

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	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

- Art Seminar First Year Seminar -Semester.pdf

(Syllabus. Owner: Soave, Sergio)

Comments

- We hope to offer this course in the fall of 2012. *(by Soave, Sergio on 02/18/2012 07:33 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, Garrett Robert	02/18/2012 09:12 PM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Meyers, Catherine Anne Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	02/18/2012 09:12 PM	ASCCAO Approval

Art 6018: Interdisciplinary Graduate Seminar: Practices in Contemporary Art

Fall Semester, 2012

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

Michael Mercil

Ann Hamilton

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Course description: Art 6018 is a graduate-level seminar that explores a broad range of critical, theoretical and professional models for developing an emergent practice of contemporary visual art.

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

- Carefully formulated, thoughtful responses (written or otherwise) to assigned studio exercises, course readings, lectures and class discussions/critiques.
- Working strategies and conceptual and material practices of contemporary visual artists.
- Expanding the diversity of cultural concepts and issues fundamental to an informed view of art making today.
- Knowledge of visual arts resources in the Department of Art and across the Ohio State University campus, as well as locally, regionally and nationally.

Requirements:

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.

Discussion # 1 Art as/of Conversation

Introduction: How to ask a Question

Critique Parameters

Week 2: 4 September Critique #1

Critique

5 class sessions will be scheduled for critiques of student work with 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/discussion and 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Your presentation of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting--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 former gallery space located on the first floor of Hopkins Hall

Week 3: 11 September

Discussion #2 Art as Practice Exercise

Each Discussion session will begin with a **two minute** presentation by each student relative to the topic of that week. 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, for example, 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. These exercise/discussion sessions will be held at HamMer Studio located at 1384 South 4th Street.

Week 4: 18 September

France Morin, Visiting Curator

4:30 Wexner Film/Video

7:00 Dinner conversation a studio

Week 5: 25 September

Tuesday 31 January

Critique #2

5 class sessions will be scheduled for critiques of student work with 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/discussion and 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Your presentation of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting--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 former gallery space located on the first floor of Hopkins Hall

Week 6: 2 October

1. Why look at art and why talk about it.
2. The university is a place for thinking.
3. Thinking offers pause for reflection.
4. From reflection (self absorption) to conversation.
5. Making thought sociable.

The sociability of art—the art of conversation is French and the conversation about art is 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, and introduced people to the mystery and purport of colour by ideas." "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."

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

Discussion # 3 **Art as Object**

Exercise

Art as practice art/art as object art/art as subject

What calls for our attention? And, Why give our attention (time/thought/being) to this particular thing—merely because it is here with us?

How do we form our questions for carrying on a conversation (about art)?

Week 9: 23 October

Denise Markonish, Visiting Curator

Potluck Dinner Conversation at studio TBD

Week 10: 30 October

Critique #3

5 class sessions will be scheduled for critiques of student work with 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/discussion and 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Your presentation of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting--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 former gallery space located on the first floor of Hopkins Hall

Week 11: 6 November

Discussion # 4 **Art as Subject**

Exercise

What calls for our attention? And, Why give our attention (time/thought/being) to this particular thing—merely because it is here with us?

How do we form our questions for carrying on a conversation (about art)?

Week 12: 13 November

Michael Stickrod, Visiting Artist

Dinner and Conversation at the studio TBD

Week 13: 20 November

Critique #4

5 class sessions will be scheduled for critiques of student work with 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/discussion and 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Your presentation of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting--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 former gallery space located on the first floor of Hopkins Hall

Week 14: 27 November

Critique #5

5 class sessions will be scheduled for critiques of student work with 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/discussion and 10 minutes for summary observations. A class member of the presenter's choosing will lead the summary discussion

Your presentation of work will begin with 3 questions that seem most significant to you, relative to the work you are presenting--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 former gallery space located on the first floor of Hopkins Hall

Final week: 4 December

Discussion #5 **Art as your Future**

Steven Madoff , Visiting critic

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).”

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.