

## **Meta-Critique: Adjusting the Power of Criticality - Paint, Draw, Print Seminar**

**ART6993 TUESDAY 6:15 – 9:10**

**Instructor:** Devin Harclerode

**Office Hours:** FAD 223 by appointment, T/TH 2-3 PM on Zoom

**Email:** dharclerode@ufl.edu

### **COURSE DESCRIPTION:**

In this seminar we will discuss the role of critique in art, in society, and in departures from the norm. With an eye for subversion, we will reexamine Kantian notions of critique through its larger context - cemented in colonialism and the hierarchies of the (our) time. We will read, watch, and talk through the power of our critical language as artists - ultimately asking who it benefits and how to shift that critical focus toward external affinities that intersect with our art practices.

Additionally, we will put our discussion into practice - conceiving of, and participating in alternative critique methods of your individual studio work, and the work of your peers.

### **COURSE OBJECTIVES:**

- + To develop your individual studio practice with depth, nuance, and complexity
- + To experiment with intention in a collective space that allows for creative risk taking
- + To connect to current issues, critiques, and definitions within the art world and culture at large
- + To foster a rigorous research process that directly informs your practice
- + To write about and articulate your practice with sophistication and clarity
- + To practice informed criticality with your peers
- + To hone your agency in the context of which you are making art

### **COURSE STRUCTURE:**

The bulk of the semester will be split into two parts: discussions and critique. From 6:15 – 7:15 we will discuss the readings. And from 7:35 – 9:10/30 we will critique work.

### **READINGS + DISCUSSION**

Throughout the seminar you will consume a wide variety of media of which you are expected to read critically, annotate, and have a thorough understanding of before discussion. The core of our discussions will relate to the language of criticality - how its

individual to us in the contemporary moment, and the power we hold as artists to practice criticality in nuanced, productive, and outward ways.

The semesters readings are divided into two parts:

Internalizing → *examining the role and practice of critique throughout history and the mechanisms that drive it*

Externalizing → *pushing back, dismantling, and projecting out*

Below is a tentative schedule of our reading throughout the semester, I will be providing you with PDFS via canvas for all readings. The Externalizing readings may shift as to move and flex with you and your peers' interests.

Each discussion will be led by 2 or 3 students twice throughout the semester (part I + part II), sign-ups will occur during the first week of class. As a moderator you will need to meet with your group members prior to seminar and generate a well-researched path for our larger discussion. I have provided broad questions to be kept in mind while reading, and the moderators will take this framework and make it specific. This specificity should include a thorough understanding of the readings, directed and sophisticated questions, abstractions, digressions, resources, and other tangential relationships (politics, society, culture, etc.). You will need to facilitate the entirety of the discussion and allow it to move in directions you find most important while emphasizing the issues and theories referenced in the media. Feel free to experiment with the discussion trajectory, (ex: specific activities / content to watch / places to go).

Discussion Moderators must email formulated discussion questions and activities by 10 am the morning of the seminar you are leading.

We will sometimes discuss controversial and heated topics – which means discourse can get sticky. It's important to me that our discussions feel safe – meaning giving appropriate content warnings, respecting your peers, and navigating a way out.

***INTERNALIZING:***

WEEK / TOPIC / MODERATORS	MAJOR Q's	READINGS	OPTIONAL / REVISTS

<p>Week 3 – 1/26</p> <p>Decolonizing Crit / Pushback</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>+ What does decolonizing critique mean?</p> <p>+ How has critique shaped your life / who does it function for?</p>	<p>Jennifer Doyle – <i>Thinking Feeling: Criticism and Emotion</i></p> <p>Kathy Acker – <i>Realism for the cause of future Revolution</i></p> <p>Lorraine O'grady – <i>Olympia's Maid</i></p>	<p>Clement Greenberg – <i>Modernist Painting</i></p> <p>Susan Sontag – <i>Against Interpretation</i></p> <p>Frantz Fanon – <i>On National Culture</i></p>
<p>Week 4 – 2/2</p> <p>Hierarchies + Structure</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>+ How are you experiencing hierarchy now?</p> <p>+ How/why do we replicate hierarchies in our lives?</p>	<p>Fred Moten – <i>Debt and Study</i></p> <p>Hal Foster - <i>Underpainting</i></p> <p>Judith Halberstam – <i>The Queer Art of Failure</i></p>	
<p>Week 5 – 2/9</p> <p>Aggression + Violence</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>What structures or aspects of violence are evidenced in the insular art world?</p> <p>Does violence (any definition) play a role in your practice?</p>	<p>Maggie Nelson – <i>The Art of Cruelty (Styles of Imprisonment, The Brutality of Fact, Who we Are)</i></p> <p>Arthur Jafa – <i>My Black Death</i></p>	<p>Clement Greenberg – <i>Modernist Painting</i></p> <p>Hannah Arendt - <i>Eichmann in Jerusalem</i></p>
<p>Week 6 – 2/16</p> <p>Love + Care</p> <p>1.</p> <p>2.</p>	<p>How does 'care' enter critique? Your practice?</p>	<p>Laura E. Pérez - <i>The Social Body of Love: Crafting Decolonial Methodologies</i></p> <p>Hannah Black – <i>Witch-Hunt</i></p>	<p>Silvia Federici – <i>Caliban and the Witch</i></p>

<p>Week 7 – 2/23</p> <p>Performance + Affect / late capitalism</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>Is critique 'performative'? Does this impact the way we present our work?</p>	<p>Jan Verwoert - <i>Exhaustion and Exuberance: Ways to Defy the Pressure to Perform</i></p> <p>Sianne Ngai - <i>Our Aesthetic Categories: Zany, Cute, Interesting</i></p>	<p><i>The Society of the Spectacle</i> – Guy Debord</p>
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**EXTERNALIZING**

<p>Week 8 – 3/2</p> <p>Speculation / Dismantle → Personal as Political</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>How does metaphor play a role in shifting canonical narratives?</p> <p>Is there harm in the metaphor?</p>	<p>Legacy Russel – <i>Glitch Feminism (excerpt)</i></p> <p>Judith Halberstem <i>Shadow Feminisms – Queer Negativity and Radical Passivity</i></p> <p>Ana Mendieta – <i>Art and Politics</i></p>	
<p>Week 9 – 3/9</p> <p>Markets</p> <p>1.</p> <p>2.</p>	<p>How do you conceive of the 'art market'?</p> <p>Who/what is your public?</p>	<p>Kyra Kordoski – <i>In Storage</i></p> <p>Pamela Lee – <i>The World is Flat / The End of the World: Takashi Murakami and the Aesthetics of Post-Fordism</i></p>	<p>Arthur Danto – <i>The Art World</i></p>
<p>Week 10 - 3/16</p> <p>Labor(s)</p> <p>1.</p> <p>2.</p> <p>3.</p>	<p>What forms of labor are present in the making of art and the external art world?</p>	<p>Joshua Simon - <i>The Overqualified</i></p> <p>Leigh Claire La Berge - <i>Institutions as Art: The Collective Forms of Decommodified Labor</i></p>	<p>Silvia Federici - <i>Wages Against Housework</i></p>

Week 11- 3/23  Institutional Power / Pushback  1.  2.  3.	What is the role of the institution for you? For others?	Changethemuseum Instagram Feed  Decolonize this Place – Zines and resources  Hal Foster – <i>Père Trump</i>	
Week 12- 3/30  The State  1.  2.  3.	How do you conceive of the state in your work?	iLiana Fokianaki - <i>Narcissistic Authoritarian Statism, Part 1+ 2</i>	

## CRITIQUES

The majority of this seminar will be devoted to the critiquing of your individual studio work. Each student will complete two 30-40 minute crits outside of area crits + defenses. For each critique you will present finished and new work that is professionally installed in the crit space or another location that your peers can access.

You will need to provide an artist statement to the class via email by 10:00 am the morning of your critique

Due to COVID in person space issues our critiques this semester will be made of small groups. Therefore, the students that won't be physically present will need to view the work (via documentation or in person visits outside of class-time) and offer written feedback to the artist via Canvas within 24 hours of the initial critique.

As this is a seminar that will discuss critique in general – you will have the ability to lead your second critique of the semester. How you structure your second critique should be informed by your own research and insights from the readings and discussions we have participated in. This includes setting parameters (how we sit in the room, how we talk to each-other, setting boundaries), asking for directed questions from your peers, and inviting in outside voices (which will be contingent on space concerns). More details about the second round of critiques will be discussed at midterm.

## **STUDIO VISITS**

You will be required to have several studio visits outside of class throughout the semester with faculty in the department and outside of it. You will upload notes and any reflections from the visits to Canvas by the end of the semester.

Minimum Visits:

- + (2) 30 minute visits with me on Thursday nights
- + (2) visits with faculty/staff members in the department
- + (2) visits with faculty/staff members outside of the department
- + (1) visit with a faculty/staff member outside of the studio art and visiting artist program

## **PRESENTATION OF WORK / CRITICAL POSITION PAPERS**

You will be required to give two presentations to the entire class. The first will be a presentation and introduction to the class of your self, practice, research, and experiences with critique during the second week of class. The second will be discussed at midterm and demonstrate your critical position as an artist as a cumulative end to the semester.

## **ATTENDANCE POLICY**

This course requires rigorous attention to your studio practice, to critical discussion, and to the comradery of your peers. Your attendance and participation (energy, initiative, attitude) is required for all meetings - this means reading, annotating, and engaging with dense topics both in discussion, in the presentation of your work, and in critique. An absence does not constitute an extension of an assignment. You need to be on time, prepared to work, with the proper equipment/materials and research needed for class.

## **LATE WORK POLICY**

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

## **GRADING:**

Grades will only be issued at the end of the semester and will be determined based on your participation and energy in discussion and critique.

50 % Discussion, Moderation, Studio Visits, Presentation, and commitment to your peers.

50% Studio work and research presented in critique (statement, installation, and dedication to a rigorous, critical practice.)

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

**SCHEDULE:**

**WEEK 1 – 1/12**

6:15 – 7:15 Elena Sisto Lecture  
7:15 – 9:10 Introductions + course logistics

**WEEK 2 – 1/19**

6:15 – 9:10 Presentations of work thus far

**WEEK 3 – 1/26**

6:15 – 7:15 Decolonizing Crit / Pushback Discussion  
7:35 – 9:30 Critique

**WEEK 4 – 2/2**

6:15 – 7:15 Hierarchies + Structures Discussion  
7:35 – 9:30 Critique

**WEEK 5 – 2/9**

Vesna Pavlovic VA Lecture  
6:15 – 7:15 Aggression + Violence Discussion  
7:35 – 9:30 Critique

**WEEK 6 – 2/16**

6:15 – 7:15 Love + Care Discussion  
7:35 – 9:30 Critique

**WEEK 7 – 2/23**

6:15 – 7:15 Performance + Affect / Late Capitalism Discussion  
7:35 – 9:30 Critique

**WEEK 8 – 3/2**

6:15 – 7:15 Mel Chin VA Lecture  
7:35 – 9:30 Speculation / Dismantle → Personal as Political Discussion  
Second Critique Structure Discussion

**WEEK 9 – 3/9**

6:15 – 7:15 Markets Discussion  
7:35 – 9:30 Critique

**WEEK 10 – 3/16**

6:15 – 7:15 Labor(s) Discussion  
7:35 – 9:30 Critique

**WEEK 11 – 3/23**

Mary Mattingly VA Lecture  
6:15 – 7:15 Institutional Power / Pushback Discussion

7:35 – 9:30 Critique

**WEEK 12 – 3/30**

Mel Ziegler VA Lecture

6:15 – 7:15 The State Discussion

7:35 – 9:30 Critique

**WEEK 13 – 4/6**

Jack Massing VA Lecture

6:15 – 7:15 Overflow Discussion

7:35 – 9:30 Critique

**WEEK 14 – 4/13**

6:15 – 9:30 Critical Positions Part 1

**WEEK 15 – 4/20**

6:15 – 9:30 Critical Positions Part 2 / Collective Scream

**UF POLICY AND REQUIREMENTS:**

You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.

This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations. Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.

If you are experiencing COVID-19 symptoms (Click here for guidance from the CDC on symptoms of coronavirus), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

**HEALTH & SAFETY GUIDELINES:**

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program: \*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

**STUDENTS REQUIRING ACCOMMODATIONS:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://>



disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## **COURSE EVALUATION:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/>.

## **CAMPUS RESOURCES:**

### Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit [counseling.ufl.edu/](http://counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit [shcc.ufl.edu/](http://shcc.ufl.edu/).

University Police Department: Visit [police.ufl.edu/](http://police.ufl.edu/) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

### Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via email [athelpdesk@ufl.edu](mailto:athelpdesk@ufl.edu).

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services [career.ufl.edu/](http://career.ufl.edu/).

Library Support: [cms.uflib.ufl.edu/ask](http://cms.uflib.ufl.edu/ask) various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. [teachingcenter.ufl.edu/](http://teachingcenter.ufl.edu/)

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/)

Student Complaints On-Campus: [sccr.dso.ufl.edu/policies/student-honor-code-student-conductcode/](http://sccr.dso.ufl.edu/policies/student-honor-code-student-conductcode/)

On-Line Students Complaints: [distance.ufl.edu/student-complaint-process/ /](http://distance.ufl.edu/student-complaint-process/)