

Term Information

Effective Term Spring 2014

General Information

Course Bulletin Listing/Subject Area Art
Fiscal Unit/Academic Org Art - D0215
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 6018
Course Title Interdisciplinary Seminar -Practices in Contemporary Art
Transcript Abbreviation Contemp. Art Prac.
Course Description An exploration of a broad range of critical, theoretical and professional models for developing an emergent practice of contemporary visual art.
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 Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Graduate standing in the Department of Art
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 has developed a new 3-year MFA curriculum. This required seminar was developed to offer all incoming graduate students a introduction to new modes of creative production.

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

Content Topic List

- Strategies, conceptual and material practices of contemporary visual artists

Attachments

- HamMer_seminar_12_13.doc

(Syllabus. Owner: Soave,Sergio)

Comments

- Past deadline SP 2014 is more realistic. *(by Heysel,Garett Robert on 04/18/2013 09:44 PM)*
- We hope to offer this course in the fall of 2012. Revised Syllabus attached to the revision. Please notify if there is a further concern. *(by Soave,Sergio on 04/12/2013 08:35 AM)*
- See 2-28-12 e-mail to Professor S. Soave. *(by Vankeerbergen,Bernadette Chantal on 02/28/2012 02:50 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Soave,Sergio	02/18/2012 07:34 PM	Submitted for Approval
Approved	Soave,Sergio	02/18/2012 07:34 PM	Unit Approval
Approved	Heysel,Garett Robert	02/18/2012 09:12 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/28/2012 02:50 PM	ASCCAO Approval
Submitted	Soave,Sergio	03/04/2013 09:18 AM	Submitted for Approval
Approved	Soave,Sergio	03/04/2013 09:25 AM	Unit Approval
Approved	Heysel,Garett Robert	03/21/2013 08:45 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	03/27/2013 12:10 PM	ASCCAO Approval
Submitted	Soave,Sergio	04/12/2013 08:35 AM	Submitted for Approval
Approved	Soave,Sergio	04/12/2013 08:36 AM	Unit Approval
Approved	Heysel,Garett Robert	04/18/2013 09:44 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	04/18/2013 09:44 PM	ASCCAO Approval

Art 7108 Graduate Seminar

**The objects/subjects of our attention:
a discourse on the practice of contemporary art**

Tuesdays 6:55 PM – 9:40 PM

Instructors: Ann Hamilton and Michael Mercil

Office Hours: By appointment

E-mail: mercil.1@osu.edu or, hamilton.471@osu.edu

Office Phone: 614-292-5072

Class Location: Hopkins Hall 147

or (as arranged) HamMer Studio, 1384 South 4th Street, Columbus, OH 43207

Studio Phone: 614-445-1082

Course Overview

This seminar meets on Tuesday evenings throughout autumn semester when we will gather together to articulate the visible and/or audible core of our individual approaches to the *work* (verb/noun) of art.

Our focus will be:

- the objects of our attentions (i.e. those things we make)
- the subjects of our attentions (i.e. those ideas, notions, thoughts, experiences, feelings *from* which we make)

as well as the relation, or lack thereof, between these.

There is no solution because there is no problem.

Marcel Duchamp, 1945

We may define things and/or objects broadly, but their place in this seminar is as formed examples of our varied art practices. We will schedule six of our sessions together for studio presentation/critiques, and another eight sessions for assigned readings, discussions, and/or presentations with visiting artists. Our purpose through these sessions is not to demonstrate what we know (or think we know) but to allow for, and provoke, a circumstance in which to entertain both the lightness and full weight of whatever questions we bring to the table.

The art of conversation is French, and conversation about art is also French (see Denis Diderot letters to Friedrich Melchior Grimm 1759-1779). According to [Charles Augustin Sainte-Beuve](#), Diderot's account of the annual exhibitions of paintings in the [Paris Salon](#) "initiated the French into a new way of laughing." Before Diderot, "[Anne Louise Germaine de Staël](#) wrote, "I had never seen anything in pictures except dull and lifeless colours; it was his imagination that gave them relief and life, and it is almost a new sense for which I am indebted to his genius."

Our conversations during this course will be in English.

Course Format/Assignments

Required Texts

No textbooks are required for this class. All readings are posted on Carmen, or will be given to students prior to class meetings.

Readings/Discussions

Each reading/conversation session will begin with a very brief (e.g. two minutes) presentation by each student relative to that week's topic. During the first minute you will present an example of a work by another artist, then, through the second minute, you will present an example of your own work and explicate how it is informed by the example of the first work you presented. For the first session, Art as Practice, you will present a work by/of another artist whose practice has an influence or bearing on your own. The aim of this exercise is to particularize rather than generalize your thinking and conversation.

Discussions and other responses (written, verbal, non-verbal) will at times be in relation to Art Department visitors to campus during the autumn semester.

Topics of general consideration include:

1. Why look at art and why talk about it?
2. How is the university a place for thinking?
3. Thinking as pause for reflection.
4. Making as a form of thinking.
5. Making thought sociable—from reflection (self absorption) to conversation.

Conversational critiques

Six class sessions will be scheduled for critiques of student work, with two or three students presenting per/session. All students are expected to participate in these discussions.

Individual critiques will last 40 minutes total, with 30 minutes for presentation and conversation plus 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Presentations of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting to the seminar class—these questions may, but need not, consider the seminar themes: Art as Practice; Art As Object, Art as Subject; Art as your Future. Critiques will take place in the open projects space in Hopkins Hall, or in the clean space in Sherman Studios on west campus.

Grading

- Regular, thoughtful participation in seminar discussions and critiques = 40%
- Response to brief presentation assignments = 10%
- Presentation of work for critique/discussion = 40%
- Leading of summary discussion for individual critiques = 10%

Attendance

Class sessions will begin promptly at 6:55 pm and end promptly at 9:40 PM.

Attendance continued

Except in the case of medical or other emergencies, attendance at all scheduled seminar sessions is mandatory. Each unexcused absence will lower the student's grade by ½ point (e.g. from B to B-). Attendance is also expected at related Visiting Artist lectures scheduled outside of regular class times. Whenever possible, students who are unable to attend either a seminar class or visitor's lecture must notify the instructors beforehand.

Class Calendar

Week 1: Tuesday 28 August

Art as/of conversation

Introduction: How to ask a question—critique as conversation

Week 2: Tuesday 4 September

Art as/of practice: Part 1

Week 3: Tuesday 1 September

Visiting artist: Jessica Stockholder

4:30 Lecture at Wexner Film/Video Theater

7:00 Dinner conversation at HamMer studio

Week 4: Tuesday 18 September

Art as/of practice: Part 2

Week 5: Tuesday 25 September

Critique/conversation #1

Week 6: Tuesday 2 October

Art and/as Object

Week 7: Friday 9 October

Visiting artists: Mary Reid Kelley and Pat Kelley

4:30 Lecture at Wexner Film/Video Theater

7:00 Dinner conversation at HamMer Studio

Week 8: Tuesday 16 October

Critique /conversation #2

Week 9: Tuesday 23 October

Art and/as Subject

Week 10: Tuesday 30 October

Critique/conversation #3

Week 11: Tuesday 6 November

Critique/conversation #4

Week 12: Tuesday 13 November (at Sherman Studios)

Critique/conversation #5

Week 13: Tuesday 20 November

Critique/conversation #6

Class calendar continued

Week 14: Tuesday 27 November

Art and/as your future

Week 15: Tuesday 4 December

Department of Art Open House (NO CLASS)

Bibliography/reading calendar

Week 1 Art and/as Conversation

Baxandall, Michael. 1985. *Patterns of Intention: on the Historical Explanation of Pictures*. New Haven: Yale University Press. (pp. 135-137)

Frank, Sheldon. 1980. "As I Was Saying". *Text—Sound Texts*. ed. Richard Kostelanetz. New York: Morrow. (pp. 114-117)

Goldblatt, David. "Making Things Talk: Ventriloquism and Art". *Art Issues*, XXXII, 1994. (pp. 20-25)

Hejinian, Lyn. 2000. *The Language of Inquiry*. Berkeley: University of California Press. (pp. 30-39)

Sellers, Peter. "The Culture of Democracy". *Grantmakers in the Arts Reader*, 15:1, 2004. (pp. 1; 7-10)

Week 2 and week 4 Art and/as Practice

Dillard, Annie. "Write Till You Drop". *The New York Times*, May 28, 1989. (pp. 1-5)

Duchamp, Marcel. *The Creative Act*. Houston, Texas. Convention of the American Federation of Arts. 1957.

Hyde, Lewis. *Trickster Makes this World: Mischief, Myth, and Art*. New York: Farrar, Straus and Giroux. 1998. (pp. 128-152)

Kaprow, Allen & Kelley, J. "The Education of the Un-Artist, Part III". *Essays on the Blurring of Art and Life*. (Expanded pbk. ed.). Berkeley, Calif.: University of California Press. 2003. (pp. 130-147)

Maizels, John. "The Phenomenon of Adlof Wolfli". *The Book of the Book: Some Works and Projections about the Book and Writing*. ed. Jerome Rothenberg and Steven Clay. New York: Granary Books. 2000. (pp. 203-212)

Martin, Agnes & Schwarz, D. "On the Perfection Underlying Life". *Writings*. Winterthur: Kunstmuseum Winterthur/Edition Cantz. 1992. (pp. 67-74; pp. 159-162)

Paterniti, Michael. "The Terms Were Clear: You would be Painting for Your Life". *The New York Times Magazine*, December 25, 2011. (p. 16-17)

Seda, Katerina. "The Change that I am Seeking is a Change in Real Life". *The Believer*, May 2012. (pp. 51-58)

Week 2 and week 4 Art and/as Practice continued

Sontag, Deborah. "A Caged Man Breaks Out at Last". *The New York Times*. March 1, 2009. (p. 1-4)

Weschler, Lawrence & Irwin, R. *Seeing is Forgetting the Name of the Thing One Sees: a Life of Contemporary Artist Robert Irwin*. Berkeley: University of California Press. 1982. (p. ?)

Week 6 Art and/as Object

Goulish, Matthew. "What is a work?". *39 Microlectures in Proximity of Performance*. London: Routledge. 2000. (pp. 99-102)

Hyde, Lewis. *The Gift: Imagination and the Erotic Life of Property*. New York: Vintage Books. 1983. (pp xi-xvii; 143-159)

Macgregor, N. *A History of the World in 100 Objects*. New York: Viking. 2011. (selected pages)

Prown, Jules D. "Material/Culture". *Learning from Things: Method and Theory of Material Culture Studies*. ed. Kingery, W. D. Washington, D.C.: Smithsonian Institution Press. 1996. (pp. 19-27).

Prown, Jules D. "The Truth of Material Culture". *Art as Evidence: Writings on Art and Material Culture*. New Haven, CT: Yale University Press. 2001. (pp. 220-234)

Heidegger, Martin. The Origin of the Work of Art. *Off the Beaten Track*. Cambridge: Cambridge University Press. 2002. (pp. 1-56)

Week 9 Art and/as subject

Eliot, T. S. *The Sacred Wood: Essays on Poetry and Criticism*. London: Methuen.1960. (Parts I-III)

Lauterbach, Ann. *The Given and the Chosen*. Richmond, Calif.: Omidawn Pub. 2011. (pp. 9-39)

Lauterbach, Ann. *The Night Sky: Writings on the Poetics of Experience*. New York: Viking. 2005. (pp. 2-7; 197-210)

Lauterbach, Ann. "The Thing Seen: Reimagining Arts Education for Now". *Art School: (Propositions for the 21st Century)*. ed. Madoff, S. H. Cambridge, Mass.: MIT Press. 2009. (pp. 86-97)

Oldenburg, Claus. "I am for an Art". *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Ed. Stiles, K. and Selz, P. Berkeley. University of California Press. 1996. (pp. 335-337)

Reinhardt, Ad. *Art-as-Art: the Selected Writings of Ad Reinhardt*. New York: Viking Press. 1975. (selected pages).

Richter, Gerhardt & Obrist, H. *The Daily Practice of Painting: Writings and Interviews, 1962-1993*. Cambridge, Mass.: MIT Press. 1995. (pp. 145-149)

Week 9 Art and/as subject continued

Schwabsky, Barry. "Signs of Protest". *The Nation*. January 2, 2012. (pp. 43-45)

[Steinberg, Leo. "The Flatbed Picture Plane". *Art in Theory, 1900-1990: an Anthology of Changing Ideas*. ed. Harrison, C., & Wood, P. Oxford, UK: Blackwell. 1993. (pp. 948-953)]

Steinberg, Leo. *Leonardo's Incessant Last Supper*. New York: Zone Books. 2001. (pp. 192-194)

Week 14 Art and/as your future

Dorsky, Nathaniel. *Devotional Cinema*. (Rev., 2nd ed.). Berkeley, Calif.: Tuumba Press. 2005. (pp. 17-51)

Hamilton, Ann. "Making not Knowing". in, Jacob, M. J., & Baas, J. *Learning Mind: Experience into Art*. Chicago, Ill.: School of the Art Institute of Chicago. 2009. (pp. 67-73)

Higgins, Hannah. "Teaching and Learning as Art Forms". *Fluxus Experience*. Berkeley: University of California Press. 2002. (pp. 187-207)

Martin, Agnes & Schwarz, D. "What we do not see if we do not see". *Writings*. Winterthur: Kunstmuseum Winterthur/Edition Cantz. 1992. (pp. 111-119)

Mercil, Michael. "Make a T-shirt and it will Happen". *The New Administration of a Fine Arts Education*. Columbus: Bureau for Open Culture. 2011. (pp. 22-29).

Riding, Laura. *Four Unposted Letters to Catherine*. New York: Persea Books. 1993.

Solnit, Rebecca. *A Field Guide to Getting Lost*. New York: Viking. 2005. (Chapter 1: pp. 3-24)

Wallace, David Foster. *Commencement Address to Kenyon College*. 2005.

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://studentlife.osu.edu/pdfs/csc_12-31-07.pdf."

"Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>."