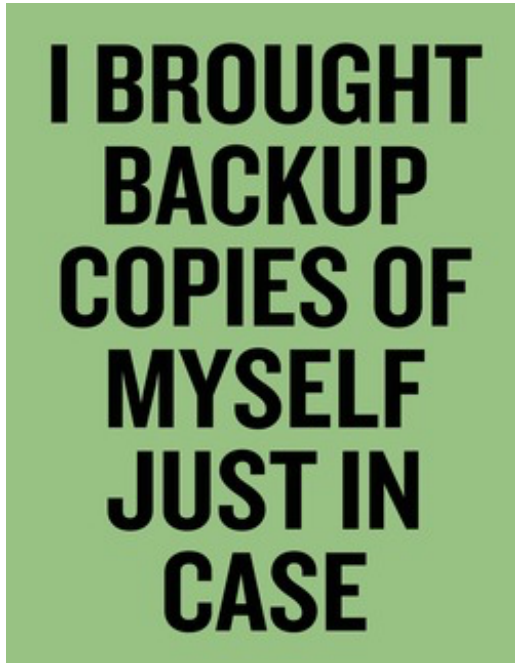


**ART 6933: THE EXTREME PRESENT:
GRADUATE SEMINAR IN PAINTING + DRAWING + PRINTMAKING**



One of Douglas Coupland's Slogans for the 22nd Century (2016)

Spring 2018 / 3 credits / M | Period 11 - E3 (6:15 PM - 10:10 PM)

E-learning /canvas: weekly calendar and course materials

Course in two parts:

Seminar – FAC 118

Group studio critiques locations T.B.A

blog: art6933extremepresent.blogspot.com:

a space to archive assigned individual responses to course readings and to collectively share relevant course info + resources + opportunities + creative research.

Instructor:

Associate Professor, Bethany Taylor

Email: bwarp@ufl.edu

Office: Fine Arts Building D, room 231

Office hours: Monday 9:30am-11:30am (or by appointment)

Graduate seminar in painting, drawing and printmaking, *The Extreme Present*, will explore mediated time, content (and a profound accelerating flux) in relation to contemporary art and everyday lived experience. In a moment where it is suggested that the internet has transformed us completely, that it has changed not only the structure of our brains, but the structure of the planet; our relationship with time, place, storytelling, memory, and notions of truth must be re-considered. It is suggested by artists, critics and theorists that somewhere in the last few years, the present has actually melted into the future, and that “all that exists is immediately in the now.” In this seminar we will ask important questions about the relevance of history, the nature of memory, our diverse perceptions of time and place, the future of humanity, and the potential role of art in light of this current cultural condition.

The seminar is structured to dedicate equal time to reading/writing/presentation/discussion and to studio practice/group critique. The course is designed to support graduate students to articulate, challenge and redefine their individual studio practices while informed by a provocative mix of readings, film screenings, web-based research, collaborative/individual writing, presentations, focused conversations, visiting artists and field-trips. The course will encourage a proactive investigation of topics broadly related to the idea of *The Extreme Present* to inform individual research and studio practice, and will conclude with a group exhibition.

The first half of the Monday seminar will be held in FAD 118 and will be reserved for lectures/presentations, films, and discussions of weekly readings. The second half of the seminar will primarily be reserved for group critiques. We will develop a semester-long critique calendar the first week of class and a calendar of readings will be posted and updated each week on e-learning/canvas.

OBJECTIVES:

1. To develop a critical approach to, and understanding of, topics in contemporary art and aesthetics related to the course theme, "*The Extreme Present*"
2. To develop new methodologies, lines of inquiry or strategies to inform, build upon or challenge your current research and practice.
3. To develop and contribute intellectual musings and practical examples of artists' work related to readings, peer critiques and course content by way of course blog: art6933extremepresent.blogspot.com
4. To engage in a rigorous practice of creative work and inquiry successfully linking research, concept, intent, form and medium to effectively communicate to an intentional audience.
5. To evaluate individual and peer work in relation to the context of class discussions and outside readings (in order to create a more engaged learning environment for all).
6. To learn to engage in constructive and challenging critical discussion of artwork and to find ways to integrate relevant suggestions by others into one's studio practice/research.
7. To learn to better articulate and present one's ideas and work to an audience.
8. To participate with openness to aesthetic, political and cultural debates and to carefully listen and engage wholeheartedly within a community of active working artists.

TOPICS / WEEKLY CALENDAR:

The course will be divided into weekly units for discussion with topics related to the course theme: ***The Extreme Present*** (as well as related student interests). Readings, discussion questions, and reading response prompts for blog entries will be assigned weekly, in addition to an ongoing schedule of weekly group critiques (two-three students per week). An updated course schedule will be posted on canvas as well as on the course blog including reading assignments, due dates, visiting artists, field trips, daily course plans and group critique schedules. Please check both e-learning/canvas and the course blog several times weekly and before each seminar.

REQUIRED TEXT/s:

The Age of Earthquakes: A Guide to the Extreme Present

Shuman Basar, Douglas Coupland, Hans Ulrich Obrist

***Additional course readings will be assigned weekly and posted on E-learning/Canvas

GRADING:

Individual letter-grades will be recorded for weekly blog responses related to assigned readings, participation in a rigorous studio, research and critical practice, and for a collaborative research/writing project.

Grading Scale:

A 94-100 **4.0/ A-** 90-93 **3.67/ B+** 87-89 **3.33/ B** 83-86 **3.0/ B-** 80-82 **2.67/ C+** 77-79 **2.33/ C** 73-76 **2.0/ C-** 70-72 **1.67/D+** 67-69 **1.33/ D** 63-66 **1.0/ D-** 60-62 **.67/ E** 0-59

Final grades in the course will be averaged in the end, weighted according to the following breakdown:

- 40% **Weekly blog responses to assigned readings and seminar discussions** (*prompts will be posted weekly to blog: art6933extremepresent.blogspot.com*). Responses should be thoughtful, well researched and related to your work and/or individual interests in the topics presented. Your blog entry will be a start for your contributions to the discussion each week.
- 20% **Independent studio work/critique presentations** should demonstrate a commitment to studio practice and carefully considered presentation of work created specifically during the semester long course. Artist statements should accompany the work and be posted to the class via E-learning/canvas by 5pm the day before critique. Additional **independent research** will be expected including **active participation in the Visiting Artist Program** and attendance at local and regional **exhibitions** is also encouraged.

- 20% **Active participation in peer critiques with follow-up** sharing suggested research and resources to your peers via the course blog.
- 20% **Collaborative writing/art manifesto** (*This is a semester long thinking/writing workshop. Project handouts will be assigned throughout the semester with specific criteria for each stage of this workshop*).

Evaluation:

- A 4.0 Extremely well-presented, thoughtfully executed, superior work, all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in exceptional studio and research practice, which includes active independent research, looking up artists recommended by faculty and peers, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in reading assignments and individual studio work. Resulting work completed during the semester demonstrates a high level of understanding of the assignments presented, and the complex questions raised in seminar topics and discussions as well as by one's own studio work. Student demonstrates a high level of critical thinking, craftsmanship, conceptual experimentation, and a desire to learn and grow as an artist is evidenced through exemplary attendance, hard work, curiosity, openness to criticism and willingness to make improvements and share learning and insights with peers.
- B 3.0 Very good work overall. Most criteria of assignments were surpassed with some improvements to be made. Studio and research practice was commendable and there is an obvious effort made to adhere to and address the criteria and purposes of assignments and to relate responses/insights to course topics. Good attendance (maximum of 3 absences), participation in critique, and general conscientious work submitted is characteristic and student generally operates as a thoughtful, engaged citizen of the community. Most of the criteria of A apply, but to a lesser degree.
- C 2.0 Adequate, average, work meeting most of the assignment criteria with areas needing significant improvement. Work demonstrates a fairly good attempt at responding to the problems or topics presented, but the work lacks the engagement, effort and comprehensive understanding characteristic of a B. Poor studio and research practice are exhibited overall.
- D 1.0 Barely meets the criteria of assignments, extremely poor or unfinished work, highlighting unacceptable studio and research practice. Barely contributing to the seminar environment.
- E 0.0 Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice. Not contributing to the seminar environment.

More information on UF grading policies can be found at: <http://www.registrar.ufl.edu/hubstudents.html>

ATTENDANCE POLICY/COURSE EXPECTATIONS

1. **Attendance is mandatory** and students should participate the duration of the scheduled class period. A seminar course requires a vibrant community of active, reflective, productive and collaborative citizens and all are expected to be prepared, on time and ready share opinions and insights for the success of the learning environment. If an absence occurs it is the student's responsibility to follow-up and to make up all work they missed.
2. **All artwork for group critique must be complete and installed before the start of the course period.** A critique should not be missed, and cannot be made-up for purposes of grading.
3. **Full engagement in course blog, discussions on readings, timely completion of assignments fulfilling course criteria, cohesive verbal presentation of studio artwork and constructive criticism of peer work** is expected.
4. **On-going rigorous studio practice** should be maintained outside of regularly scheduled class.
5. **Writing/blog assignments** will be considered late if not posted each week by 8am of the Monday seminar and will be lowered one grade for each class entries are not submitted.

6. **The Visiting Artist Program** is a vital part of your graduate education and there are many opportunities to engage with national and internationally renowned artists, curators, scholars, critics and collectors invited to speak at the SA+AH, Harn Museum and in the community. **You will be expected to attend at least 3 Visiting Artist Lectures**, but are *encouraged* to attend **ALL** of the following:

Visiting Artists Calendar Spring 2018:

January 16: Eugenio Espinosa

January 30: Martha Rosler

February 13: Ernesto Oroza

February 20: Eileen Quinlan

February 27: Andrea Bowers

April 3: Chitra Ganesh

7. You are encouraged to **seek out and attend exhibitions/performances** throughout the semester at our regional art venues, on campus or in the community.
8. **Maintaining an active UF email account** that is checked daily and linked with canvas.
9. **Evaluation of the course** online at the end of semester is required.

*** UF attendance policy:**

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

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OTHER UF and SA+AH POLICIES AND RESOURCES:

SA+AH HEALTH AND SAFETY POLICY AND HANDBOOK:

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

ACADEMIC HONESTY POLICY

The course will follow the University's honesty policy found on-line at:

<https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

Work completed for this course may not be turned in for any other class. In addition, work turned in for credit in another class may not be turned in for credit in this class.

DEMEANOR POLICY

Students must turn off cell phones, and all electronic devices during class time and respect and participate in course activities at hand.

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The Disability Resources Center (<https://drc.dso.ufl.edu/>) is located in 001 Reid Hall (phone (352) 392-8565)

UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>