



FIGURE 2.3 “Ostrich” and “Flamingo,” illustrations in Gesner, C. (1551–1587), *Historiae Animalium* (Tiguri: Apvd Christ. Froschovervm), vol. 3, p. 708 and p.690. Open-access images courtesy of the National Library of Medicine, Bethesda, Maryland.

## ART 6933 Artists in the Anthropocene

The graduate seminar in drawing, painting and printmaking provides a continuum between making and thinking. Seminar topics rotate.

Course Meeting:

Tuesdays

6p Visiting Artist Lecture – when scheduled

7:20 FAD 111 Seminar or Gradhaus

### Seminar

Modeling the idea that artists in conversation form and informs the direction of contemporary art making this seminar explores the question how do you relate to the time your living in and how does that manifest in your work? How do we navigate our position as artists in this turbulent period?

Through readings, the study of artwork and exhibitions, critical writing, studio production and critique, students will engage one of the most pressing issues of our time. Using a decentralized format artists will be discussants as well as discussion leaders and will develop work that intersects with the course material and is reviewed in group critiques and individual studio visits.

### Objectives

- To develop knowledge about current issues in the art world.
- To develop a research agenda that provides the breadth and depth for sustained creative work.
- To research and expand your knowledge of art and artists, writers and curators on the leading edge of our field.
- To be able to write concisely about contemporary art, including your own, with purpose and clarity
- To hone your artistic voice through the development of a body of work.
- To refine critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To find and define your place in the history art.

### Topics

Anthropocene, alternative futures, indigeneity, environmental art, dystopia, utopia, post-human, artificial nature, artist –scientific experiments

### Requirements:

Your grade will be determined by the following:

**Instructor: Julia Morrisroe**  
Office: Fine Arts Building D, 237  
Phone: 273-3031  
T 6:00 – 9:30p

Office Hours: T 6 – 7p or by appt  
E-mail: [julia01@ufl.edu](mailto:julia01@ufl.edu)  
Fall 2018  
Art 6933, 3 cr, FAD 111

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1. Active and engaged participation in seminar discussions and critiques. This means thinking and reflecting about the material at hand **and** sharing your thinking with the class.
2. Seminar Moderation – preparation and facilitation of seminar discussions.
3. Studio work, both the depth and breadth of your investigations as evidenced in the studio visit and critiques.
4. Response papers from assigned readings, screenings, visiting artist lectures and symposium.
5. Tenacity, in terms of studio work, studio research, and willingness to succeed.

### **Studio Work**

Studio practice is an ongoing independent activity and is not assignment driven but comes from the initiative, research, and investigation of the individual artist. Individual studio visits will be scheduled the week of middle of term to evaluate student process and explore strategies for expanding/developing/elevating the studio practice. Studio work will be assessed, both the depth and breadth of your investigations, as evidenced in the studio visit and critiques.

### **Critical Thinking and class participation**

Critical Thinking and class participation includes: the depth and quality of your response papers, participation in group discussion, performance in critiques (analyzing the work of your classmates and yourself), the ability to accept and digest advice and suggestions in your seminar work as well as your studio work.

### **Course Policies**

#### **Attendance Policy**

Seminar courses require intensive reading, reflection and preparation. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment, therefore your attendance is required. An absence does not constitute an extension of an assignment. Be on time, prepared to work, with the proper equipment/materials and research needed for class, there will be no deviations from this policy.

All work must be complete and installed before the start of critique. Late work is not accepted.

#### **Course Textbook**

Reading material is available on UF's e-learning platform.

#### **Selected Bibliography**

Margaret Atwood, *Handmaid's Tale* (NY: Knopf DoubleDay, 1998).  
Margaret Atwood, *Blind Assassin* (MA: Anchor Press, 2001).  
David Mitchell, *Cloud Atlas* (NY: Random House, 2004).  
David Mitchell, *Number9dream* (NY: Random House, 20013).  
Aldo Leopold, *A Sand Country Almanac and Sketches Here and There* (NY: Oxford University Press, 1949).  
Heather David and Etienne Turpin, *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015).  
Jedediah Purdy, *After Nature: A Politics for the Anthropocene* (MA: Harvard University Press, 2015).  
Timothy Morton, *Being Ecological*, (Great Britain: Pelican Books, 2018).  
Nicolas Lampert, *A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements* (NY: The New Press, 2013).  
Walead Beshty, Editor, *Ethics: Documents of Contemporary Art*, MA: MIT Press, 2015).

### **Course Policies**

#### **Academic Honesty Policy**

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The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. **Work completed for this class, this includes drawings, sketchbook work or research, 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.

### **Accommodation 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 need to provide this to the instructor when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Room 232 Stadium 392-7056.

### **Additional policies for students in the SAAH**

Students must turn off cell phones, beepers, and music devices during class time.

### **FAC Shop Orientation**

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class.

### **Evaluation**

- A Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and *grow* as an artist.
- B Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- D Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.