines:

- Check all communication accounts once a day.
- Do your best to respond to emails from your instructor within 48 hours.
- Always respond to individual emails – even if it is to postpone a task. This informs the sender that you received the message. Response to group emails via Canvas is not required.
- Use respectful and professional language in all emails and address your audience with respect.
- Communicate between normal business hours. (refrain from sending emails after 8pm or before 8am)

FINAL CLEAN-UP

We will conduct a final clean-up of the sculpture facilities during our scheduled final exam period. Participation in final clean-up is mandatory. Absence from the final clean-up will result in lowering your final grade by one full letter. If you are unable to attend final clean-up, you must schedule an alternate date and time with your instructor.

GENERAL BUILDING HOURS

Monday – Friday: 7am – 10pm

Saturday: 12pm – 5pm

Sunday: 12pm – 5pm

Currently enrolled CVAD students may request UNT identification card, or "swipe," access to the Art Building to gain access to work in the Art Building after regular working hours. Visit this link for more information: <https://news.cvad.unt.edu/studentaccess>

SCULPTURE SHOP ACCESS & POLICIES

Sculpture Shop Hours

Monday – Thursday 8am- 9pm

Friday 8am- 5pm

Saturday: 12pm-5pm

Sunday: 12pm-5pm

We do NOT sell shop cards! You must be currently enrolled in a sculpture class.

- open only to undergraduate students currently enrolled in a sculpture course
- open to all faculty (as long their presence is not disruptive to a class)
- Digital equipment reserved for undergraduate and graduate students who are currently enrolled in a sculpture course (work must be done while Jacob is working M-F 8am-5pm)
- open to full-time faculty for walk-in appointments only Monday-Friday 8am-5pm
- Full-time faculty can reserve the equipment after 5pm M-F and during shop hours Saturday and Sunday. For faculty to use the equipment at night and on weekends, they must attend a training session and know how to operate the software and the machine without supervision. Faculty are required to provide their own router bits for the CNC router, and they must not store their work and the materials in our area (our storage space is already very limited). Faculty must see a tool cage worker to make a reservation on the schedule.

SCULPTURE AREA FACULTY & STAFF

Sculpture Area Coordinator & Assistant Professor: Alicia Eggert

Area Technician and Shop Visual Arts Technician: Jacob Phillips

Adjunct Professors, Studio Art: Sculpture: Veronica Ibarguengoitia, Jacob Phillips, Austin Lewis

Teaching Fellows: Nadin Nassar, Mina Forouzadeh

TOOL CHECK-OUT SYSTEM

YOU MUST COMPLETE ALL IN PERSON SAFETY TRAININGS AND SAFETY QUIZ ON CANVAS BEFORE YOU RECEIVE YOUR SHOP CARD!

1. Only students that are currently enrolled in a Sculpture course and have Shop Card are allowed to check out tools from the tool cage in the tool check out system: Check-In 5
2. Tool check-out is for one day (not overnight). The tools must be returned before the shop closes that day. Tools not returned by the time the shop closes and that haven't been checked out overnight will be considered a Shop Rule Violation.
3. Some tools may be checked out overnight, but permission must be obtained from the Shop Supervisor or a faculty member. Tools checked out overnight must be returned by 9am the next morning unless permission has been granted in advance by a faculty member or the Shop Supervisor. Please plan accordingly. Tools returned after 9am will be considered a Shop Rule Violation
4. All tools must remain in the building unless you have received advanced permission to take them elsewhere from a faculty member or the Shop Supervisor
5. Never leave your tools unattended. If you need to leave the area for a short time (for example, to use the restroom), please ask someone in the shop to look after your tools for you. Please check your tools back in if you need to leave the Sculpture area for more than 10 minutes. Tools found unattended will be checked back in by a Tool Cage Worker, and this will be considered Shop Rule Violation.
6. You are financially responsible for all the tools you have checked out. If a tool is lost or stolen under your care, you will be charged for its replacement.
7. Report any broken or damaged tools to a Cage Worker or the Shop Supervisor. Tools break all the time, so you won't be punished if that happens, but we need to know about it so that we do not hand a damaged or broken tool to the next student who needs it

PROJECT AND MATERIAL STORAGE

1. Projects and materials may be stored in the Sculpture area only if they are labeled with a current storage tag. Tags can be acquired from the tool cage.
2. A Storage Tag will permit you to store that item on one of the shelves in the classroom for two weeks. If additional time is needed to store the same item(s), you must receive special permission for a new Storage Tag from a faculty member or the Shop Supervisor.
3. If your Storage Tag expires, a Cage Worker will replace it with a red Removal Tag. At that point you will have one week to remove or renew your belongings. If the item is not removed or renewed by the date on the Removal Tag, it will be put in the dumpster or allocated as scrap material. This will be considered a Shop Rule Violation.
4. Emergency regresses must ALWAYS remain clear. Make sure artwork/materials are not blocking walkways, doorways, etc.

CONSEQUENCES FOR SHOP RULE VIOLATIONS

The following consequences will be faced for health and safety, material storage, and/or tool-check out violations.

1. First Violation: Warning from instructor and Shop Supervisor.
2. Second Violation: Meeting with course instructor and shop supervisor, and loss of tool checkout privileges for 3 days.
3. Third violation: Meeting with program coordinator, course instructor and shop supervisor, and loss of tool checkout privileges for one week.
4. Fourth violation: Meeting with studio art department chair, and indefinite loss of tool checkout privileges

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>.

Best Practices for Health & Safety / Studio Rules *

Health & Safety Area Specific Information: Sculpture

1. Hazards (inherent)

Metal Shop and Wood Shop Equipment

Most wood and metal shop equipment/hand tools involve high speed rotating or revolving blades or sanding disks that can be dangerous if not used properly. Lifting heavy materials, equipment, and tools can lead to strain injuries. Electric tools cause vibrations, which can also lead to strain on the muscles. Noise from percussive equipment and tools can damage hearing.

Metals and Metal Compounds

Metalworking produces toxic and/or irritating dust and fumes. Welding, heat cutting/bending and brazing produces toxic fumes and radiates UV light. Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic. Corrosion products used in patinas (oxides, carbonates, sulfides, or sulfates) produce toxic fumes and irritating dust.

Metal Casting and Mold Techniques

Metal casting produces toxic fumes. Cast mold techniques (resin bonded sand, traditional investment and ceramic shell) produces fumes and/or irritating dust and generates liquid hazardous waste. Silica sand generates toxic, irritating dust when mixing, and exposure can cause silicosis.

Woodworking Sanding and Cutting

Sanding and cutting wood produces toxic and/or irritating dust. The organic chemicals produced by trees (terpenes, paraffin, fatty acids, phenols, phthalic acid esters, sterols, stilbenes, flavonoids, and cyclic or acyclic tannins) can be toxic if absorbed through the skin, the respiratory tract, or orally. Lumber intended for use in contact with the outdoor elements is chemically treated with additives (fire retardants, pesticides, and preservatives)

and produce highly toxic fumes and dust. Plywood and Composition Boards contain wood glues and adhesives (urea-formaldehyde, phenol-formaldehyde resins or urethane plastics) which cause toxic fumes and irritating dust when cutting or sanding.

Spray Paint, Stains, Solvents, Paint Stripper and other Aerosol Sprays

Spray paint, stains, Paint Strippers and other aerosol sprays produce toxic fumes, skin irritants and generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits).

Epoxy, Natural and Synthetic Polymers, Polyester Resins

Epoxies, resins, glues, plastics/acrylics and body fillers produce toxic fumes, skin irritants and generate both toxic and liquid hazardous waste. All of these (including some stones) can contain silica causing toxic fumes when sanded. Some polyester resins, plastics, urethane rubbers, and silicon rubbers are used in mold making and can be even more toxic and irritating to the skin when in liquid form.

Stones, Plaster, Cement and other Dusts, Clays and Powders

Minerals in stone, ceramics, glass, and abrasives (e.g. flint, steatite, dolomite, fluorspar stone, silica, garnet) produce toxic and irritating dust. Plaster is calcium sulfate, which produces toxic, irritating dust when mixing. Cement is a mixture of finely ground lime, alumina, and silica, which produces toxic, irritating dust and skin irritation when mixing. Cement is also highly alkaline and can burn skin when exposed.

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.
- If you have never before used a specific tool or machine, please ask an Instructor, Shop Technician, or Graduate Student Assistant for a hands-on demonstration of the equipment. You must demonstrate your ability to properly operate the equipment prior to using it without supervision.
- 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 paint, and solvents may not be mixed indoors).
- Purchase a good half-faced respirator that fits snug on your face (3M is a good brand)
- Never share your respirator with another peer (exchanging germs can cause illness)
- It's best to get a respirator that has a filter for both vapors and particulates
- Shave facial hair so respirator fits face snug
- When not in use, store respirator in a plastic bag to prolong the longevity of the filters – the filters will continue to work if not properly sealed.
- Change filters often depending on use (see instruction manual of specific respirator)

- ·ALWAYS clean up all messes produced by any material or practice to prevent them from exposing others to the hazards of that material and/or practice.
- ·Steel-toed boots or metatarsal covers are best for many practices in the sculpture area.
- ·Shield eyes with approved safety wear. Safety goggles and face shields are most commonly used for many different sculpture methods.
- ·Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves). Pumice hand cleaners are available in the shop.
- ·Wear Nitrile 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, and you must put wood, plastic, or cardboard down on the surface that you are spraying on as to prevent any permanent back spray.
- ·Welding, soldering, and brazing should be done in a well-ventilated area. Never produce metal sparks or fire near the wood shop. All hot metal working needs to be done in the designated area or outside.
- ·Always use common sense, avoid distractions and concentrate on the task at hand.
- ·To prevent hearing loss, use proper hearing protection when working with loud equipment/tools. Earplugs are available in the shop.
- ·Sculpture 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 (note: an apron cannot be used with all materials; it can sometimes be a danger when working with woodshop or metal shop equipment).

3. Links

<http://www.uab.edu/ohs/>
https://www.osha.gov/Publications/woodworking_hazards/osh_a3_157.html
<https://www.osha.gov/SLTC/metalworkingfluids/>
https://www.osha.gov/doc/outr_ea_chtraining/htmlfiles/weldhlth.html
http://www.uic.edu/sph/glakes/harts1/HARTS_library/scu_lpturehazards.txt
<http://web.princeton.edu/sites/ehs/artsafety/sec14.htm>

4. Area Health & Safety 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 CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: <https://art.unt.edu/healthandsafety>

- ·Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- ·In case of emergency, call campus police at (940)565-3000 or call 911
- ·File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48hours of the event).
- ·Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly.
- ·No food or drink in the studio.
- ·Report any safety issues IMMEDIATELY to your instructor or the shop technician.
- ·Use best practices for material handling. If you have questions about a material, ask an instructor for guidance or check the MSDS sheet.
- ·Familiarize yourself with the closest eyewash station and first aid kit. Notify your instructor if first aid supplies are low.
- ·Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booth.
- ·No eating, consumption of alcohol or smoking is permitted in the studios.
- ·Wear close-toed shoes only – NO SANDALS!
- ·Tie up any long hair and remove any loose jewelry or clothing.
- ·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.
- ·ALWAYS make sure that you are 100% sober and awake! Drugs, smoking and alcohol are not allowed in the studio and anyone under the influence should not attempt to use the facilities.
- ·Make sure to wear the proper personal protective equipment (PPE) for each process. The proper eye protection, hearing protection, clothing, shoes, and gloves must be worn when using any power tools/equipment. Earplugs, welding jackets, leathers, face shields, welding helmets and goggles, leather gloves, and Nitrile gloves are available in the shop. Students need to purchase their own dust masks, respirators and safety goggles (do not share – exchanging germs can cause illness).
- ·Students are prohibited from taking home any UNT property.
- ·Newspaper or plastic must be used to protect table and floor surfaces from paint,

glue, stains and plaster.

- ·Any trash that does not fit in the trash can must be immediately taken to the dumpster. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster.
- The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- ·Students are prohibited from storing materials or projects in the wood or metal shops, please use the shelves & lockers provided.
- ·Do not use stationary equipment to cut painted, recycled or chemically treated lumber
- ·Never wear headphones when working with power tools/equipment (you need to hear the machine or other people if something goes wrong).
- ·Dust off tools and/or equipment, tables and sweep the floor when finished using any equipment and tools
- ·Do not block doorways or walkways with materials.
- ·Put back all tools, safety gear, and extension cords in their designated location.
- ·Scrap material must be relocated in the designated scrap wood bin or scrap metal bin. Please do not leave any materials out or on the shelves that you do not want. Properly discard any unwanted materials in the trash or the Satellite Waste Management area and properly labeled.
- ·No hazardous materials, cement or plaster down the sinks.
- ·Do not block doorways or block access to lights.
- ·Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- ·Do not create “daisy chains” with multiple electric cords.
- ·No hazardous materials down sinks.
- ·Store all flammable materials in the flammable cabinet. Keep flammable cabinet closed at all times.
- ·All courses must engage in an end of the semester clean up.

Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD. All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use):

All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous -i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the tool cage. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):

All containers solely containing a universal waste must have a universal waste label identifying the contents as "Universal Waste - (type of universal waste)" that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS

All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.

Emergency Notification & Procedures *

UNT Emergency Guide:

<https://emergency.unt.edu/about-us>

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

UNT Learning Management System (LMS) for contingency plans for covering course materials. Acceptable Student Behavior Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student 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.

Student Evaluation Administration Dates Student 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 long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they 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, Harassment & 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 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.

Voertman's Bookstore & Art Supply

The Department of Studio Art recommends purchasing your Studio Art supplies from Voertman's Art Department in the Voertman's College Store located across from campus at 1314 West Hickory St., Denton, TX. They have worked with CVAD for many years to provide the materials needed for our students' success.

Course Safety Procedures

While working in laboratory sessions, students enrolled in UNT Sculpture courses are required to follow proper safety procedures and guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an Page 2 of 4 insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

PERMISSION TO USE STUDENT ARTWORK (filled out 1st week of classes)

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: _____