



STUDIO  
ARTS  
COLLEGE  
INTERNATIONAL

# ART601 MFA IN STUDIO ART: STUDIO CO-REQUISITE IV

Spring 2021

Instructor: Regan Wheat

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Meeting time: Mondays 17:30 – 20:00 & Thursdays 15:00-17:00 | 18:00-19:00\*

Location: Online + Palazzo Maidoff MFA Individual Studios



Marta Minujín's *The Parthenon of Books*, 2017

## **DESCRIPTION**

The MFA Studio Co-Requisites IV formulates the final 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 such as Documenta, Manifesta and the myriad worldwide Biennales of the past 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. Group discussions will be conducted during solo exhibitions throughout the semester in which students will present their own work and review the work of their peers. The course culminates in the realization of a body of work and a final paper.

## **METHOD**

This course consists of slide lectures, films, readings, discussions, individual critiques with the lead faculty, and group critiques that include Directed Independent Study tutors and other faculty members. Students will be evaluated on the level of their practical work,

critical dialogue skills, and the ability to contextualize 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, write a final paper, 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 and final paper

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 professor, 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 & curator 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 Thursdays. Meeting times dependent on exhibition schedule and will be updated weekly.

- 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 #3 Problems & Pitfalls – quotes, plagiarism, etc. | Constructing an Effective Introduction to the Final Paper

- Wednesday, January 20 5:30pm: Part One
- Monday, February 1 5:30pm: Part Two Individual Meetings TBC

## **COURSE OUTLINE**

<b>Week 1</b>	<b>Introduction to Course</b> 01/11 Introduction to Course / Final Paper Guidelines + Deadlines 01/14 In-studio work   Individual Meetings*
<b>Week 2</b>	<b>Current Trends in Art Practice   Seminar 1</b> 01/18 Seminar + Discussion <a href="#">01/20(W) Writing Workshop #3 Part One with Sharifa Lookman</a> 01/21 In-studio work   Individual Critiques
<b>Week 3</b>	<b>Current Trends in Art Practice   Seminar 2</b> 01/25 Seminar + Discussion

- 01/28 In-studio work | Individual Meetings\*  
**Solo Exhibition: TBC**
- Week 4**      **Current Trends in Art Practice | Seminar 2 continued**  
02/01 Seminar + Discussion  
[02/01\(M\) Writing Workshop #3 Part Two – Individual meetings with Sharifa Lookman](#)  
02/04 In-studio work | Individual Meetings\*  
**Solo Exhibition: TBC**
- Week 5**      **In Studio Work**  
02/08 In-studio work | Individual Meetings\*  
02/11 In-studio work | Individual Meetings\*  
**Solo Exhibition: TBC**  
[02/12 Final Paper Rough Draft due to DIS advisors](#)
- Week 6**      **Current Trends in Art Practice | Seminar 3**  
02/15 Seminar + Discussion  
02/18 In-studio work | Individual Meetings\*  
**Solo Exhibition: TBC**
- Week 7**      **Midterm Review: Group Critique**  
02/22 Upload Works to Google Drive  
02/25 Midterm Review + Discussion of works for final exhibition  
**Solo Exhibition: TBC**
- Week 8**      **Research Week**  
03/01–03/05  
[03/05 Final Paper Draft due to MFA Director Kirsten Stromberg, Co-Req IV faculty Regan Wheat, + Individual DIS advisors](#)
- Week 9**      **Current Trends in Art Practice | Seminar 4**  
03/08 Seminar + Discussion  
03/11 In-studio work | Individual Meetings\*
- Week 10**      **Current Trends in Art Practice | Seminar 4 continued**  
03/15 Seminar + Discussion  
03/18 In-studio work | Individual Meetings\*  
[03/19 Final Paper revisions returned to students](#)
- Week 11**      **In Studio Work**  
03/22 In-studio work | Individual Meetings\*  
03/25 In-studio work | Individual Meetings\*
- Week 12**      **In Studio Work**  
03/29 In-studio work | Individual Meetings\*  
04/01 In-studio work | Individual Meetings\*  
[04/01 FINAL PAPER DUE to SACI Registrar](#)
- Week 13**      **Installation of Final Group Exhibition: TBC**  
04/05 *Pasquetta holiday – SACI Closed*  
04/08 In-studio work | Individual Meetings\*
- Week 14**      **Final Review: Group Critique**  
04/12 Upload Works to Google Drive

04/15 Final Review  
Final MFA Group Exhibition: TBC

Week 15 Graduate Review Board Final Review (exact dates TBC)  
04/19-04/23 TBC Present Final Paper, Gradation, De-install Show

### RECOMMENDED READING\*

In compliance with the Higher Education Opportunity Act Textbook Provision, SACI provides, when possible, the International Standard Book Number (ISBN) and retail price of required and recommended reading.

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*, Gardners 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)

*Manifesta 8: The European Biennial of Contemporary Art; region of Murcia (Spain) in dialogue with Northern Africa*, Cinisello Balsamo (Milano) Silvana Ed. 2010.  
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.

ISBN: 9788831714853 (Retail Price: To Be Determined)

Okwui Enwezor, *Biennale di Venezia: 56 All the World's Futures*, Marsilio Editori, 2015.

ISBN: 9788831721288 (Retail price: \$130)

Carolyn Christov-Bakargiev and Süreyya 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 kom u a good neighbor 15*. Istanbul Bienali, IKS V, 2017.

ISBN: Turkish 9786055275372 (Retail price: To Be Determined)

Gilda Williams, *How to Write About Contemporary Art*, Thames & Hudson, 2014.

ISBN: 978-0-500-29157-3 (Retail price: € 12.99)

Umberto Eco, *How to Write a Thesis*, The MIT Press, 2015.

ISBN: 978-0-262-52713-2 (Retail price: € 14.19)

Hélène Cixous, *Three Steps on the Ladder of Writing*, Columbia University Press, 1993.

ISBN: 978-0-231-07659-3 (Retail price: € 24.51)

\*Note: Selected articles will be distributed in class.

## **GENERAL SAFETY & EMERGENCY INSTRUCTIONS**

[Click here](#) for a pdf of SACI's General Safety & Emergency Instructions.

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