

ART6933 Radical Togetherness: Collective Strategies in Making

INSTRUCTOR: Lisa Iglesias

03 credits

SPRING 2019

ROOM: FAD Seminar Room (FAD 111) and other spaces, GRADhaus, TBD

MEETING TIME: Tuesdays E1-E3 (7:20-10:10pm)

OFFICE HOURS: FAD 223 – Wednesdays 11:30a-12:30p or by appointment (subject to change)

E-MAIL: Liglesias@arts.ufl.edu (Professor will respond as soon as possible, approximately within 24 hours)

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

Lefebvre, Henri, *The Production of Space*. Malden, MA: Blackwell Publishers, 1991.

Debord, Guy, *Society of the Spectacle*. New York: Zone Books, 1994 (reprint)

Thompson, Nato, "The Interventionists: User's Manual for the Creative Disruption of Everyday Life." Cambridge, MA. MIT Press. 2004

Kester, Grant, *Conversation Pieces: Community and Communication in Modern Art*. Berkeley, CA: University of California Press, 2008.

Jackson, Shannon, *Social Works: Performing Art, Supporting Publics*. New York, NY: Routledge, 2011.

Boyd, Andrew (ed), *Beautiful Trouble: A Toolbox for Revolution*. OR Books, 2012.

Bishop, Claire, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

Helguera, Pablo, *Education for Socially Engaged Art*, New York: Jorge Pinto Books, 2011

Shollette, Gregory, "Counting on Your Collective Silence: Notes on Activist Art as Collective Practice."

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 | Location: Little Hall 109

Thursday, Feb 7: | Cecilia Fajado Hill (please note this is on a Thursday) 6:00pm | | Location: Little Hall 109

Tuesday, Feb 19: | Liam Gillick | 6:00pm | Location: Little Hall 109

Tuesday, Feb 26: | Sam Durant | 6:00pm | Location: Little Hall 109

Tuesday, March 12: | Roberto Lugo | 6:00pm | Location: Little Hall 109

Tuesday, April 2: | Camille Henrot | 6:00pm | 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):

- Cite Artist Talk information and any articles or videos you reference
- What are the main strategies that the artist uses to engage their audience?
- Who/what (if anyone) does the artist collaborate with? If the artist does not collaborate, substantiate your response.
- What are the main influences upon their work?
- What kind of impact- artistic, intellectual, communal, civic, social, etc. - does the artist create?
- 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

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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,

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