

ART 6933

Painting, Drawing & Print Graduate Seminar

The Uncanny as Material

School of Art + Art History University of Florida



Saya Woolfolk

Fall 2025 | Mon/Wed 11:45am -2:45pm | Gradhouse/FAD 111 | 3 credits

Instructor: Antoine Williams (he/him) Office: FAD 225

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Office Hours Monday 3pm-4pm or by appointment

Course Description

Painting/Drawing/Printmaking Graduate Seminar: The Uncanny as Material is an opportunity to explore theoretical notions of The Weird as a framework to engage their practice. This course offers the uncanny as a variant perspective on the social, political and cultural. Students will learn about the Weird, speculative fiction, the abject, and diasporic surrealism as they engage with contemporary artists, cultural producers, and scholars who utilize the uncanny to investigate economic, racial, feminist, disability, technological, indigenous and anticolonial discourse.

Course Objectives

- To engage the genre of The Weird as a vehicle to discuss artistic, cultural, social, and political issues.
- Demonstrate a rigorous studio practice
- Create a record and reflection of all time spent on your art practice this semester
- Connect to current issues, critiques, and definitions within the art world and culture at large
- Professional Practice strategies for navigating the contemporary art world.

Course Structure

This course meets twice-a-week on Mondays and Wednesdays.

Monday Seminars

Seminars will serve as a collaborative time to have group discussions, share work, presentations, have critiques, and host visiting artists.

Seminar Prompts

- Reading Responses and Discussions
- Film Discussions
- Creative Prompt
- Critique

Wednesday Research

Research days will be reserved for creative making and research in your studio. I will be taking attendance.

Research Prompts

- Studio time
- Art talk
- Artist Statement
- Critique

- Studio Visits
- Studio Journal

Reading Response and Discussion

A “reading” in this course can refer to a text, video, audio, podcast, etc. At various times during the semester you will be given a reading that will prompt a response. Responses will mostly consist of written reflections on canvas, questions for group discussion, and sometimes visual response assignments. Reading responses will usually be followed by an in-class discussion of the reading. Your participation is expected and required.

Studio Journal/Journal Share

Keeping a studio journal can be greatly beneficial to gaining insight into your practice. In this course you will keep a journal for the Wednesday *Research days* reflecting on time spent in the studio, as well as your progress and struggles. Make your studio journal your own however it must consist of precise dates and time log and a short reflection (50-100 words) for each studio session. Throughout the semester you will share and discuss entries from your studio journal with the group.

Studio Visits

Studio visits are a major part of the grad school experience. Through this course you will gain insight into best practices on having successful meaningful studio visits. You will have at least two studio visits with me this semester during the Wednesday *Research days*. You will also be required to have studio visits with other faculty this semester as well. You will be required to log your studio visits on Canvas.

- First years are required to have at least five studio visits this semester including all faculty in their area. Faculty for the painting, drawing, printmaking (PDP) area include, Julia Morrisroe, Adrian Gonzales, Bethany Taylor, Rose Briccetti, Sean Carney, Antoine Williams.
- Second years are required to have at least three studio visits this semester. (This number does not include your studio visits with me)
- Third years are required to meet with their committee chair and/or committee multiple times (ideally three) this semester as decided by you and your committee.

Critique

During this semester we will have three group critiques in total. Two class critiques and one area critique.

A major component of this course is practicing critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by an audience. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary "prompting" so that your unique ideas can enrich the class.

Class critique

Twice this semester we will meet as a class to view and discuss the progression of your work and practice. This is a good opportunity to get feedback from your peers.

Area critiques

Area crits are a moment when PDP faculty, students, staff, and members of the community can gather to view and discuss the progression of your work and practice. Area crits are an opportunity to get insights from people with a variety of perspectives, experiences and areas of expertise and research. These will take place at the end of the semester. Please be prepared to speak about your work and practice and prepare an articulate artist statement.

Visiting Artists Calendar Fall 2025

As a grad student you are expected to attend every visiting artist talk as well as sign up for at least one visiting artist studio visit this semester.

Visiting artist list can be found on Canvas

Course Readings

Course "readings" can refer to a text, video, audio, podcast, etc.

All course text will be provided for you.

- *Introduction to Semiotics Part 1 & 2 (video)*
- *There is Not One Art World. There are (at least) Five, Art Angle (podcast)*
- *Monster Culture (Seven Theses), Jeffery Jerome Cohen (text)*
- *Surrealist Sabotage and the War on Work, Abigail Susik (video/text)*
- *Surrealism and Us, Suzanne Césaire (text)*
- *The Afrosurreal Manifesto, D. Scot Miller, (text)*
- *What is the Future? Weirdness and Black Time in Sorry to Bother You, Stefanie K. Dunning (text)*
- *Feminist Genealogy of PostHuman Aesthetics, Francesca Ferrando (text)*
- *Cyborg Manifesto, Donna Haraway, (text,audio)*

- The Monstrous-Feminine as Femme Fatale, Alien, and Black, Barbra Creed (*text*)
- Antimemetics: Why Some Ideas Resist Spreading, Nadia Asparouhova (video/ text)
- The Anti Meme, QUNT (podcast)
- The incunabula Papers, Decoder Ring (podcast)

Course Films

Eraserhead, David Lynch, 1977

Neptune Frost, Anisia Uzeyman & Saul Williams, 2022

Sorry to Bother You, Boots Riley, 2018

Harpya, Raoul Servais, 1979

Under the Skin, Jonathan Glazer, 2014

A Girl Walks Alone at Night, Ana Lily Amirpour, 2014

Course Communication

We will communicate through a variety of methods in this course. With all forms of communication you are expected to engage your classmates/colleagues and I in a respectful and professional manner. Any type of unwanted or harassing communication will not be tolerated.

This course will have an accompanied Canvas page which will house assignments, grades, the daily schedule and other resources. Therefore, you are expected to check Canvas and your school email on a regular basis. You are responsible for anything posted to Canvas or sent via email.

Modes of communication in this course:

Canvas

UF Email

Google Suite

Zoom

Text (*For collaborative projects students may choose to communicate via text. No one should feel pressured to share their phone number. Please use the method of communication that is most comfortable for you.)

Learn about accessibility features/guidelines for each:

[Canvas](#)

[Zoom](#)

[Microsoft Outlook](#)

[Google](#)

Discussion & Participation

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback. Each project will begin with a variety of text, imagery, video, or audio and lectures. You may be asked to prepare questions / or a written response, you will always be expected to participate in the discussion of the assigned material. Further details will be delivered at each project introduction.

Major Course Assignments

Seminar 50%

- Reading Response
- Group Presentations
- Group Discussion

Research 40%

- 2-5 new works
- Studio Journal
- Artist Talk
- Artist Statement

Participation/attendance 10%

- Group Discussion
- Journal Share
- Critiques

Grading

All projects will be graded via assignments on canvas, and will be available to see through grades within two weeks of the due date.

[UF Grading Policies](#)

Late Work

Assignments are to be submitted on the date due in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after five days past the due date.

*Please note that a C- or below is not an acceptable grade for any course in which a 2.0 GPA (or C) is required, i.e., any course in the major.

* All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade.

Grading Scale

A 95-100

Exceptional work; all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in course content.

A- 90-94

Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+ 84-89

Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring the piece together. Studio practice was exceptional.

B 85

Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the Project was commendable.

B- 80-84

Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+ 74-79

Slightly above average work: most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C 75

Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation. Studio practice was adequate, but could be more reflective and thoughtful.

C- 70-74

Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs improvement. There is some evidence of studio practice, but the quality and quantity is lacking.

D+ 64-69

Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

D 65

Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

D- 60-64

Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

E below 60

Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard or the assignment was not submitted.

Honor Code

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." [Honor Code Process](#)

The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

Attendance Policy

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each class. Students are expected to arrive on time, stay for the entirety of class and be prepared to participate in all activities. You will be considered tardy if you arrive after class start time. Three late arrivals or early self-dismissals will count as an absence. An unexcused absence does not constitute an extension of an assignment. If you show up to class unprepared, you may be asked to leave, which will count as an unexcused absence.

Attendance is your responsibility. You get three unexcused absences before it affects your grade (use them wisely). After three unexcused absences, your grade will drop by full letter. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

For any planned absences, in a situation that allows for an excused absence, you must inform me as early as possible prior to class. For all unplanned absences because of an emergency situation, you should contact me as soon as conditions permit.

Students must be present for the final critique in order to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques. If you do have a conflict, contact the instructor in advance.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

UF Illness Policy

Students who are absent from classes or examinations because of illness should contact the professor. If you are unable to attend class due to illness, please email the instructor prior to the class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UF Policy for Religious Holidays

Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Read the full UF policy here:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

UF Safety and Security

University Police Department: <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies). Student Nighttime Auxiliary Patrol (Snap) call 392-SNAP (92-7627)

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. Contact SNAP via telephone providing first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched to the location.

UF Policy for Class Recordings

"Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach

enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab/studio sessions, student presentations, academic exercises involving solely student participation, assessments, field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.”

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 which can be found [here](#).

You will receive health and safety training for this course. Afterwards you must sign a document confirming your training, no later than the third class meeting.

*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

Fixatives, Mists, Adhesives, Spray Paint

- Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. Additionally, you can be inhaling the plastic particles that comprise the fixative itself.
- Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.
- Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting the [Disability Resource Center's](#) page found [here](#).

Please share your accommodation letter and discuss your access needs with me, as early

as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Content Warning

In this course, we will cover content and materials that some may find difficult. It is important that in an art course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

Campus Resources

Health and Wellness

U Matter, We Care:

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

Counseling and Wellness Center

[Visit the Counseling and Wellness Center website](#) 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 the Student Health Care Center website](#).

University Police Department: Visit [UF Police Department website](#) 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; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): 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.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

On-Line Students Complaints: View the [Distance Learning Student Complaint Process](#).

Course Schedule

*This is a tentative schedule that is subject to change

Wk 2	
Mon.	<div>8.25</div> <ul style="list-style-type: none">● Seminar<ul style="list-style-type: none">○ Intro course○ Question & Answer○ Mini studio visits

	<ul style="list-style-type: none"> ● Homework <ul style="list-style-type: none"> ○ Semiotics/Myths (Reading) ○ Art Angle Podcast
Wed.	8.27 <ul style="list-style-type: none"> ● Studio Day
Wk 3	
Mon.	9.01 <ul style="list-style-type: none"> ● No Class
Wed.	9.03 <ul style="list-style-type: none"> ● Studio Day
Wk 4	
Mon.	9.08 <ul style="list-style-type: none"> ● Seminar: <ul style="list-style-type: none"> ○ Watch Eraserhead ○ Group Discussion ● Homework <ul style="list-style-type: none"> ○ Semiotics Art Talk ○ Art Angle Podcast
Wed.	9.10 <ul style="list-style-type: none"> ● Studio Day
Wk 5	
Mon.	9.15 <ul style="list-style-type: none"> ● Seminar <ul style="list-style-type: none"> ○ Semiotics Art Talks
Wed.	9.17 <ul style="list-style-type: none"> ● Studio Day
Wk 6	
Mon.	9.22 <ul style="list-style-type: none"> ● Critique ● Homework: <ul style="list-style-type: none"> ○ Monster Theory (Reading)

	<ul style="list-style-type: none"> ○ Response Assignment
Wed.	9.24 <ul style="list-style-type: none"> ● Critique
Wk 7	
Mon.	9.29 <ul style="list-style-type: none"> ● Seminar <ul style="list-style-type: none"> ○ Response Assignment ● Homework: <ul style="list-style-type: none"> ○ Suzanne Césaire (Reading)
Wed.	10.01 <ul style="list-style-type: none"> ● Studio Day
Wk 8	
Mon.	10.06 <ul style="list-style-type: none"> ● Seminar <ul style="list-style-type: none"> ○ Neptune Frost ○ Group Discussion ● Homework <ul style="list-style-type: none"> ○ Work abolitionist/Surrealism (Reading) ○ New Black Weird/Afrosurrealism (Reading)
Wed.	10.08 <ul style="list-style-type: none"> ● Studio Day
Wk 9	
Mon.	10.13 <ul style="list-style-type: none"> ● Seminar <ul style="list-style-type: none"> ○ Sorry to Bother You (film) ○ Group Discussion ● Homework <ul style="list-style-type: none"> ○ Feminist Genealogy of PostHuman Aesthetics (Reading) ○ Cyborg Manifesto (Reading) ○ Wangecti Mutu/Saya Woolfalk Response Assignment

Wed.	10.15 <ul style="list-style-type: none"> • Studio Day
Wk 10	
Mon.	10.20 <ul style="list-style-type: none"> • Seminar <ul style="list-style-type: none"> ◦ Critique
Wed.	10.22 <ul style="list-style-type: none"> • Studio Day <ul style="list-style-type: none"> ◦ Critique
Wk 11	
Mon.	10.27 <ul style="list-style-type: none"> • Seminar <ul style="list-style-type: none"> ◦ Wangecti Mutu/Saya Woolfalk Response Assignment • Homework <ul style="list-style-type: none"> ◦ The Monstrous-Feminine as Femme Fatale, Alien, and Black (Reading)
Wed.	10.29 <ul style="list-style-type: none"> • Studio Day
Wk 12	
Mon.	11.03 <ul style="list-style-type: none"> • Seminar <ul style="list-style-type: none"> ◦ Under the Skin (film) ◦ Group Discussion • Homework <ul style="list-style-type: none"> ◦ Artist Statements
Wed.	11.05 <ul style="list-style-type: none"> • Studio Day
Wk 13	
Mon.	11.10

	<ul style="list-style-type: none"> • Seminar <ul style="list-style-type: none"> ○ Artist Statements ○ Antiemetics (Reading) ○ SCP-The Anti Meme ○ The incunabula Paper (decoder ring)
Wed.	11.12 <ul style="list-style-type: none"> • Studio Day
Wk 14	
Mon.	11.17 <ul style="list-style-type: none"> • Yashua Klos class visit • Antimeme Group Discussion
Wed.	11.19 <ul style="list-style-type: none"> • Studio Day
Wk 15	
Mon.	11.24 <ul style="list-style-type: none"> • No Class
Wed.	11.26 <ul style="list-style-type: none"> • No Class
Wk 16	
Mon.	12.01 <ul style="list-style-type: none"> • Seminar <ul style="list-style-type: none"> ○ A Girl Walk Home At Night (film)
Wed.	12.03 <ul style="list-style-type: none"> • Mini Studio visits