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 either with small groups of participants (at least 2 of these) and one 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  Programming that includes readings, film viewings, blogging, and field trips, 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
Evaluation:
50%: Performance in studio evidenced by prolific, tenacious studio work and critique experience
50%: Participation in seminar discussions, critiques

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.

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

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 ADA office (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

CELL PHONES / PERSONAL ELECTRONICS:
Students in the SA+AH must turn off beepers and cell phones during class. Students will not be permitted to use personal music devices during class.

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.

SAFETY AND HAZARDOUS MATERIALS POLICY:
see http://saahhealthandsafety.weebly.com/
Please read and respect studio use and guidelines posted in classrooms and at GRADhaus.