

Laurel Beckman
196 Winter Honors Seminar
R e m o t e Version, rough on purpose, open to improvisation

This quarter we focus on your studio / post-studio / **no studio** practice and contemporary art fluctuations through conversation and provocative review/discussion show-and-tell sessions in conjunction with some reading/viewing/listening/doing of your choosing (also known as your 'reader'). Our time together will be unlike the conventional 'critique' sessions you may have had, and we will build it together. Your focus this quarter will be to establish a strong ~~on campus, in studio~~ **creative presence with available environments and resources** (regardless of your specific process) and a line of activity and production that reflects maximum risk taking. Now is the time to both focus (on your individual & collective pursuits) *and* to take unprecedented chances with your art making and assumptions. You'll be expected to actively attend the 1A lectures in fall and spring, bring at least three faculty into your **studio space** each quarter, read current newspapers and art journals/blogs, experience as much art and film as possible; in short, to fully engage your immediate and expanded communities as active creative practitioners.

Each ~~meeting~~ **week** will be dedicated to discussion and review prompted by one person's work including work/ideas in progress. That person will lead the session & provide all of us a copy of a modest 'reader' (~~both electronic and print for textual/static parts~~), one full week in advance of their session. The reader can be composed of anything you feel gives insight into your process and your work, including but not limited to fiction, audio, video, comics, articles*, etc. Excerpts are fine and sometimes preferred, and please have the contents of your 'reader' lean towards the experiential. That means not things that talk about something, rather things that are something.

Attendance Policy- it is assumed that you won't miss any classes ~~or field trips~~. If you have to miss a class gathering or activity, inform me before-hand if at all possible. 2 missed ~~classes~~ weeks (regardless of reason) will bring your grade down a full point. 3 missed ~~classes~~ weeks and/or sub-par participation including your work, and you cannot pass the course or continue in the program.

Grading Policy- your final grade will be determined by the averaging of 50-50 input, half you, half me.

UCSB Department of Art Intellectual Challenge Policy (~~from 2018?~~, **update coming soon**): Intellectual challenge and academic rigor are among the foundations of our program. Our faculty foster communities of inquiry and free speech based in self-awareness, individual responsibility, and an informed world view. We encourage divergent opinion and cogent argument, believing lively debate, exposure to differing viewpoints, and a certain level of discomfort are essential to intellectual and artistic growth.

In our classes, students will be shown work and introduced to theories and practices that may challenge their beliefs and assumptions. Students are expected to think critically rather than react impulsively; to consider opposing viewpoints and others' opinions and experiences with openness and thoughtfulness; and to engage in a manner befitting themselves as artists and scholars in this university, an institution of higher learning.

Required reading for Winter Quarter (complete before classes start):

Paul Chan
What Art is and Where it Belongs
<http://www.e-flux.com/journal/10/61356/what-art-is-and-where-it-belongs/>
originally published in "The Return of Religion and Other Myths: A Critical Reader in Contemporary Art", edited by Maria Hlavajova, Sven Lütticken, and Jill Winder (Utrecht and Rotterdam: BAK & post editions, 2009)
and, **Letter to Young Artists During a Global Pandemic**
<https://4columns.org/chan-paul/letter-to-young-artists-during-a-global-pandemic>

Maria Popova
Acts That Amplify: Ann Hamilton on Art, the Creative Value of Unproductive Time, and the Power of Not Knowing
<https://www.brainpickings.org/2016/12/12/making-not-knowing-ann-hamilton/>

Liquid Blackness in Conversation with Jenn Nkiru
Jenn Nkiru's PanAfrican Imagination: Black Studies as Aesthetic Practice
<https://liquidblackness.com/jenn-nkiru-research-project>
2019, <http://www.jennnkiru.com>

Lawrence Weschler
Seeing Is Forgetting the Name of the Thing One Sees: Expanded Edition
University of California Press 2009

I wish to acknowledge the traditional custodians of this place and all land upon which the University is located, and pay my respects to the Chumash Elders past, present and future for they hold the memories, the traditions, and the culture of this area, which has become a place of learning for people from all over the world.