

Art 6933

Artmaking and curatorial practice

3 credits

Sculpture & Photography Graduate Seminar

Spring 2023

Instructor: Sergio Vega

Hours: Wednesday periods 11 to E2 (6:15 to 9:10 PM)

Classroom: FAD 329

Office Hours: Wednesday 3-4PM (by appointment only).

Office FAD 229 / phone: 352-281-7283

Goals and Objectives of the Seminar

This seminar studies theoretical approaches to sculpture and photography making, video, installation art and related art forms, in order to disclose how diverse critical discourses are employed to inform and contextualize the understanding, reception and distribution of artworks. The objective is for students to develop the standards of research, conceptualization and production expected from professional artists. In order to achieve this goal, it is crucial that students strive for developing an effective visual and critical vocabulary to substantiate their practice. Students will be required to produce a new body of work and to talk and write about it in relation to art history and contemporary art theories. Emphasis will be on the integration of studio practice and critical thought.

In addition, the goal of this specific seminar will be to examine theories of participation in art and to implement them in student art projects. The course will also focus on multiple interpretations of interactivity and on the ways in which art can generate social engagement.

Methods of the Course

This course will consist on lectures, readings, class discussions of the readings, critiques of student work and individual consultations. In our weekly class critique sessions students will have the opportunity to receive feedback from classmates and instructors. Students will show their work in progress throughout the semester in this forum. For the final presentation it is expected that the work will be displayed in a finished condition as if it were installed in an exhibition open to the public. The strategies and forms of presentation are crucial for the appropriate reception of the projects. Students should set up studio visits with faculty individually. Everyone needs to meet with the instructor of record for this course at least once this semester.

Topical Outline

In the early years of the twentieth century, we encounter three main approaches that modern art produced to dismantle the primacy of mimetic representation. Those were abstraction, the readymade, and collage. The disruptive strategy of collage operates as a deconstructive/dissociative intervention over existing entities to be later rearranged and reified into a new art formation that contains them: the collage. These almost surgical dissections aim to reconfigure another semantic field of signification upon which the isolated and extracted contents of those previous totalities are rearticulated to inform a larger symbolic meaning. These larger often elliptical symbolic meanings rely on component parts to be articulated as a new totality. What are the commonalities needed amongst parts to construct a cohesive discourse? From that perspective is an exhibition a work of art?

In the past decades, the activities associated with artistic practice have expanded into a range of unprecedented fields of specialization. Among those is the realm of curatorial practice. Curators have since acquired a prominent role in the culture industry often adopting the mythical figure of the genius-creator traditionally assigned to the artist.

How do strategies of collage relate to curatorial practice? What are the principles for selecting and dissecting? Are curators like refined surgeons selecting artist's works out of a higher awareness of the potential, often alternative readings of artworks, or are they like butchers with a vengeance? What kind of collage is an exhibition? Are there

boundaries that clearly differentiate artistic from curatorial practice? Are curators a new incarnation of the messianic artist? Can the collaboration between curators and artists be in itself a work of art?

This summer Documenta, known as the largest exhibition of contemporary art, surprised the artworld by staging an exhibition that was not curated by a collective that did not identify themselves as curators. Is that an indicator of a shifting terrain for curatorial practice?

In this course we will examine a range of influential exhibitions of contemporary art as case studies and attempt an interpretation of the logics employed by curators in each case. In other words, we will be critiquing exhibitions and curatorial criteria and their relationship with artistic practice.

Readings

Artists and curators and authors-competitors, collaborators or team-workers?

By Dorothee Richter

<https://on-curating.org/issue-19-reader/artists-and-curators-as-authors-competitors-collaborators-or-team-workers.html#.Y7cpji-cYQ8>

Curatorial and artistic practice as political process: an interview with Artur Zmijewski

By Anne Koskiluoma, Anna Krystyna Trzaska

<https://on-curating.org/issue-19-reader/curatorial-and-artistic-practice-as-political-process-an-interview-with-artur-zmijewski.html#.Y7croS-cYQ8>

Authorship (ext)ended: artist, artwork, public and the curator: An interview with Ute Meta Bauer and Yvonne P. Doderer

By Annemarie Brand and Monika Molnár

<https://on-curating.org/issue-19-reader/authorship-extended-artist-artwork-public-and-the-curator-an-interview-with-ute-meta-bauer-and-yvonne-p-doderer.html#.Y7cn4S-cYQ8>

Interview with curator Valerie Smith

By Jaqueline Falk, John Canciani

<https://www.on-curating.org/issue-19-reader/interview-with-curator-valerie-smith.html#.Y7YtoS-cYQ8Books>

Thoughts on curatorial practices in the decolonial turn

By Ivan Muñiz -Reed

<https://on-curating.org/issue-35-reader/thoughts-on-curatorial-practices-in-the-decolonial-turn.html#.Y7ctOS-cYQ8>

Documenta fifteen's Lumbung: The Bumpy Road of the Third Way: fragmentary thoughts on the threads and troubles of commons and communing in contemporary art and knowledge production

By Ronald Klob

<https://on-curating.org/issue-54.html#.Y7cm3y-cYQ8>

Grading Criteria

A) *Outstanding*: thoughtful and intelligent ideas presented in a clear, organized, and engaging manner, the final product has fine art exhibition quality, among the very best.

B) *Above average - good*: the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the majority of work completed by other students, the final results can be improved.

C) *Average - mediocre*: achieves the minimum requirements, but not particularly clear, successful or ambitious. Quality of the work is below that of most other projects submitted.

D) *Unsatisfactory*: does not satisfy the minimum; generally unsatisfactory in terms of quality and clarity.
F) *Failed*: The student did not complete a project.

Final grade is obtained by evaluations added in percentage

Artwork 50%

Attendance and participation 20%

Assigned presentations and critical papers 30%

Attendance policy

Classes like this are designed to give students the maximum personal attention, however they only succeed when students understand that each person is important to the community. Each student's unique voice is needed in discussions and critiques. Attending class is a vital part of learning the skills and concepts students need to enhance their expressive potential and artistic abilities.

Policy regarding make-up of late work, and missed critiques

It is the student's responsibility to make up missed class sessions or late work. Group critiques and class discussions cannot be repeated. Critique due dates demand the student's attendance.

Counseling

University Counseling Services
Counseling Center
301 Peabody Hall P.O. Box 114100,
University of Florida
Gainesville, FL 32611-4100

Phone: 352-392-1575 Web: www.counsel.ufl.edu If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207. Further, the Dean of Students Office can assist you with a range of support services.

<http://www.dso.ufl.edu/supportservices/>

Students with Disabilities:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Academic Honesty

The university's honesty policy regarding cheating, and plagiarism.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Health and Safety

1) The link below includes information and policies regarding health and safety in the School of Art and Art History at UF. <http://www.arts.ufl.edu/art/healthandsafety>

Class Attendance

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted two absences without penalty; additional absences will reduce the final grade by one letter grade per occurrence. Three "tardies" will equal one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Online Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

Regarding Online courses

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Campus Resources:

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#)

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#).