

ART 6933 / Painting Drawing Printmaking Graduate Seminar

Dupe Tactics

School of Art + Art History / University of Florida



Spring 2026/ Th 11:45 - 2:45 pm / Gradhaus & FAD 111 / 3 credits

Instructor / Adrian Gonzalez / he/him / Assistant Professor / gonzalezadrian@ufl.edu

Fine Arts Building c / Room B18B/ Office Hours: Tuesdays 12-1 or by appointment

Office Hours may be used for questions about class, assignments, or general conversation, processing, and reflection. No agenda or question is required to come to Office Hours.

Course Description

Dupe Tactics is a graduate-level studio seminar exploring how artists build, activate, and re-perform their personal and cultural archives to reshape history and identity. Students consider their own practice through examining how personal inheritance, collective memory, duplication, remix, and countercultural strategies—such as dupes, bootlegs, reenactments, and appropriations—function as creative tools and forms of cultural resistance. The course considers how artists across mediums—including visual art, music, performance, and film—translate personal narratives into larger cultural discourses. Music videos and performance works, for example, often transform language, gesture, and imagery into visual mythologies that expand identity and cultural context.

Course Objectives

Students will:

- Engage in the archive and lineage, connecting to global discourses of resistance and translation.
- Explore practice as a form of cultural authorship that adds to history, rather than simply responding to it.
- Explore how duplication, remix, and reinterpretation operate as strategies across art, music, and media.
- Contribute to a shared “living archive” that models how artists continuously reimagine history and culture.
- Demonstrate a rigorous studio practice

Course Structure

This seminar meets once-a-week. It serves as a time to collaboratively discuss, think, share, present, and speak about the relationship between contemporary, historical and theoretical issues, in and out of academia, as they relate to building a critical dialogue and professional practice. Weekly meetings include guest lectures, readings, writing assignments, discussions, presentations, peer to peer interactions, critiques, and studio visits.

Expectations

Graduate-level learning is by definition self-directed and proactive. Your final grade will be based on the entirety of your work throughout the semester—quality of research and production, technical and conceptual development, and participation. Active participation in discussions, critiques, and other group activities is mandatory. Participation, as part of your overall citizenship, is a graded component of this course. Speak up, make your thoughts known. You’ll learn more from your peers than anyone else in your graduate experience.

Graduate Studio

Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Graduate Students are expected to be making new works to present and discuss throughout the semester.

Group Studio Visits and Critiques

The foundation of the MFA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Studio Visits and critique generate a dynamic forum for multiple voices to merge into conversation. They develop a student's ability to assess, contextualize, and discuss artworks at a professional level. It provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During group

studio visit sessions, first, second, and third-year MFA students participate in mixed groups, engaging in rigorous peer review of in progress and finished work.

Students will meet twice this semester for in class group critique.

Area Critique

Everyone will participate in one area critique. Faculty, students, staff, and members of the community will be invited to attend. Area Crits are an important time for dialogue about your work and practice with people outside of your immediate circle. Please be prepared to speak about your work and practice and prepare an articulate artist statement.

Peer Partner

Each student will be paired with a peer partner: another student in the class who will act as a sounding board, proofreader, and informal consultant. Peer partnerships are mutually beneficial relationships that enhance learning and growth through ongoing dialogue. Peer partners can rely on each other for feedback on written assignments and materials as well as studio work and course problem-solving.

Required Texts, Materials, Software, or Equipment

Required text will be provided on Canvas. Students are responsible for obtaining materials for independent projects and presentations.

Course Grading Criteria

Your grade for the course is based on a holistic assessment of your engagement with the class. Grades for this course will be based on your effort and conversations in class and in the studio, reading reflections and discussions, and citizenship. You will be graded both on individual performance and in relation to your peers. You will receive a midterm and final grade.

10%: Attendance and Participation.

Participation includes: critiques, journals, and group discussions.

40%: Research: writing and discussion of new works (2-5 works), Artist talks, artists statements
Writing assignments and presentations

40%: Completion of new works /Studio Work (2-5 new works presented in studio visits, critiques, and group Conversations

Grade Values

A, A-: Superior work and effort. This grade level is for those who demonstrate and maintain strong creative concepts, intellectual curiosity, focused work ethic, and courage to push beyond safe limits. They work consistently and are engaged in outside research inherent to

their studio practice facilitated by self-generated questions and critical thinking. They actively participate in critiques and seminars, and show a high level of independence, professionalism, and motivation facilitating the studio community and their education.

B+, B, B-: Very good work and effort. This grade implies above average work, participation/citizenship and demonstrates an effort beyond expectations to discover in the process of developing a solid studio practice. The B student works hard but struggles some with productivity and analysis of studio work in context; or has good conceptual goals but does not put forth substantial skill/effort to communicate them effectively. The B range student may be doing minimal outside research to develop ideas but makes use of the faculty/peer suggestions and dialogue.

C+, C: Average work and effort. This grade indicates good attendance, completion of ideas, and some extra work. Adequate time spent in the studio. The C student struggles with resolving projects in a coherent manner, or may struggle with the development of a consistent and rigorous studio practice. Their participation and initiative in critique settings and seminar is minimal, and they often fail to initiate peer and faculty feedback.

Any grade below a C is not a passing grade in the Graduate School of Art. Performance is average and requirements are not met. The student will be issued a deficiency notice or placed on probation if a grade of C or lower is issued.

Grading Scale

A 95-100, A- 94-90, B+ 87-89, B 86-84, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 64-66, D- 60-63, E 0-59

UF final grades and grading policies info:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Late Work Policy

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Assignments are to be submitted on the date due specified on canvas; late assignments will be penalized 10% per day late - not class meetings.

Communication

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Students are advised to use ufl.edu email for all UF course correspondence and to check and respond regularly. It is best not to rely on canvas email, but email the instructor directly via Outlook. I usually respond within 24 hours: emails sent after 6pm Friday or over the weekend may not receive a response until Monday. For emergencies call UF Police 352.392.1111 or 911.
* Canvas is where to find announcements, weekly calendar/due dates, assignment descriptions, course materials/readings, grading, and office hours/class, zoom links.

Visiting Artists Calendar Spring 2026

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Graduate students 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 Calendar

Week	Topic	Description	Due
Week 1 January 15	Course Introduction	Archives: Course overview; defining personal, cultural, and countercultural archives. Readings: Derrida, "Archive Fever" (excerpts); Storey, Ch. 1	
Week 2 January 22	Cultural Theory & Popular Culture	Myth, ideology, and representation. Reading: Storey, Ch. 2–3 Assignment: Archive Mapping Exercise	Independent Week
Week 3 January 29	Artists Who Activate Archives	Case studies: Glenn Ligon, Martine Syms, Sherrie Levine. Reading: Bhabha, "The Location of Culture" (selections)	
Week 4 February 5	Dupes, Bootlegs, Fakes, and the Copy	Appropriation, authorship, and ethics of reuse. Reading: Steyerl, "In Defense of the Poor Image"	Independent Work
Week 5 February 12	Critiques: Translation	Group critique.	

Week 6 February 19	Performance, Gesture, and the Mythic Image	Music videos, performance art, symbolic translation. Reading: Hartman, "Wayward Lives" (excerpts)	
Week 7 February 26	Field Sites	Examples of cultural sites, markets, online spaces, and personal collections.	
Week 8 March 5	Project 2 Workshop: Dupe Tactics	Studio time + individual meetings. Reading: deSouza, "How Art Can Be Thought" (sections 1-2)	
Week 9 March 12		Group critique. Reading: White "The Contemporaries" (selection)	
Week 10 March 19	Spring Break		
Week 11 March 26	Imaging the Archive	Workshop day: archive manipulation	

Week 12 April 2	Project 3 Development	Studio sessions + mid-process check-ins. Reading: deSouza, "How Art Can Be Thought" (sections 3–4)	
Week 13 April 9	The Archive as Resistance	Radical reuse, cultural survival, and counter-histories. Reading: Hartman, "Venus in Two Acts"	
Week 14 April 16		Group critique.	
Week 15 April 23	Final Presentations & Living Archive Launch	Final Presentations and group discussion	

Academic Policies & Resources

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<https://go.ufl.edu/syllabuspolicies>

[Attendance Policies](#)

[Disability Resource Center \(DRC\)](#)

[Gatorevals](#) (Course Evaluations)