

**Rhode Island School of Design – Sculpture Department – Wintersession 2025 –SCULP  
1529-101 –3 Credits**



Instructor: : Alexandra Reintjes (areintje@risd.edu)  
Office Hours: By appointment on Zoom  
Classroom: What Cheer Studios, Room 101  
Time: MTW | 1:10 PM - 6:10 PM | 01/06/2025 - 01/08/2025  
MT | 1:10 PM - 6:10 PM | 01/13/2025 - 01/14/2025  
TW | 1:10 PM - 6:10 PM | 01/21/2025 - 01/22/2025  
MT | 1:10 PM - 6:10 PM | 01/27/2025 - 01/28/2025  
MTW | 1:10 PM - 6:10 PM | 02/03/2025 - 02/05/2025  
Semester: Winter 2025

**Painting as Sculpture: Seeing if and what sticks 🍷**

🧠 **This syllabus is a living document and is subject to change—please check canvas and your email to stay up to date.**

🔪 **Course catalog description**

When is a painting actually a sculpture? In this speculative studio course students will be invited to think about and make paintings through the lens of sculpture. We will think about the materially present nature of sculpture and its focus on relationships while making paintings. There will be five total assignments, including making a painting without paint, making a painting without a traditional support, making a site-specific painting, and making a time-based painting in addition to smaller warm-up activities. We will talk extensively about the chemistry and properties of paint itself—while also broadening the field to use other materials. We will install and thereby test paintings in different kinds of conditions and environments. We will read philosophical texts and try to undo hierarchies in our thinking. Students will be asked to think critically across disciplinary boundaries—while remaining attenuated to specificity and difference. Students will leave with a better understanding of their personal relationship to objects, in particular paintings. They will understand both the use and sometimes arbitrary nature of the disciplinary distinctions and be empowered to instrumentalize these categories

rather than being beholden to them. They will also have an understanding of how, where, and when a painting is viewed is as significant as the interiority of the image. They will be asked to articulate what they think about the materiality of images and relationships between paintings and the larger world of objects or environments they are found within, both through language in class discussions but also within the work itself.

### **Course Requirements**

There will be 2 hours of close reading most weeks and approximately 4 hours of studio time outside of class required. Please notify me if you are spending more than 2 hours on the reading or are spending an inordinate amount of time in the studio. This is an intensive course—but taking care of yourself is foundational— if you are finding it places an undue burden on you—please talk to me so we can find a way to make things more accessible for you!

We will have small warm-up assignments which will be completed in class and five total experiments that represent the larger assignments that will require up to 4 hours outside of class per week.

Assignment due dates will be rolling—but it is expected that you have **something** to show from the previous week at the beginning of each new week. At the midterm, students will be evaluated on the first two painting experiments and then at the final students will need to have a small body of work (2 or more distinct paintings) fully installed in a space— this can include work we have previously looked at or critiqued but there needs to be evidence of some substantial changes either in objects themselves or in the way they are installed. The relationship between the painting objects and the installation will be a key part of this evaluation.

### **Classroom Grading Policy and Evaluation Paradigm**

**50%** Assignments (%10 per assignment)— Work is physically present, or documentation of the work is clear and present, work engages with the prompt, work evolves in some way or takes some kind of a risk, material list for work has been submitted on Canvas

**35%** Participation in engaged discussion and peer feedback— thoughtful peer feedback that considers what the peer has expressed they need

**15%** Warm-ups—on time and prepared

Willingness to engage with the prompts and the possibility of failure are crucial. This is an intensive course—we have less time generally which means less time to transition in and out of the process of making and less time to edit and refine. Your bravery and willingness to try things of the utmost importance. You will also have many opportunities to give peers feedback—this is also a moment to be brave and to be sensitive to the needs of your fellow students.

### **Assignments**

There are four total assignments and one final project/artwork or series of artworks that will be

due for the end-of-semester critique.

1. **Make a painting without paint**
2. **Make a painting with no support**
3. **Make a Time-Based Painting**
4. **Make a site-specific painting**

Please refer to Canvas for details on each assignment and let me know if you have any questions.

### **Material lists**

Material Lists will be due for each assignment and then again at the end of the semester. **Your materials list should list every material you have used that are willing to disclose.** If there are materials you prefer not to disclose, I ask that you include some reference to this and a rationale for this exclusion. You can format these any way you wish and I encourage you to approach this creatively if you so desire. A simple standard list is also totally acceptable. If you have any questions or concerns about this please let me know as soon as possible and we can discuss it further.

### **Extra Credit**

There are four opportunities for extra credit. You are permitted to have one absence, if you have any subsequent absences, I ask that you select one of the four extra credit assignments to complete and then present to the class. Please make arrangements with me as soon as you can so I can make sure to set aside some class time for this to happen.

### **Extra Credit Assignment Options:**

1. Cave of Forgotten Dreams Drawing/Painting
2. .Rhetorical Substitution Text–What is Painting?
3. Create a Warm-up Activity for the Class
4. Artist Presentation

**Please refer to Canvas for details and let me know if you have any questions**

### **Learning Diversity**

I recognize that there are a diversity of ways people learn and that students may need something different than what I have planned to provide. If something in this course is inaccessible to you or presents a barrier to your learning process– I want to collaborate with you to find alternative ways to teach and learn that work for you and still accomplish the course objectives. Students are invited to come talk to me about this at any point during the course– although I ask that you try to notify me as early as you are able– so that we can start working together on alternative options as soon as possible.

## Attendance Policy

Attendance is mandatory. We have limited time together—students are required to be present. Many if not most of what we will do cannot be replicated outside of the class time and space. If you are unable to attend—please let me know as soon as possible. Valid reasons for absence include illness, family emergency, and accident—please let me know as soon as possible so that we can make arrangements to catch you up. If you are ill and could be contagious, do not come to class—it is better to protect others from illness— but it is still important to communicate with me about the absence.

Opportunities for extra credit can help make up the credit for absences. Please refer to the extra credit options.

More than 3 absences over the semester will result in the automatic lowering of your grade one half letter grade. 3 late arrivals will result in an absence. 4 or more absences may constitute a failing grade. Students who are absent on the day of their critique or feedback may miss the opportunity to receive feedback.

## Course Goals

- This course aims to interrogate and elucidate the physical, conceptual, and historical boundaries around and between painting and sculpture.
- Through experimentation and short exercises culminating in a small series or a single larger work, we will physicalize our understanding of these two categories, and in doing so learn more about art and how we each experience the world.
- Philosophical readings, artworks and references, viewings, discussions, and material experiments will allow us to enter into a dialogue with these two different media, or lenses through which we might understand artworks and our own individual art practices.
- The course will seek to create opportunities for critical conversation and supportive collective making and feedback.

## Student Learning Outcomes

- Students will be able to contribute to the contemporary interdisciplinary and post-disciplinary discourse around painting and sculpture and contemporary philosophy and aesthetics. They will be able to maintain their personal views about painting by grounding them in a critical framework that is neither motivated by adopting nor resisting art world trends— rather they will be able to remain connected to what is at stake for them in both art and the larger world. They can think with some clarity about their relationship to painting's history and can articulate their boundaries with the

institution of painting while also actively participating in creating and restructuring that trajectory.

- Students will be more comfortable with the risk of failure and have greater freedom to experiment and try new things in their art-making practices.
- Students can articulate the needs of their own painting practices both within and outside of the discipline—they understand the role that painting occupies in this practice and can think about and articulate why
- Students will have the ability to think about paintings and images critically— and the ability to use their senses to access an image’s context and phenomenological and material qualities. They will be able to describe these sensory experiences when it is useful to do so.
- Students will demonstrate in their work and language a proficient and accurate understanding of paint chemistry and lamination and have an understanding of the materials intended use— and are able to safely break with that use when it serves their practice to do so.
- Students have a critical understanding of the distinction between painting and sculpture as articulated through theoretical and philosophical frameworks and seen through historic and contemporary manifestations and examples.
- Students have an understanding of painting as an image-making technology and can compare it with other ways of producing images— and with other objects. They can think about how these ‘objects’ function, what their ontological nature and relationships might be, about causality, and about the imperatives that are at stake in interacting with paintings.
- Students have experience engaging in shared inquiry about philosophical texts and peer work
- Students are able to engage in sincere experimentation with their peers— this course is structured around individual work and projects—but all of the warm-ups and in-class activities will happen in groups.

### **Classroom setting:**

There will be no aerosol paints used in the classroom space. This poses a significant health hazard. Pigments and powders should also be used exclusively in the spray booth. No open flames, polyester/polyurethane resins, silicone rubbers, or other fume-generating materials high in V.O.C.s will be permitted in the classroom. If you have a question about using a material in the space—please consult with the instructor before opening anything.

## 🎀 Attire and Preparedness

Come ready to paint and make things in every class- please wear clothing that can get paint on it. Students should plan ahead to be comfortable if possible– please bring water and snacks as breaks will be provided.

## 🧴 Materials

Some basic materials like painting medium and gesso will be provided in the classroom. **Students will also have assignments that will require them to find non-traditional art-making materials to use—many if not all of these could be recycled ‘trash’ items—but could also be purchased. Expect to potentially spend 50 dollars or less on this.** There might be some students who already have an oil painting practice– or others who want to start painting in oil—this can likely be accommodated. **Please make safety and health arrangements with the instructor if you would like to paint with oil paint during this course—we must speak directly about this before you bring your materials to school!!!**

**\$100.23—Option materials available at the RISD store:**

**\$43.42 dollars—Golden primary colors medium body acrylic paints set 7 colors plus gloss glazing medium**

**\$9.98 Golden Acrylic Retarder**

**\$7.98 Synthetic fine hair flat small**

**\$6.19 Synthetic fine hair bright medium**

**\$9.79 Synthetic hog bristle flat medium**

**\$9.79 Synthetic fine hair filbert (a personal favorite)**

**\$7.60 small round brush for detail**

**Other optional materials:**

**Large soft brush for blending and gesso—** I recommend also getting a hardware/3d store brush that you can really abuse for gesso only– and a squeegee—one made to use in the shower will usually work well. This brush is more for softening and blending areas but can be used to smooth gesso too:

<https://www.risdstore.com/liquitex-freestyle-nylon-large-scale-brush-paddle.html>

**Masterson pallet** to keep paint from drying– good for use with the acrylic with the sponge and alone without for oil paint (can keep in the fridge to extend drying time for both):

<https://www.risdstore.com/masterson-sta-wet-premier-palette-covered-for-acry.html>

A **butcher’s tray** or a piece of glass from an old picture frame with the edges carefully taped:

<https://www.risdstore.com/art-alternatives-butcher-tray-palette-7x105.html>

**Old food jars** for water and keep paint in—use plumber's tape in threads to keep from drying out.

**A box** or something to keep your materials in—does not need to be fancy—if painting in oil can not be cardboard— metal is best in this case.

**Brush soap**, you can use dish detergent—if painting in acrylic your brushes will be constantly stripped anyway—acrylic is hard on brushes— do not buy real hair brushes for acrylic (ie Kolinsky Sable— and paint in acrylic with them— unless you absolutely need them and genuinely know how to care for them—it's wasteful and they will not last—please let me know if you want some tips and tricks regarding brush care), keeping oil brushes and acrylic separated is best practice—but if painting gets messy—the brushes will likely survive and their survival isn't usually the most important thing at stake anyway:

<https://www.risdstore.com/generals-the-masters-brush-cleaner.html>

### **Reading Materials**

All readings will be provided as PDFs but here is a list if you want to purchase books they come from to read physically

**“The Treatise on the Golden Lion” by Fazang**

***Death's End* by Cixin Lui**

***Scripture on the Explication of Meaning* Translated from the Chinese of Hsuan-tsang by John P. Keenan**

***Tool Being* and “The Third Table” by Graham Harman**

***Animacies* by Mel Y. Chen**

***Hyperobjects* by Tim Morton**

### **Course Schedule**

This is subject to change. Please check Canvas and email to stay up to date on our schedule.

Week	Date (tbd)	Course Content and Daily Activities
1a		<p><b>Week One: If you put it on a wall is it a painting?</b></p> <ul style="list-style-type: none"> <li>● Introductions–What is Painting?</li> <li>● Watch Excerpts from <i>Cave of Forgotten Dreams</i> by Werner Herzog and <b>Karla Black video</b> about sculpture– behavior, it’s here, present and material– not about an elsewhere</li> <li>● Discuss</li> <li>● Tea/Coffee/Food Break</li> <li>● Go over syllabus</li> <li>● Warm-up: each student is given a piece of furry fabric to transform with glue, brushes and scissors</li> <li>● Discussion: Is this a painting? Are some of the things we could make using this method of painting and others not? Why? Where do the “language”, tradition, and logic of painting merge with the materiality and where do they diverge?</li> <li>● Introduce <b>Assignment 1–Make a Painting without Paint</b></li> </ul> <p><b>Homework: pre-read” The Treatise on the Golden Lion” by Fazang, and start collecting materials to use for the first assignment.</b></p>
1b.		<ul style="list-style-type: none"> <li>● In class reading aloud <i>The Treatise on the Golden Lion</i> metaphorical Buddhist text about form, material, and emptiness</li> <li>● Some context, also talk about shared inquiry</li> <li>● Class discussion about the text using shared inquiry</li> <li>● Tea/Coffee/Food Break</li> <li>● Read a bit from the Phaedrus with the word “love crossed out and replaced with the word, “painting”. Painting can be a lens, a language, a discourse, or an idea with a history– is this distinct from or does it nest inside of sculpture? How do we think about aesthetics and the consequences of artworks differently in both fields?</li> <li>● Talk about how philosophy is a love of knowledge, what would painting be a love of? How is this different and how is it the same as art more broadly or sculpture?</li> </ul> <p><b>Extra credit option: pick a text about something else that you think speaks to your understanding of painting– try this strike-out/substitution exercise and bring it to share.</b></p> <ul style="list-style-type: none"> <li>● Second half of class is studio time to work on the <b>Painting Without Paint</b> assignment</li> </ul>
1c.		<ul style="list-style-type: none"> <li>● Shared inquiry/discussion on <b>Walter Benjamin's Painting, or Signs and Marks</b></li> <li>● Warm-up: reading “<b>This Condition</b>” by Lydia Davis</li> <li>● Studio time</li> <li>● Tea/Coffee/Food Break</li> <li>● Split into small groups and do peer feedback–instructor moves between groups</li> </ul>

Week	Date (tbd)	Course Content and Daily Activities
		<p><b>Homework: Read the first half of the Cixin Liu reading over the weekend– option to start working on the next painting or continue working on this week’s painting.</b></p>
2a		<p><b>Week two: What is under the paint?</b></p> <ul style="list-style-type: none"> <li>● Lecture and demonstration about paint film and chemistry–How different paint films either evaporate water out or harden. Paint is colloidal– chemistry of different paint types. How does lamination work and what makes a structural sound painting? Some notes on safety. Some notes on pigment, particularly about opacity and transparency.</li> <li>● Introduce <b>Assignment 2: Make a painting with no support or with a non-traditional support*</b></li> <li>● Warm-up: Make your own Tool</li> <li>● Tea/Coffee/Food Break</li> <li>● Studio work time to work on <b>Assignment 2: Make a painting with no support or with a non-traditional support*</b> with option for individual meetings with the instructor</li> </ul>
2b		<ul style="list-style-type: none"> <li>● Warm up: Using small hand mirrors held above eyes to create a gap and invert your vision pour water from a pitcher into a glass, then make a drawing</li> <li>● Class discussion about the excerpt from <b>Cixin Liu <i>Death’s End</i></b> using shared inquiry</li> <li>● Introduce new reading from <b><i>Scripture on the Explication of Meaning</i></b></li> <li>● Tea/Coffee/Food Break</li> <li>● Studio work time to work on <b>Assignment 2: Make a painting with no support or with a non- traditional support*</b>, individual meetings with instructor for those who did not have one yesterday</li> </ul> <p><b>Homework read the second half of the Cixin Liu <i>Death’s End</i> reading and the excerpt from <i>Scripture on the Explication of Meaning</i> (phenomenological Buddhist text)</b></p> <p><b>Keep working on your first two paintings, and prepare the surface for assignment 3– time-based painting</b></p>
3a		<p><b>Week 3: How does painting articulate time?</b></p> <ul style="list-style-type: none"> <li>● Introduce <b>Assignment 3: Make A Time-Based Painting</b></li> <li>● Discussion about time-based paintings–example slide show</li> <li>● Screening of <b>Camille Henrot’s <i>Grosse Fatigue</i></b></li> <li>● Tea/Coffee/Food Break</li> <li>● Studiotime to work on <b>Assignment 3: Make a Time-Based Painting*</b> with option instructor meetings</li> </ul>
3b		<ul style="list-style-type: none"> <li>● Start with talking about compassionate witness critique framework from Sharron Hayes who is a performance artist and teacher</li> <li>● Group discussion about critique, go around in a circle each student talks about what they want to get from critique</li> </ul>

Week	Date (tbd)	Course Content and Daily Activities
		<ul style="list-style-type: none"> <li>● Class discussion about the <b>second half of the Cixin Liu <i>Death's End</i> reading and the excerpt from <i>Scripture on the Explication of Meaning</i></b> using shared inquiry</li> <li>● Tea/Coffee/Food Break</li> <li>● Studio Work time for <b>Assignment 3: Make a Time-Based Painting*</b></li> </ul>
3c.		<ul style="list-style-type: none"> <li>● Introduction to <b>Object-Oriented Ontology</b></li> <li>● Screening of <b>Graham Harman Video</b></li> <li>● Tea/Coffee/Food Break</li> <li>● Peer feedback sessions: students can pick to show everything they have made so far or to select projects that they are most interested in getting feedback on</li> </ul> <p><b>Homework: Read “The Third Table” and excerpts from <i>Animacies</i> by Mel Y Chen and <i>Tool Being</i> by Graham Harman.</b></p> <p><b>Also, option to pre-read <i>Hyperobjects</i> reading by Tim Morton</b></p> <p><b>Work on paintings and absorb peer feedback</b></p>
4a		<p><b>Where is the site of painting?</b></p> <ul style="list-style-type: none"> <li>● Introduce <b>Assignment 4: Make a site-specific painting*</b></li> <li>● Warm-up: Peripheral vision exercise</li> <li>● Lecture on R.H. Quaytman, Walter Benjamin, and Paul Klee</li> <li>● Introduce the concept of the “grocery store test”</li> <li>● Tea/Coffee/Food Break</li> <li>● Group activity, modified grocery store test: <b>Please bring some source material to class.</b> This can be an object or a printed-out image, a drawing or painting you have made, or something else that you want to respond to or reflect about in your painting.</li> <li>● Compile and think about your source material documentation, you can use this documentation as new source material and paint in references to the location or you can use this test to think more about how you want to install your final work and how it will be sight specific.</li> </ul>
4b		<ul style="list-style-type: none"> <li>● Warm-up: Making a drawing or painting of the floor or ceiling—sometimes site specificity is about paying attention to and responding to small details.</li> <li>● Class discussion about <b>“The Third Table” and an excerpt from <i>Tool Being</i> by Graham Harman</b> using shared inquiry</li> </ul> <ul style="list-style-type: none"> <li>● Introduce critiques of <b>Object-Oriented Ontology</b></li> <li>● Lecture/discussion on Heidegger</li> <li>● Tea/Coffee/Food Break</li> <li>● Watch <b>Slavoj Zizek <i>Ontological Incompleteness of Painting</i></b> video</li> <li>● Introduce final assignment: <b>Assignment 5 Two or more paintings in relationship with one another*.</b></li> </ul>

Week	Date (tbd)	Course Content and Daily Activities
		<b>Homework: Complete Assignment 4 and begin work on Assignment 5</b>
5a		<p><b>Week 5: The window of painting is always both open and closed</b></p> <ul style="list-style-type: none"> <li>● <b>Hyperobjects</b> by Tim Morton shared inquiry</li> <li>● Studio time</li> <li>● Tea/Coffee/Food Break</li> <li>● Critique Sign-up</li> <li>● Students break into groups to do experimental installation of paintings so far and get peer feedback</li> </ul>
5b		<ul style="list-style-type: none"> <li>● Work time first</li> <li>● Tea/Coffee/Food Break</li> <li>● <b>Begin Final Critique</b> (first half of the students)</li> </ul>
5c		<ul style="list-style-type: none"> <li>● Shared inquiry about the readings collectively and the class generally</li> <li>● Tea/Coffee/Food Break</li> <li>● <b>Second half of Final Critique</b></li> </ul>

**Class, Departmental and College Policies and Services for Students**

**RISD Sculpture Land Acknowledgement**

We are occupying the lands of the Narragansett, Nipmuc, Wampanoag, and Niantic Nations. In 2021, in so-called Rhode Island (Turtle Island), of these Indigenous nations, the only Federally recognized Indigenous nation is the Narragansett Nation. The formation of so-called Rhode Island was an act of settler violence that sought not just to steal land and transform it into property but to erase the cultures, languages, and practices of the Indigenous peoples who have been tending these lands and waters for thousands of years. As we acknowledge this, we must also acknowledge the role that industry and cultural practices in Rhode Island played in the trans-Atlantic slave trade. Many of the crafts and practices that students learn and faculty teach at Rhode Island School of Design have roots in these very same settler colonial traditions. It was on this land that settlers made the sails, the ships, and the rum that enabled their passage to Africa where they kidnapped people and forced their relocation to the islands now known as the Caribbean. Settler culture birthed institutions like the school, museum, and prison. These institutions were invented to maintain settler dominance over people, resources,

and culture. The curriculum of Sculpture Department at Rhode Island School of Design commits and recommits to regarding and reflecting upon the settler legacies we inherit so that we may resist and dismantle the naturalization and inevitability of settler futures. We take up the work of unlearning settler supremacy so we are prepared to follow the pathways toward the return of this land to the Indigenous peoples who are its rightful caretakers.

### **Equity - Inclusion - Safety - Community Equity Policy**

By registering for this course you are agreeing to a social contract. We recognize that in order to establish the conditions wherein we collectively and individually develop a practice of freedom, we must confront and undo the work of oppressive indoctrination by challenging, unlearning, and relearning modes of thought and existence in a space of generosity, support, and mutuality. In the context of this class, and in the college as a whole, this practice pertains to a freedom from discrimination based on citizenship, race, ancestry, ethnicity, cultural expression, class, disability, place of origin, skin color, religious belief, sexual orientation, gender, age, record of offenses, marital status, and family status. This practice applies to all areas of shared space and related classroom activities including interactions with faculty, visitors, colleagues, and the class as a whole. By participating in this course, you acknowledge that you will be an active and engaged member of this community. You agree to uphold, and when appropriate, advocate for the practice and maintenance of this freedom.

### **GRADING POLICY**

**A:** Wonderful. A's are assigned to students whose work demonstrates ambition, skill, effort, invention, and deep immersion in their process. This means you give it your personal best and show a deep commitment to your own development and the development of your peers. Communicative; immersive and multidimensional practice; thorough and consistent dedication to your personal growth; generosity of thought, process and actions; working at the edge of your comfort zone; asking questions of yourself.

**B:** Very good work that demonstrates growth and progress; good participation in class and critical thinking, meeting deadlines, depth of inquiry, and some risk taking. Adequate time spent on assignments and discussions; ability to identify one's own sustainable and healthy process.

**C:** Overall average: Work as expected at this level but without demonstrable growth. Work performed demonstrates aptitude but little progress, little risk-taking or experimentation. Minimal time spent on assignments and discussions.

**D:** Overall below average: Level of work below that expected at this level and without demonstrable growth. Work performed demonstrates little aptitude, growth, or progress. Poor inquiry, critical thinking, and participation, inadequate time spent on assignments.

**F:** Failure for the course: Work performed does not meet minimum expectations for growth, progress, inquiry, critical thinking, or participation. See attendance policy.

### **Classroom Grading Policy and Evaluation Paradigm**

**%50** Assignments (%10 per assignment)– Work is physically present, or documentation of the work is clear and present, work engages with the prompt, work evolves in some way or takes some kind of a risk

**%35** Participation in engaged discussion and peer feedback– thoughtful peer feedback that considers what the peer as expressed the need

**%15** Warm-ups–on time and prepared

Willingness to engage with the prompts and the possibility of failure are crucial. This is an intensive course—we have less time generally which means less time to transition in and out of the process of making and less time to edit and refine. Your bravery and willingness to try things of the utmost importance. You will also have many opportunities to give peers feedback—this is also a moment to be brave and to be sensitive to the needs of your fellow students.

## **ATTENDANCE POLICY**

Attendance is mandatory. We have limited time together—students are required to be present. Many if not most of what we will do cannot be replicated outside of the class time and space. If you are unable to attend—please let me know as soon as possible. Valid reasons for absence include illness, family emergency and accident—please let me know as soon as possible so that we can make arrangements to catch you up. If you are ill and could be contagious, do not come to class—it is better to protect others from illness— but it is still important to communicate with me about the absence.

More than 3 absences over the semester will result in the automatic lowering of your grade. 3 late arrivals will result in an absence. 4 or more absences may constitute a failing grade. Students who are absent on the day of their critique or feedback may miss the opportunity to receive feedback.

## **Diversity Statement**

We are dedicated to creating a learning environment that supports the intersectional experience of our students by exposing you to a diverse range of artists and critical thinkers, the inclusion of which benefits all, and provides a real and well-rounded context for our collective conversation and the development of each of you as artists. I will uphold a learning environment that is a safe space for diverse identities and perspectives. I expect students to be respectful, tolerant and open to learning from each other, anything short of this will not be tolerated.

## **Masking**

RISD is a masking optional place and in consideration of those folks who may be immunocompromised, we as a Sculpture Department encourage masking for the collective safety of others. Additionally, we as a department highly recommend/encourage continuing to wear N-95 masks indoors.

### **RISD Non-Discrimination Policy**

Rhode Island School of Design does not discriminate on the basis of race, color, religion, age, sex, sexual orientation, gender identity or expression, disability, national origin, veteran status, or any other characteristic protected by law in admission to, participation in, or administration of its educational programs and activities; in employment; or in its other programs and activities.

### **Title IX at RISD**

RISD is committed to creating and providing a learning, living and working environment free from gender-based discrimination. Gender-based discrimination, including sexual misconduct, stalking and intimate partner violence, committed by members of our community, guests and visitors will not be tolerated. All members of our community, including guests and visitors, are expected to conduct themselves in a manner that does not infringe on the rights of others.

### **Office of Institutional Discrimination**

[Titleix.risd.edu](http://Titleix.risd.edu)

The following staff members can be contacted for issues regarding discrimination:

Simone Tubman

Director, Institutional Discrimination / Bias + Deputy Title IX Coordinator Title IX Office

[stubman@risd.edu](mailto:stubman@risd.edu)

401-454-6297

20 Washington Place, Room 352

Sydney Lake

Institutional Discrimination Officer + Title IX Coordinator

401 427-6919

[slake@risd.edu](mailto:slake@risd.edu)

Alyssa Roush

Assistant Director, Discrimination / Bias and Title IX

[aroush@risd.edu](mailto:aroush@risd.edu)

### **Religion Policy**

RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student is welcome to inform their instructor(s) of class or other school functions that will be affected. It is the student's responsibility to make the necessary arrangements mutually agreed upon by the instructor(s).

### **Students with Disabilities Policy**

All students with disabilities are strongly encouraged to make an appointment to meet with a member of the staff of the Office of Disability Support & Academic Support, even those who have done so in the past. Students may make an appointment at the beginning

of the semester with the instructor to discuss accommodations. This information is requested on a voluntary basis, only. More information can be found here or contact:

Nicole Rozzero

Director of Disability Support Services & Academic Support

401 709-8460

[nrozzero@risd.edu](mailto:nrozzero@risd.edu)

Mollie Goodwin

Academic Disability Specialist

401 709-8465

[mgoodwin@risd.edu](mailto:mgoodwin@risd.edu)

### **Academic and Classroom Misconduct**

Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension, or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment. Further information can be found here.

### **Student Development and Counseling Services**

Emotional well-being is essential to personal development and integral to the creative process. RISD's office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. CAPS provides individual and group counseling to any matriculated undergraduate or graduate student, free of charge. Referrals to outside providers are available when indicated. More information can be found here

### **CAPS**

72 Pine St | Floor 5

Providence, RI 02903 401

454-6637

[counserv@risd.edu](mailto:counserv@risd.edu)

Hours Mon - Fri 8:30 am – 4:30 pm

### **Student Development and Counseling Services**

If one of your peers is experiencing emotional distress, please file a care report. Care reports are sent directly to a student affairs working group. They are tasked with checking in with students about their well being.

### **Center for Social Equity and Inclusion**

Stanley Wolukau-Wanambwa, Assistant Provost for Social Equity & Inclusion Senior Advisor to the President for SEI

[swolukau@risd.edu](mailto:swolukau@risd.edu)

Tony Johnson, Associate Dean for Student SEI and Interim Assistant Vice President for Social Equity and Inclusion  
ajohnson@risd.edu  
293 South Main Street  
401-454-6444  
<https://sei.risd.edu/>

**First Aid and Emergencies**

In the case of minor accidents go to RISD Health Services:

401-454-6625

Homer Hall

55 Angell Street

In the case of emergencies call RISD Public Safety:

For emergencies: 401 454-6666

For non-emergency calls: 401 454-6376.

To be connected to a counselor after hours, please