Radical Togetherness: Collective Strategies in Making will introduce interdisciplinary collaborative strategies for art making in the late 20th century and contemporary moment. We will discuss collaborations between artists and artists, artists and curators, and artists and community members, such as activists and architects, focusing on cultural production by historically marginalized peoples whose intentions are contextualized as advocating for the public good. We will examine how these partnerships negotiate issues of collaboration, collectivity, communality, cooperation, coordination and the combination of individual practices through a combination of readings, discussions, interviews and studio critique.

This seminar has a two-prong approach:
I Directed research related to the continued development of individual studio projects and group critiques:
   Each graduate student will present new work to be critiqued with small groups of seminar participants and one or two critiques with the entire seminar (separate from this seminar’s requirement, each Painting/Printmaking/Drawing grad will also be required to participate in a critique of work with the entire faculty of the PPD Areas).
II Programing that includes readings, film viewings, Visiting Artist talks, and more using the topic of collective strategies as the fulcrum on which our seminar pivots.

Objectives:
- To foster creative growth and experimentation, and to strengthen your artistic voice.
- To mature critical thinking and communication skills through critique and discussion.
- To expand knowledge of research strategies, as well as contemporary and historical artists, writers, and curators.
- To enhance and embolden your experience and agency as a community member in the School of Art + Art History, at UF, and in the art world(s) and beyond.

Texts we may encounter in this course (this list will expand and shift in accord with seminar participants’ research):
Lippard, Lucy, “Trojan Horse: Activist Art and Power.” 1984
Helguera, Pablo, Education for Socially Engaged Art, New York: Jorge Pinto Books, 2011
SELECTION OF COURSE REQUIREMENTS
This course incorporates studio critique, written response papers and more. Students will be expected to complete all assigned readings and course requirements. Please read below for more information regarding the criteria for this course:

Visiting Artist Series and Response Papers:
A required element of this course, you are responsible for attending all Visiting Artist Talks and uploading a one or two-page, printed response paper by our next Tuesday seminar session. Reserve the following evenings free (if these dates conflict with your course or employment schedule, please see me). If you are unable to attend an Artist Talk, you are still responsible for uploading a response paper and you will use research methods in order to fulfill this requirement.
Check here for schedule and more information about the Visiting Artist Series:
https://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/

Tuesday, Jan 15: | Fred Wilson | 6:00pm I Location: Little Hall 109
Thursday, Feb 7: | Cecilia Fajado Hill (please note this is on a Thursday) 6:00pm I Location: Little Hall 109
Tuesday, Feb 19: | Liam Gillick | 6:00pm I Location: Little Hall 109
Tuesday, Feb 26: | Sam Durant | 6:00pm I Location: Little Hall 109
Tuesday, March 12: | Roberto Lugo | 6:00pm I Location: Little Hall 109
Tuesday, April 2: | Camille Henrot | 6:00pm I Location: Little Hall 109

Visiting Artist Response Papers:
Due the following Tuesday (you will upload these response papers to the communicated online site), you will write a one or two-page response paper that addresses the following points (please do not address these points in bulleted form or in order – rather incorporate these points in your response paper):
 o Cite Artist Talk information and any articles or videos you reference
 o What are the main strategies that the artist uses to engage their audience?
 o Who/what (if anyone) does the artist collaborate with? If the artist does not collaborate, substantiate your response.
 o What are the main influences upon their work?
 o What kind of impact- artistic, intellectual, communal, civic, social, etc. - does the artist create?
 o Who are the specific audiences or communities that the artist engages?

Group Presentations
You will be organized into groups of two or three colleagues and will be assigned a collective of artists or multiple collectives to present to our seminar. Details regarding this course criteria will be provided at the first seminar session.

Collaborative Works on Paper:
You will be provided with a stack of paper at our first seminar session. Each week you will add marks, transfers, stamps, prints gestures, collage and other actions to these papers and pass the stack on to a fellow seminar participant at the next seminar session. It is your responsibility to keep track of the stack of works on paper, add your own participatory gestures and bring to the next session. All works on paper will be exhibited in April in the FAC presentation cases.
Evaluation:
50%: Performance in studio evidenced by prolific, tenacious studio work and critique experience
50%: Participation in seminar discussions and critiques, Visiting Artist response papers, works on paper

Grading
1. 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.
2. 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.
3. 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.
4. 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.
5. E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

Grading Scale
a 95-100, a- 94-90, b+ 89-87, b 86-84, b- 83-80, c+ 79-77, c 76-74, c- 73-70, d+ 69-67, d 66-64, d- 63-60, e 59-0

GROWING A POSITIVE CULTURE & COMMUNITY IN OUR STUDIO TOGETHER:
It is my intent that students from all diverse backgrounds and perspectives benefit from their participation in this course and community and that the range of experiences that each of them bring to this course be viewed as a resource and strength. The material this course will provide incorporates and reflects a variety of personal and social experiences that make individuals and communities different from one another and acknowledges that many communities have been marginalized, oppressed and silenced by various entities in the art world and beyond throughout history. I am committed to growing the strategies, structures, materials and activities I share with you from the roots of diversity and inclusiveness.

My own teaching and the experience of others will benefit from you sharing suggestions on how to improve the effectiveness of the course for you personally, or for other students or student groups. Your comments and feedback are encouraged and appreciated and I will take time to be thoughtful about whatever you share with me. Please share with me your preferred name and pronouns. I use she and her.

I am dedicated to growing a culture of trust and respect in our studio classroom and each of you is responsible toward this collective endeavor. You may encounter challenging material in this course, and it is imperative for each member of our community to feel safe in voicing their own experiences and hearing the opinions of their cohorts. Please communicate to me if you experience an offense or discomfort in our studio,
whether caused by myself or another student. While our intention may not have been to cause offense, our community will address the impact of our statements and actions. I invite you to consider the following avenues you can turn to in this situation: Discuss the incident in private with me via email or in person during office hours or after class. Open a conversation with the class community for each of us to engage with the context of the situation together. Notify me of the situation through a trusted source such as your advisor, another faculty member, or university group. You might find a comfortable avenue to address your experiences in the listing of resources on campus included in this syllabus below. Whichever path you choose, I encourage you to bring the experience to my attention during the semester so that we can address it together and you can move forward positively. I will do my best to support you, and will ask whether you want me to focus on listening, offering questions and suggestions and/or taking action.

RESOURCES:

Critical Theory Index: A collection of critical theory texts in PDF form:
http://criticaltheoryindex.org/index.html

Opportunities you might consider applying for this semester:
- Application for a UF Center for the Humanities and Public Sphere Library Enhancement Grant:
  http://www.humanities.ufl.edu/proposals.html
- http://demingfund.org
- http://www.manifestgallery.org/about/submit.html
- http://www.newamericanpaintings.com
- http://research.ufl.edu/faculty-and-staff/finding-funding.html
- http://www.uff.ufl.edu/Scholarships/ScholarshipInfo.asp?ScholarshipFund=014889
- http://research.ufl.edu/research-program-development/research_program_development_docs/travel.pdf
- www.puffinfoundation.org

Material Sources:
The Repurpose Project: www.RepurposeProject.com, Monday: Closed, Tuesday-Friday: 1:00-6:00pm, Saturday: 10am-6pm, 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. info@RepurposeProject.org
Friends of the Library Book Sale: http://folacld.org
*The Junk Lady*: corner of NW 190th Street and HWY 441

ATTENDANCE POLICY:
Seminar courses require intensive reading, reflecting 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. Late work is not accepted. Be on time, prepared to work, with the proper equipment/materials and research needed for class, there will be no deviations from this policy. Absence will negatively affect your participation grade.

ACADEMIC HONESTY POLICY:
http://itl.chem.ufl.edu/honor.html

CELL PHONES / PERSONAL ELECTRONICS:
Students in the SA+AH must cell phones to vibration mode during class. Students will not be permitted to use personal music devices or laptops during class. Students will handwrite notes.
DEMEANOR POLICY:
Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and will negatively affect the course grade of the offending student.

SUPPORT FOR STUDENTS:
RESOURCES THAT ARE AVAILABLE ON CAMPUS FOR STUDENTS:
UF COUNSELING & WELLNESS CENTER
UF provides free and confidential services when you need someone to talk to. You can reach a CWC support staff member between 8am-5pm Monday through Friday at 352-392-1575 or visit CWC at 3190 Radio Rd. The CWC support staff member will discuss your options for seeing a counselor and help you set up your triage appointment. Crisis and urgent appointments are available at both of locations if needed. The Counseling and Wellness Center (CWC) has culturally sensitive staff who can assist in its two locations: Peabody Hall and on Radio Road. For more information, see http://www.counseling.ufl.edu/cwc/.

DIVERSITY & INCLUSION
UF Multicultural & Diversity Affairs is a department within the Division of Student Affairs. It provides a wide range of services, educational opportunities, learning, support, outreach, activities and engagement for students. Through transformative educational experiences and developmental opportunities, Multicultural and Diversity Affairs celebrates and empowers diverse communities and advocates for an inclusive campus for all students across identities. https://multicultural.ufl.edu/about/mission-vision-values/

Students needing space to coalesce, find support, or build community, may seek MCDA’s Black Affairs at the Institute of Black Culture (IBC—1510 University Ave) or the Black Enrichment Center (BEC) in Suite 2220 Reitz. Feel free to contact Black Affairs Director Vee Byrd at veeb@multicultural.ufl.edu or Black Affairs Program Coordinator PJ Jones at pjj@multicultural.ufl.edu.

Students looking for faculty or staff of color in certain departments or alumni to help navigate the UF environment, please contact Vee Byrd at veeb@multicultural.ufl.edu or the Executive Director of MCDA Dr. Lloren Foster at laf@multicultural.ufl.edu. For more information, check out the website at http://blackaffairs.multicultural.ufl.edu/.

Students looking to get involved with culturally specific organizations may reach out to Student Activities and Involvement (SAI) in Suite 3001 of the Reitz. https://www.studentinvolvement.ufl.edu/default.

Students who need help refocusing academically, please seek the services of the Office of Academic Services (OAS) in 311 Little Hall. For more information go to http://oas.aa.ufl.edu/.

Suggestions for how UF can enhance its academic environment to be inclusive and more fully support all students should be shared with Dr. Angela Lindner, Associate Provost for Undergraduate Education, alindner@aa.ufl.edu.

The Bias Education Response Team (BERT) is ready to respond to students who are victimized or who witness an incident of bias or a hate crime. Please report using this link.

Students requiring immediate physical assistance on campus should dial 392-1111. For related issues, please consult http://www.police.ufl.edu/. Under the direction of Chief Linda Stump-Kurnick, the UPD staff is working tirelessly to ensure the safety of all students. UFPD prides itself on treating ALL students with respect in their efforts to serve and protect the UF community.

Concerned about the well-being of a fellow Gator or yourself, contact the Dean of Students Office’s UMatter: We Care seven days a week at umatter@ufl.edu.

If a student needs advice on how to maintain cultural identity in the workplace as you look for employment or need career counseling, contact the Career Resource Center (CRC) on Level One of the Reitz. For more information, see the CRC’s website at https://www.crc.ufl.edu/.

CLASS ACCESSIBILITY AND INCLUSION:
This course is intended for all UF students, including those with mental, physical or cognitive disabilities, illness, injuries, impairments, or any other condition that might impede one’s equitable access to education. You are welcome (but not required) to contact me by email, phone or during office hours to discuss your specific needs. To receive accommodations, register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to their instructors when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Stadium Room 232 (phone 392-7056 TDD 846-1046).
CAMPUS SAFETY:
University of Florida Police Department non-emergency phone number: 352-392-111
Emergency phone number: 911
SNAP: The Student Nighttime Auxiliary Patrol (SNAP) is a free, nightly, campus safety and transportation service for students. There are two ways to request a SNAP escort. 1.: Call 352-392-SNAP (7627) 2.: download the TapRide SNAP app. Once you download the app, please choose the “University of Florida SNAP” location and log in with your Gatorlink account.
RAD: Rape Aggression Defense, known as R.A.D., is a self-defense program designed specifically for women. Find out more at https://police.ufl.edu/programs/classes/rape-aggression-defense/
UFPD Office of Victim Services: Provides a civilian support person for anyone who may become a victim of crime while on the University of Florida campus. A victim advocate is available 24 hours a day, seven days a week to provide support for victims of actual or threatened violence. All services are free and confidential. Find out more here: https://police.ufl.edu/about/divisions/office-of-victim-services/
FOOD PANTRY: Offers non-perishable food, toiletries and fresh vegetables. Guests do not need any proof of need to use this resource, all that is needed is a Gator 1 ID to prove you are a current Student, Faculty or Staff at the University of Florida. Completely confidential. https://pantry.fieldandfork.ufl.edu/
SAFETY AND HAZARDOUS MATERIALS POLICY:
see http://saahhealthandsafety.weebly.com/
Please read and respect studio use and guidelines posted in classrooms and at GRADhaus.

SELECTION OF ARTISTS WHO INSTRUMENTALIZE COLLECTIVITY AS A STRATEGY FOR MAKING:
Far from being an exhaustive list, this is only a primer selection of makers we may look to during this course. You are encouraged to look up a group of these artists each day to self-educate yourself:

Abramović & Ulay
Alicia Grullon
Allan Kaprow
Aram Han Sifuentes
Association of Hysteric Curators
Beka Economopoulos
Black Lunch Table: Heather Hart
& Jina Valentine
Breanne Trammell
Bruce High Quality Foundation
Candy Chang
Caroline Woolard
Cesare Pietroiusti
Chemi Rosado-Seijo
Chido Govera
Chim Pom
Chinatown Art Brigade
Critical Art Ensemble
Daniel Bejar
Dread Scott
Durden & Ray
Ellen Mueller
Erwin Wurm
Felix Gonzalez-Torres
Fieldfaring
Fran Ilich
Francis Alÿs
Future Farmers
Guadalupe Maravilla
Hans Haacke
Harrell Fletcher
George Ferrandi
Ghana Think Tank
Gordon Matta-Clark
Gregory Sholette
Group Material
Gulf Labor
Jolene Rickard
Jon Rubin
Joshua Wong
Kameelah Janan Rasheed
Kenya (Robinson)
Krysztof Wodiczko
Leonidas Martin
Liam Gallick
Los Carpinteros
Lucky Dragons
Lygia Clark
Lygia Pape
Manual History Machines
Mariam Ghani
Martha Rosler
Mary Coble
Mel Chin
Mujeres Creando
Naeem Mohaiemen
Nova Jiang
Prison Arts Collective
Project Row Houses
Pussy Riot
Rafael Lozano-Hemmer
Rebecca Gomperts
Regina José Galindo
Rick Lowe
Rosemarie Romero
Roz Crews
Ruangrupa
Sean Dockray
Shannon Finnegan
Shannon Jackson
Sharon Hayes
Shaun Leonardo
Simone Leigh
Steve Lambert
Superflex
Suzanne Lacy
Tania Bruguera
Temporary Services
The Guerrilla Girls
The Illuminator
The Yes Men
Thomas Hirschhorn
Tim Rollins & K.O.S.
Traci Molloy
Wanda Nanibush
Wendy Red Star
Yoko Ono