

Art 678: Graduate Research Seminar

Class: Tuesday 6:00-9:00 PM

Location: Old College 122

Professor: Abby Donovan

office hours by appointment

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Course Description

I approach this course with an understanding of the artistic process as a system of inquiry, and I emphasize the idea that art is not about learning techniques, it is about learning how to come up with techniques. It is about deciding why you as an individual artist care about the existence or consequence of actions, things, or neural flashes in the night. At absolutely every stage attention must be paid to idiosyncratic creativity. Such a method encourages a natural merging of art and research, and this course is organized with an eye toward identifying and discovering resources that will expand and sustain your artistic practice.

For the purposes of this course we will be considering the specific questions of how, why, and when to articulate and develop your creative research via the written word. At the end of the semester you will have written, destroyed, and written again a supporting paper that may be submitted to your readers. Seeing what/how/why other people's brains invent, in any and all areas of research, is essential for everyone engaged in the artistic/scientific/intellectual. Equally essential are the means, methods, and opportunities for communication. Art 678 presents an inimitable opportunity for a focus on, and development of, the individual articulation and expansion of your artistic process through writing.

Course Requirements

Art 678 maintains the same expectations of academic rigor and scholarly production as so-called "traditional" disciplines. As such, you will be expected to read and write critically, and to challenge yourselves and your colleagues.

Grades will be based on the following work:

Class Participation 25% // Weekly Writing (13 assignments @ 4.231%): 55% // Final Paper: 25%

Graduate students are not expected to miss class. However, any and each absence will result in a reduction of the final grade by one third. For example, B to B-, C+ to C, etc.

Course Process

This course requires weekly writing of 3-4 pages, single-spaced, on subjects or categories that are pertinent to each student's supporting paper. Broad categories are outlined below, but should be seen primarily as a rough guide of the areas that ultimately should be addressed in your final paper. Everyone's writing and paper format have the potential to be marvelously different. There will also be supplemental readings distributed to the class. I will always try and get readings to you at least a week before we discuss them in class. **Weekly writings must be uploaded to drobox and shared with the class by 12 PM the Saturday prior to class.**

Dropbox Data

user: lostintranslation200@gmail.com

password: thoughtstream

For class on Tuesday evening everyone must come prepared to discuss the *content* and *form* of each other's writings.

Form: this means you have input, ideas, suggestions, about how things have been presented or phrased, whether you understood the way things were worded, how things were communicated.

Content: this means you have taken some time to reflect on your colleague's discussion and you are prepared to share any connection, elaborations, relevancies you might see with other artists, ideas, materials.

In both areas of discussion you will be prepared to contribute specific examples for follow-up as well of your reasoning. = You should come to class with notes on each person's writing, either in digital or handwritten copy.

How it will work: each student's writing/research for the week will go up on the screen in random order. We will have 15 mins per student and a brief break, which is why we have to be efficient. Everyone will be called on for input. When your writing/research is being discussed you should take notes on the input, it is easy to forget.

Order of categories for weekly writing after first week (13 classes, no meeting on Election Day or during Thanksgiving break).

1. the work: discuss what you've been making and why
2. head process: how do you think? What do you see?
3. work process: how did you make what you made last year?
4. the context/influences: discuss the things that influence what you make. Surprise us.
5. historical context/influences: discuss historical artists/work/exhibitions that have been meaningful to your current body of work and why.
6. contemporary context/influences: discuss artists/work/exhibitions you have learned about through various forms of art media and how you think your work relates to them.
- 7 the context/influences redux, BIBLIOGRAPHIES DUE TO ABBY WEDS AM
8. head process redux
9. contemporary context/influences redux
10. historical context/influences redux IMAGES DUE TO ABBY WEDS AM
11. COMPILING/LOOKING AT THE WHOLE, 1/2 the class goes
12. COMPILING/LOOKING AT THE WHOLE, 2nd 1/2 of the class goes
13. final review of everything

Course Schedule

The schedule remains subject to changes and additions

- September 1** Introduction and overview, discussion of Wittgenstein, Plato and Sappho readings, research riff
- Sept 8** Discussion of writing/research, Ono and Foreman readings, research resources and techniques
- Sept 15** Discussion of writing/research, Duchamp and Martin readings
- Sept 22** Discussion of writing/research, Sun Ra and Klimt readings
- Sept 29** Discussion of writing/research, potential library visit
- October 6** Discussion of writing/research, bibliographies due to Abby Wednesday AM for review
- Oct 13** Discussion of writing/research
- Oct 20** OPEN STUDIOS
- Oct 27** Discussion of writing/research, how to compile materials
- November 3** ELECTION DAY
- Nov 10** Discussion of writing/research, images due to Abby Wednesday AM for review
- Nov 17** Discussion of writing/research,
- Nov 24** THANKSGIVING BREAK
- December 1** Discussion of writing/research
- Dec 8** Grand finale