



STUDIO
ARTS
COLLEGE
INTERNATIONAL

ART601 MFA STUDIO CO-REQUISITE III

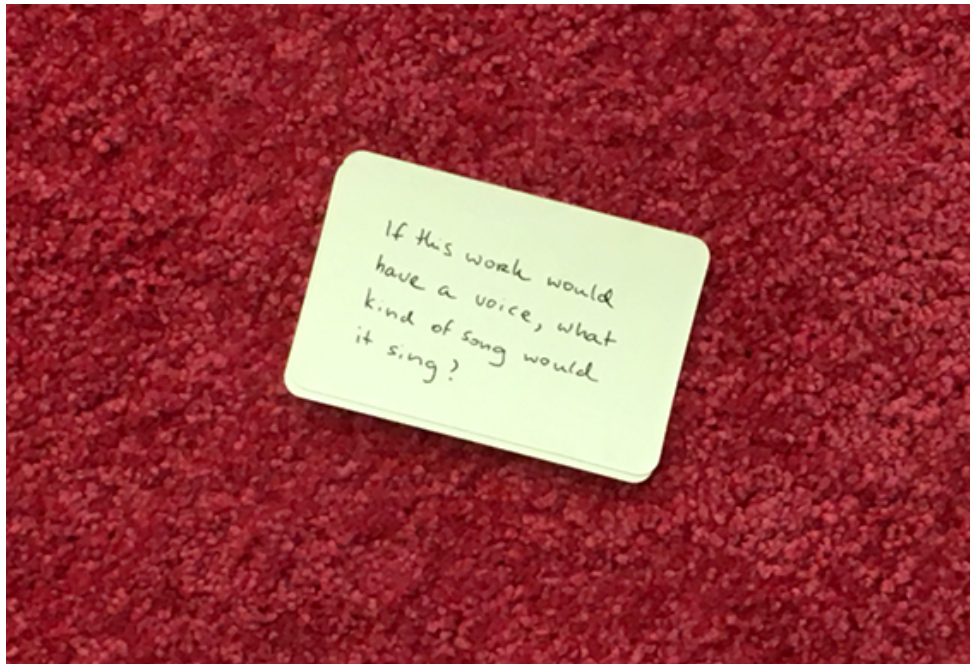
Fall 2020

Instructor: Regan Wheat

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Meeting Times: Monday 17:30 – 20:00 & Wednesday 15:00-17:00 | 18:00-19:00*

Location: Online + Palazzo Maidoff MFA Individual Studios



DESCRIPTION

The MFA Studio Co-Requisites III formulates the first semester of the second year of a two-year MFA sequence that prepares MFA students to situate their work within contemporary art dialogues and trends. The course engenders the development of individual artistic production in relation to current thought shaping the most important international exhibitions and discourses of the last two decades. Through artist interviews, readings and films, students will learn from specific contemporary artists, collectives and activist groups, how they use the language of painting, drawing, sculpture, photography, installation, performance, and digital technologies, to address current issues. Artists working with the following themes such as Identity Politics, Anthropocene/Capitalocene/Climate Change, Globalization, Decolonization, New Materiality and Posthumanism will be considered. Students will be encouraged to participate in individual and group critiques in which they will discuss the concepts of their own work as well as of the work of their peers. The course culminates in the realization of a body of work and the written and an oral presentation on their work in relation to contemporary trends.

METHOD

This course consists of slide lectures, films, readings, discussions, visual responses, individual critiques with the lead faculty, and group critiques that include Directed Independent Study advisors and other faculty members. Students will be evaluated on the

level of their practical work, critical dialogue skills, and the ability to contextual their art practice within the broader contemporary art context.

LEARNING OUTCOMES

Each student is required to produce a body of work, make presentations on their work, and participate in end-of-year group exhibition.

MEANS OF EVALUATION

20% Weekly visual responses

20% Weekly meetings including introduction of current trend, readings & discussions

30% Writing workshops including drafts of final paper outline, abstract, and introduction

30% Individual and Group Critiques – presentation, articulation, discussion, and quality of work

Grades range from A+ to F. The SACI grading scale follows:

A+	Outstanding
A	Excellent
A-	Nearly Excellent
B+	Very Good
B	Good
B-	Nearly Good
C+	Above Satisfactory
C	Satisfactory
C-	Below Satisfactory
D	Unsatisfactory
F	Failure

A: Outstanding. Work is done with the highest commitment to excellence with a refined understanding of conceptual research and technical skill in chosen medium. Participation is consistent; all classes are attended. Open studio work is completed on time and goes consistently above and beyond what is required.

B: Above Average. Work is strong and shows a good understanding of conceptual research and technical skill in chosen medium. Participation may be inconsistent, but still good. Open studio work usually shows an understanding of what is covered.

C: Satisfactory. Work is average. Participation may be inconsistent. Open studio work is completed with average dedication and understanding.

ATTENDANCE AND PUNCTUALITY

Punctual class attendance is mandatory and all students are expected to take an active role in protecting a serene learning environment.

- You are expected to stay for the duration of the class and to leave only during official breaks unless you explain in advance a medical necessity to the professor. Frequent missed time in class may be counted as an unexcused absence. For all online portions of the course this means adhering to the session time frame and being present in the virtual space and platform from the beginning until the end of the session. The expectation is that attendance is seen as students having their camera on at all times during the class session, unless specified by the instructor, and participating in the class in a manner similar to how they would during a classroom based session.
- If you are unable to attend class, you must inform your professor in advance.

- An absence is excused for documented and serious medical problems. An undocumented medical absence is at the discretion of the professor.
- If you must miss class for reasons other than a medical emergency, you should discuss with the professor the consequences of the absences. It is ultimately the professor's decision to assess how your absence may affect your academic performance. In exceptional circumstances (which do not include personal travel) the professor may decide to excuse the absence and provide you with alternative work to make up for missed classes, site visits or field trips if applicable.

THE LEARNING ENVIRONMENT

The MFA studios are group spaces and require that everyone respect the space of others. Being aware of your impact and actions is fundamental. Please keep it at all times clean and return all materials/supplies to their appropriate spaces.

All members of the class are expected to respect the learning environment and the professor's efforts to maintain it. All phones, laptops and other electronic devices are only allowed to be seen or used during class or specific tasks with the approval of the professor.

HYBRID COURSE PLATFORMS

Classes will take place via distance learning and when possible individual in-person meetings will be held in accordance with Italian COVID-19 restrictions in Palazzo Maidoff.

Assigned readings and artist interviews are to be reviewed and visual responses uploaded weekly by Monday at 12pm noon. One-hour discussion online will be held weekly on Monday from 17:30-18:30pm.

In-person + Online individual meetings will be held weekly on Wednesday

- in-person 15:00-17:00 Maidoff MFA studios
- online 17:30-18:30 for students based in the US

ONLINE PLATFORMS

Google Drive
Zoom

WRITING WORKSHOPS

Inter-department writing workshops will be scheduled throughout the semester and due dates will be given in coordination with workshops.

- **Workshop #1 September** - Introduction to Structure of the Final Paper | Developing your General Outline | Strategies/Methodologies of Research
- **Workshop #2 October** - Preparing & Writing your Abstract for the Final Paper
- **Workshop #3 November** - Problems & Pitfalls – quotes, plagiarism, etc | Constructing an Effective Introduction to the Final Paper

COURSE SCHEDULE*

Week 1	Introduction to Course
	9/7 Introduction to Course
	9/9 In-studio work Individual Meetings*
Week 2-4	Current Trends in Art Practice - Identity Politics Decolonization Gender

	9/14-9/16	Identity Politics Seminar & Discussion In-studio work Individual Meetings*
	9/21-9/23	Decolonization Seminar & Discussion In-studio work Individual Meetings*
	9/28-9/30	Gender Seminar & Discussion In-studio work Individual Meetings*
Week 5-6	Current Trends in Art Practice - Anthropocene Capitalocene Climate Change	
	10/5-10/7	Anthropocene Capitalocene Seminar & Discussion
	10/7(W)	Visit to Tomàs Saraceno Exhibition Palazzo Strozzi*
	10/12-10/14	Climate Change Seminar & Discussion In-studio work Individual Meetings*
Week 7	Midterm Review: Group Critique with DIS Advisors & Guest Critics	
	10/19-10/21	Schedule TBD
Week 8	MIDTERM BREAK / Research Week	
	10/24-11/1	
Week 9	Current Trends in Art Practice - New Materialism	
	11/2-11/4	New Materialism Seminar & Discussion In-studio work Individual Meetings*
	11/4(W)	Writing Workshop #3*
Week 10	Current Trends in Art Practice - Post Humanism	
	11/9-11/11	Post Humanism Seminar & Discussion In-studio work Individual Meetings*
Week 11-12	Current Trends in Art Practice - Activism Social Practice Artist Collectives	
	11/16-11/18	Activism Social Practice Seminar & Discussion In-studio work Individual Meetings*
	11/23-11/25	Artist Collectives Seminar & Discussion
	11/23(M)	Visiting Artist Talk on Artist Collectives In-studio work Individual Meetings*
	11/27(F)	Paper Outline & Introduction Draft Due
Week 13	Current Trends in Art Practice – Student Presentations	
	11/30-12/2	Student Presentations on Individual Work in relation to Contemporary Trends In-studio work Individual Meetings*
Week 14	Graduate Review Board Presentations	
	12/9-12/11	Schedule TBD
Week 15	Final Review: Group Critique with DIS Advisors & Guest Critics	
	12/16-12/18	Schedule TBD

*All outside and/or group and in-person activities including field trips and any other educational activity will be regulated by Italian COVID-19 restrictions and, as such, may be subject to changes or cancellation. The professor reserves the right to change the syllabus when necessary and will inform the students if and when this occurs.

SELECTED BIBLIOGRAPHY*

Harald Szeemann, *Biennale di Venezia: 46 Plateau of Humankind*, Electa, 2001.
ISBN: 8843595261 (Retail price: To Be Determined)

Okwui Enwezor, *Experiments with truth: transitional justice and the processes of truth and reconciliation; Documenta 11 – Platform 2*, Ostfildern-Ruit Hatje Cantz, 2002.
ISBN: 9783775790802 (Retail price: Out of Print)

Francesco Bonami, *Biennale di Venezia: 47 Dreams and Conflicts: the Dictatorship of the Viewer*, Gardner Books, 2003.
ISBN: 9788884915979 (Retail price: €148)

Hans Ulrich Obrist, *Hans Ulrich Obrist: Interviews, Volume 1*, Charta/Fondazione Pitti Immagine Discovery, 2003.
ISBN: 9788881584314 (Retail price: To Be Determined)

Maria del Corral and Rosa Martinez, *Biennale di Venezia: 51 The Experience of Art, Always a Little Futher*, Marsilio Editori, 2005.
ISBN: 9788831786867 (Retail price: €40)

Robert Storr, *Biennale di Venezia: 52 Think with the Senses – Feel with the Mind*, Rizzoli, 2007.
ISBN: 978-0847830015 (Retail price: €60)

Roger M. Buergel & Ruth Noack, *Documenta 12* (catalog), Taschen GmbH, Germany, 2007.
ISBN: 9783836502085 (Retail price: To Be Determined)

Manifesta 7: The European Biennial of Contemporary Art; region of Trentino South Tyrol Italy, Cinisello Balsamo (Milano) Silvana Ed. 2008.
ISBN: 9788836611270 (Retail price: €38)

Daniel Birnbaum, *Biennale di Venezia: 53 Making Worlds*, Marsilio Editori, 2009.
ISBN: 9788831796965 (Retail price: To Be Determined)

Hans Ulrich Obrist, *Hans Ulrich Obrist: Interviews, Volume 2*. Ed. Charles Arsène-Henry, Shumon Basar, and Karen Marta, Charta, 2010.
ISBN: 9788881587315 (Retail price \$75)

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ISBN: 9788836616978 (Retail price: \$50)

Bice Curiger, *Biennale di Venezia: 54 ILLUMInations*, Marsilio Editori, 2011.
ISBN: 9788831708203 (Retail price: To Be Determined)

Carolyn Christov-Bakargiev, Chùs Martinez, and Franco Berardi, *Documenta 13: Catalog I/3, The Book of Books*, Hatje Cantz, 2012.
ISBN: 9783775729512 (Retail price: \$95)

Massimiliano Gioni, *Biennale di Venezia: 55 The Encyclopedic Palace*, Marsilio Editori, 2013.
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Okwui Enwezor, *Biennale di Venezia: 56 All the World's Futures*, Marsilio Editori, 2015.
ISBN: 9788831721288 (Retail price: \$130)

Carolyn Christov-Bakergiev and Sireyya Evren, *14th Istanbul Biennial Saltwater Catalogue*, IKS V Yayinlari, 2015.
ISBN: 9786055275259 (Retail price: \$30.95)

Christine Macel, *Biennale di Venezia: 57 Viva Arte Viva*, Marsilio Editori, 2017.
ISBN: 978-0847861156 (Retail price: €72.25)

Quinn Latimer and Adam Szymczyk, *The Documenta 14 Reader*, Prestel Verlag, 2017.
ISBN: 9783791356570 (Retail price \$49.95)

Marina Fokidis, *SOUTH AS A STATE OF MIND* fall / winter 2015, sixth issue [documenta 14 #1], spring / summer 2016, seventh issue [documenta 14 #2], fall / winter 2016, eighth issue [documenta 14 #3], fall / winter 2017, ninth issue [documenta 14 #4], Quinn Latimer, 2015-2017.

Ömer Albayrak, *iyi bir komşu a good neighbor 15. Istanbul Bienali*, IKS V, 2017.
ISBN: Turkish 9786055275372 (Retail price: €12)

Hans Ulrich Obrist, *The Athens Dialogues*. DESTE Foundation for Contemporary Art/Koenig Books, 2018.
ISBN: 9783960983897 (Retail price: \$25)

Manifesta 12 Palermo Atlas: The European Biennial of Contemporary Art; region of Palermo Italy, Milan Humbolt books. 2018.
ISBN. 9788899385439 (Retail price: To Be Determined)

*Note: Selected articles will be distributed in class.