

## General Information

Course Bulletin Listing/Subject Area	Art
Fiscal Unit/Academic Org	Art - D0215
College/Academic Group	The Arts
Level/Career	Graduate
Course Number/Catalog	7208
Course Title	Research and Writing for Artists
Transcript Abbreviation	Research/ Writing
Course Description	A graduate-level seminar emphasizing research and writing strategies for the required MFA thesis as well as other writing that artists may have to undertake.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0701
Subsidy Level	Masters Course
Intended Rank	Masters

## Quarters to Semesters

Quarters to Semesters	New course
Give a rationale statement explaining the purpose of the new course	The Department of Art has developed a new 3-year curricular structure for the MFA program. This course was developed as a required writing experience for all the graduate students to be completed during their second year.
Sought concurrence from the following Fiscal Units or College	

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- Effective use of campus library, writing centers and online research resources
- Familiarity with the fundamentals of written art description and critical analysis
- Completion of a written artist statement and draft thesis abstract

### Content Topic List

- Writing a teaching/art-making philosophy
- Writing an artist statement and the relationship with taste
- Art writing: Formal analysis and beyond
- The artist manifesto and artist statement
- Critical writings: Contraction and expansion
- Developing a thesis outline and draft

## Attachments

- Art Seminar 7108 -Semester 2-10-12.pdf

*(Syllabus. Owner: Soave,Sergio)*

## Comments

- Syllabus revised as requested. s. soave *(by Soave,Sergio on 02/10/2012 03:01 PM)*
- See 2-10-12 e-mail to S. Soave.bv *(by Vankeerbergen,Bernadette Chantal on 02/10/2012 01:11 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Soave,Sergio	01/10/2012 03:42 PM	Submitted for Approval
Approved	Soave,Sergio	01/10/2012 03:45 PM	Unit Approval
Approved	Heysel,Garett Robert	01/26/2012 09:16 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/10/2012 01:11 PM	ASCCAO Approval
Submitted	Soave,Sergio	02/10/2012 03:02 PM	Submitted for Approval
Approved	Soave,Sergio	02/10/2012 03:03 PM	Unit Approval
Approved	Heysel,Garett Robert	02/10/2012 06:28 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Meyers,Catherine Anne Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	02/10/2012 06:28 PM	ASCCAO Approval

# Art 7208: Research + Writing for Artists

Fall Semester, 2012

Tuesdays, 6:30 – 8:18, Room 240 Hopkins

Amanda Gluibizzi

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**Course description:** Art 7108 is a graduate-level seminar emphasizing research and writing strategies for the required MFA thesis as well as other writing that artists may have to undertake.

**Course objectives:** Upon successfully completing this course, students will demonstrate

- Knowledge and effective use of campus library and online research resources and writing centers;
- Familiarity with the fundamentals of written art description and critical analysis;
- Completion of a written artist statement and draft abstract and outline for a proposed graduate thesis project;
- Skills needed for professional presentation.

In order to achieve these goals, we'll be looking at work; reading relevant examples of critical theory, art writing, and artists' writings; discussing what we've read; and writing ourselves. We'll also be doing a lot of reading aloud. Though this can be lame, it's also the single best way to catch mistakes in grammar, syntax, and the flow of your argument. It's also good practice for giving artist's talks!

## Requirements:

Studio visit/CV: 10%

Students must participate in a brief (15 – 30 minutes) studio visit the class. During this visit we would like to see what you're working on and what your plans are for your thesis work. Seeing your work will help us to make suggestions for your individual reading and writing. The artwork you are making will in no way count for your grade, as that would be outside the expectations for this course, but at the studio visit, I will expect to receive a copy of either an academic CV or an artist's resume. The academic CV should be completed by those students who intend to apply for teaching positions or for residency programs or grants (the CAA-endorsed format for artist CVs can be found here:

<http://www.collegeart.org/guidelines/visartcv>); the artist's resume is intended for artists seeking gallery representation (the format for resumes is available here:

<http://www.collegeart.org/guidelines/resume>).

Artist statement: 40%

Students will submit a statement of their art practice, motivations, and/or goals. While a certain amount of description is inevitable, the focus should be on analysis – how does your work DO what you think it does? This statement should be no more than one page, double spaced (approximately 350 words). The language of the statement should be accessible and clear and should be specific to YOUR work. A draft

of your artist statement will be due in class during week 6, and your revised, final artist statement will be due in class during week 8.

Thesis preparation work: 40%

During class in week 10, students will submit a draft outline, an abstract, and a beginning bibliography of at least 5 sources for their proposed thesis project; the final version of these will be due on the Tuesday of finals week by 5:00 pm. Theses can involve many different tactics, but the best theses consider: the artist's aesthetic development and on-going evolution, the artist's art historical influences, a theorization of the artist's practice, and ways to situate the artist's work within the context of critical discourse and contemporary art.

Other writings/discussion: 10%

Throughout the course, we'll be doing brief responses to the various readings we encounter. These are intended to give you writing practice (since it's easier to write if you have practice doing it) and to give you ideas for your own writing process. We will often read them aloud in class.

**Regular attendance and active participation** in class discussion are assumed. (Accumulating more than one unexcused absence will be considered grounds for failing the course.) The syllabus and all readings and assignments will be posted on Carmen. You will be expected to have completed the reading/writing assignments for the week listed.

### **Week 1: 28 August**

First day of class: Introductions, review the syllabus, look at the new library web site in order to do research, sign up for studio visit times

### **Week 2: 4 September *Art School***

Read for this week: Birnbaum, Daniel. "The Art of Education." *ArtForum* 45 no.10 (Summer 2007): 474-7. Thornton, Sarah. "The Crit." From *Seven Days in the Art World*. London: Granta, 2007: 43-73.

Writing assignment: You are applying to teach at a school that offers both BFA and MFA classes. Among the materials you are asked to provide is a statement of teaching philosophy. What is your teaching/art-making philosophy? This writing sample should be no more than one page and should be submitted to me via email no later than 2:00 pm on 4 September.

### **Week 3: 11 September *The Parameters of Taste***

Read for this week: Steinberg, Leo. "Contemporary Art and the Plight of Its Public." In *Other Criteria: Confrontations with Twentieth-Century Art*. New York: Oxford University Press, 1972: 3-16.

Wilson, Carl. Selection from *Let's Talk about Love: A Journey to the End of Taste*. New York: Continuum, 2007: 1-22.

Writing assignment: In Steinberg and Wilson's analyses, both writers pause to consider what happens to our taste preferences when given enough time to reflect on them. Interestingly, both also note that we are able to define what we like by contrasting it with what we don't like.

In a brief statement (one paragraph or so), describe your own work by what it is not, using work you *don't like* to do so. This writing assignment should be submitted to me no later than 2:00 pm on 11 September.

**Week 4: 18 September Examples of Good Art Writing by Critics: Formal Analysis and Beyond**

Read for this week: Clark, T.J. Selection from *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. New York: Knopf, 1985: 163-73.

Varnedoe, Kirk. "Jeff Koons's *Rabbit*." *Artforum* 41 no.8 (April 2003): 90.

Writing assignment: Using these two examples as models, write a paragraph of visual analysis for one of your pieces. This should discuss how your work does what you think it does by examining its formal qualities (line, color, space, pattern, texture, shape) but also by turning outward from the artwork itself and your intentions to see how your work might look at art historical precedents, might theorize your practice, or etc. This writing assignment should be submitted to me via email no later than 2:00 pm on 18 September.

**Week 5: 25 September Examples of Good Art Writing by Artists: The Artist Manifesto and Artist Statement**

Read for this week: Collins, Phil. "Why Can't I be You?" In *Now What? Artists Write: A New Collection of Artists' Writings Published as Part Six of the Project Now What? Dreaming a Better World in Six Parts*.

Edited by Mark Kremer, Maria Hlavajova and Annie Fletcher, 24-6. Utrecht: BAK, 2004.

Dijkstra, Rineke. "Statement." In *Photography Speaks: 150 Photographers on Their Art*. Edited by Brooks Johnson, 306-7. New York: Aperture Foundation, 2004.

Export, Valie. "Women's Art: A Manifesto." In *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*." Edited by Kristine Stiles and Peter Selz, 755-6. Berkeley: University of California Press.

Hesse, Eva. "Untitled Statement[s] 1968, 1969, and n.d." In *Theories and Documents of Contemporary Art*, p.594-7.

LeWitt, Sol. "Sentences on Contemporary Art." In *Art in Theory, 1900-1990: An Anthology of Changing Ideas*. Edited by Charles Harrison and Paul Wood, 837-9. Malden, MA: Blackwell Publishers, 1993.

Oldenburg, Claes. "I am for an Art..." In *Artists, Critics, Context: Readings in and Around American Art since 1945*. Edited by Paul F. Fabozzi, 56-9. Upper Saddle River, NJ: Prentice Hall, 2002.

Orozco, Gabriel. "Statement." In *Photography Speaks*, p.312-3.

Sherman, Cindy. "Untitled Statement (1982)." In *Theories and Documents of Contemporary Art*, p.791-2.

Struth, Thomas. "Statement." In *Photography Speaks*, p.310-11.

West, Jennifer. "Statement." *ArtForum* XLIX no.10 (Summer 2011): 333.

Writing assignment: Write the ridiculous/overly-poetic/manifestoey/pissy artist statement that you would/should never use until you're quite famous. This writing assignment should be submitted to me via email no later than 4:00 pm on 25 October.

**Week 6: 2 October *Examples of Good Art Writing by Artists: Longer Critical Writings by Artists***

Read for this week: Pope.L, William. "Bocio." In *William Pope.L: The Friendliest Black Artist in America*. Edited by Mark H.C. Bessire, 70-3. Cambridge: MIT Press, 2002.

Serra, Richard. "The Yale Lecture." In *Art in Theory*, p. 1124-7.

Sillman, Amy. "AbEx and Disco Balls: In Defense of Abstract Expressionism II." *ArtForum* XLIX no.10 (Summer 2011): 320-5.

Weiner, Lawrence. "Let's Talk about Art: Symposium, Organized by the Center for Contemporary Art, Kitakyushu." In *Having Been Said: Writings and Interviews of Lawrence Weiner, 1968-2003*. Edited by Gerti Fietzek and Gregor Stemrich, 360-3. Ostfildern-Ruit, Germany: Hatje Cantz, 2004.

Writing assignment: Draft Artist Statements due during class. The statement should be submitted to me via email no later than 4:00 pm on 8 November. I will read them over and return them with revisions/suggestions.

**Week 7: 9 October *Studio Visits round I***

In this class we will tour the studios of 5 of the graduate students in the class. During these visits, the artist statements will be discussed in relation to the work presented.

**Week 8: 16 October *Critical Writings: Contraction and Expansion***

In this class and the next, we'll examine critical writings by art historians and critics that deal with determining the field, discussing influence, developing terms with which to discuss art, and etc. This can only be the tiniest selection, so remember that they are by no means the only good critical writings out there. I encourage you to start thinking of writings that you've read that have been important for your own practice, both by thinking of art writers whose writing you've appreciated and by looking at the analysis of the work of artists you look to for making your own work. This will become important as you develop the bibliography for your thesis.

Read for this class: Greenberg, Clement. "Avant Garde and Kitsch." In *Art in Theory*, p.529-41.

Krauss, Rosalind. "Sculpture in the Expanded Field." *October* 8 (Spring 1979): 30-44.

Steinberg, Leo. "The Flatbed Picture Plane." In *Art in Theory*, p.948-53.

Writing assignment: Turn in revised, final copy of your Artist Statement, which reflect the suggestions made during the previous class as well as my suggestions.

**Week 9: 23 October *Studio Visits round II***

In this class we will tour the studios of another 5 of the graduate students in the class. During these visits, the artist statements will be discussed in relation to the work presented.

**Week 10: 30 October *Critical Writings: Terms and Term Limits***

The first part of our meeting will be a discussion of the thesis show requirement.

Read for this class: Arning, Bill. "Introduction: Excursus in Favor of Influence." In *Influence, Anxiety, and Gratitude*. Cambridge: MIT List Center, 2003.

Barthes, Roland. Selection from *Camera Lucida*. Translated by Richard Howard, 22-60. New York: Hill and Wang, 1981.

Writing assignment: Begin crafting your Thesis Abstract and Outline.

**Week 11: 6 November *Studio Visits round III***

In this class we will tour the studios of the final 5 graduate students in the class. During these visits, the artist statements will be discussed in relation to the work presented.

**Week 12: 13 November *Workshopping thesis drafts***

During this class, we will read and discuss your draft thesis abstracts and outlines.

Writing assignment: Draft Thesis Abstract and Outline due. The draft abstract, outline, and bibliography should be submitted to me via email no later than noon on 12 November. I will read them over and return them with revisions/suggestions.

**Week 13: 20 November *First Impressions***

During this class we will be discussing the importance of an "elevator pitch" and how to prioritize what you communicate about your work in short statements.

Research Assignment: Find *ignite Sessions* on line and download good examples for the class to review. *Ignites* are 5 minute sessions about a variety of subject. Identify examples (from artists or from other fields) that convey complex information in an engaging manner.

Writing Assignment: Write a 5 minute Ignite Session about your creative practice and work. You should practice delivering your information in a clear and concise manner.

**Week 14: 27 November**

During this class each student will present their Ignite talk. We will also review and discuss best examples the class has downloaded.

**Final week: 4 December**

Writing assignment: Turn in revised, final copy of your thesis abstract, outline, and bibliography. This must be delivered to me via email by 5:00 on Thursday, 6 December.

**Academic Misconduct.** "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with

examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).”

**Disability statement.** Any student who feels he/she may need an accommodation based on the impact of a disability should contact the instructor privately to discuss your specific needs. Please contact the [Office for Disability Services](#) at 614-292-3307 in 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.