Artists’ Writings
Art 5320: Art Criticism & Theory, UT Arlington, spring 2012
Modern Art Museum of Fort Worth Tuesdays 2:00 – 4:50pm

Description: This course is conceived as a forum for an interdisciplinary dialogue among graduate students in studio art and those in literary disciplines. It will offer a critical historical overview of writings by artists, beginning in the early modern period but concentrating on the modern and contemporary eras. It will address the diverse purposes, backgrounds and effects of writing by artists, and consider how these writings are affected by different audiences and contexts. We will study how such writing can intentionally or unintentionally shape interpretations of works of art, and consider the advantages and disadvantages of this. The class will collaborate in analyzing both canonical examples of artists’ writing, and those generated by participants in the class.

Instructor: Dr. Benjamin Lima
Fine Arts 2101, (214) 771-8269, ben.lima@uta.edu (please allow 24 hours for response)
Office hours: Tuesdays and Thursdays, 12:30-1:30pm, and by appointment

Student Learning Outcomes:
1. Students will develop historical and critical perspective on writings by artists, as they have evolved through the history of art.
2. Students will gain familiarity with diverse genres of artists’ writings, such as the artist’s statement, the interview, the review, and the critical essay, and the contexts in which these writings appear.
3. Students will acquire practical experience with the issues of matching a set of writings to a body of artwork, and the commonalities and divergences between the two.
4. Students will build expertise in reflecting on and developing their own writing, in critical conversation with other members of the seminar.

Textbooks: The recommended textbooks for the course are available at the UTA bookstore, 400 S. Pecan at UTA Blvd, 817-272-5757. There are also copies in the Architecture & Fine Arts Library at UTA (different editions, in some cases).

Stiles & Selz, Theories and Documents of Contemporary Art (California, 1996)
The Philosophy of Andy Warhol: From A to B and Back Again (Harcourt, 1977)

Course Requirements
1. Attendance and participation (10 percent) Attendance is a requirement. Students should arrive on time each week, and ready to ask questions and make comments about the week’s topic.

2. Notes and discussion (30 percent) During the semester, each student is responsible for preparing a set of notes and comments on one course topic. The notes and comments will be distributed to the class. These should also include a set of discussion questions or topics.

3. Final Paper and Presentation (60 percent) In the final weeks of the semester, each student will give an oral presentation and submit a written assignment on a topic of his or her choice. This may either be a research paper from a topic in art history or contemporary art, or a set of writings on the student’s own artwork.

Grading Policy:
A (90-100): excellent, thoughtful, thorough, comprehensive understanding
B (80-89): good or very good, solid, minor mistakes, no major flaws
C (70-79): solid, fulfills requirements, some mistakes
D (60-69): major mistakes or omissions
F (0-50): does not fulfill requirements for the course
# Course Schedule (tentative)

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<th>Topic</th>
<th>Main Works</th>
<th>Other Works</th>
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<td>Terri Thornton</td>
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<td>Jan. 24</td>
<td>Americans &amp; Europeans</td>
<td>Hofmann, Albers</td>
<td>Shahn, Fort Worth Circle</td>
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<td>Jan. 31</td>
<td>New York School</td>
<td>Francis, Gottlieb, Still</td>
<td>Rothko, Baziotes, Reinhardt, Motherwell</td>
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<td>Feb. 7</td>
<td>Abstraction &amp; Figuration</td>
<td>Pollock, Guston, Bacon</td>
<td>Hockney, Jess</td>
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<td>Feb. 14</td>
<td>Assemblage &amp; New Realism</td>
<td>Rauschenberg, Chamberlain, Tuttle</td>
<td>Oldenburg, Graves</td>
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<td>Feb. 21</td>
<td>Pop Images</td>
<td>Warhol, Lichtenstein, Hamilton</td>
<td>Ruscha, Celmins, Villeglé, Jacquet</td>
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<td>Feb. 28</td>
<td>Minimal Painting</td>
<td>Kelly, Marden, Mangold</td>
<td>Martin, Innes</td>
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<td>Mar. 6</td>
<td>Modernist Sculpture</td>
<td>Moore, Puryear</td>
<td>Twombly, Havel, Butterfield, Paine</td>
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<td>spring break</td>
<td>no class</td>
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<td>Mar. 20</td>
<td>Specific Objects</td>
<td>Judd, Bell, Winsor</td>
<td>Rückriem, Samaras</td>
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<td>Mar. 27</td>
<td>Real Spaces</td>
<td>Flavin, Andre, Serra</td>
<td>Long</td>
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<td>Germans</td>
<td>Richter, Kiefer</td>
<td>Baselitz, Balkenhol</td>
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<td>Apr. 10</td>
<td>Conceptual Art</td>
<td>Pistoletto, Weiner, Fulton</td>
<td>Gilbert &amp; George</td>
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<td>Apr. 17</td>
<td>Special Exhibition</td>
<td>Glenn Ligon</td>
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<td>Andrea Karnes</td>
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<td>Apr. 24</td>
<td>Contemporary Photography</td>
<td>Struth, Ess, Henle</td>
<td>Sherman, Gursky, Ruff, Prince, Morimura, Serrano</td>
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<td>May 1</td>
<td>Conclusions</td>
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List of References

This is a list of references for the graduate seminar, *Artists' Writings*, divided into the following sections: Anthologies; Individual Artists; Journals and Diaries; Letters; Interviews and Oral Histories.

A copy of this list is online at [http://www.uta.edu/faculty/blima/5320bibliography](http://www.uta.edu/faculty/blima/5320bibliography)

Call numbers indicate location in the Architecture & Fine Arts Library
ILL indicates available through interlibrary loan. * Indicates Central Library

**A. Anthologies**

Goldwater 1945. Robert Goldwater and Marco Treves, *Artists on Art, from the XIV to the XX Century* N79 G57

**B. Individual Artists**


N65944 A2 M3

Martin 2005. Agnes Martin, Writings ILL


Michelangelo. Michelangelo Buonarroti, Sonnets [many editions] *PQ4615 B6


Miró 1987. Joan Miró: Selected Writings and Interviews. ILL


Moore 1968. Henry Moore on Sculpture. NB497 M6 A35


Motherwell 2007. The Writings of Robert Motherwell. ILL


Rainer 2006. Yvonne Rainer, Feelings are Facts: A Life (MIT, 2006) ILL


Wall 2007a. Jeff Wall: Selected Essays and Interviews. ILL

**C. Journals & Diaries**

Audubon 1967. The 1826 Journal of John James Audubon  
Depository **QL31 A9 A24**  
Ball 1996. Hugo Ball, Flight Out of Time: A Dada Diary. **ILL**  
Cocteau. Past Tense: Diaries / Jean Cocteau *PQ 605 O15 Z473 1987*  
Delacroix. Journal of Eugène Delacroix  
Wellington/Norton: **ND553 D33 A2 1951**  
Pach: **ND553 D33 A32**  
Kahlo. Diary of Frida Kahlo. **ND259 K33 A2 2005** (2 copies)  
Kiesler. Frederick Kiesler, Inside the Endless House. **NA737 K5 A3**  
Klee 1964. The diaries of Paul Klee, 1898-1918 **ND588 K5 A252**  
Lozano 2006. Lee Lozano: Drawings **ILL**  
Marsh 1996. The Pre-Raphaelites: Their Lives in Letters and Diaries. **ILL**  
Sagmeister 2008. Stefan Sagmeister, Things I Have Learned in My Life So Far. **NC999.4 S24 A2 2008**  
Truitt 1996. Anne Truitt, Prospect: The Journal of an Artist. **ILL**  
Wojnarowicz. David Wojnarowicz, In the Shadow of the American Dream. **ILL**

**D. Letters**

Bonnard/Matisse: Letters Between Friends. **ILL**  
Cézanne 1941/1984., Paul Cézanne, Letters **ND553 C33 A3 1984 / ND553 C33 A212**  
Constable 1951. Memoirs of the Life of John Constable, composed chiefly of his letters. **NC497 C7 L4 1951**  


Modersohn-Becker 1980. Letters and Journals of Paula Modersohn-Becker. ND588 M58 A313


Munch 1983. Frederick Delius & Edvard Munch: Their Friendship and Their Correspondence. ILL


Van Gogh 1958. Complete Letters, with reproductions of all the drawings... ND653 G7 A247


Van Gogh 2003. Letters of Vincent Van Gogh to His Brother and Others, 1872-1890. ILL


E. Interviews & Oral Histories: Collections


Archives of American Art. Oral histories of the Archives of American Art, online at SI.edu

Stein 1986. Harvey Stein, Artists Observed: Photographs. ILL
Policies and Procedures

Please be ready to give your full attention to the course each week. For this reason, no mobile phones, laptops, or other electronic devices are permitted in the classroom.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (http://www.utexas.edu/financialaid/sfaa).  

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.utexas.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.  

**Academic Integrity:** At UT Arlington, academic dishonesty is completely unacceptable and will not be tolerated in any form, including (but not limited to) "cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts" (UT System Regents’ Rule 50101, §2.2). Suspected violations of academic integrity standards will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. All students must review UTA's online plagiarism tutorial at http://library.utexas.edu/plagiarism/index.html  

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may contact the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu or visit www.utexas.edu/resources.  

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at http://www.utexas.edu/oit/cs/email/mavmail.php.  

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory will be asked to complete an online Student Feedback Survey (SFS) about the course and how it was taught. Instructions on how to access the SFS system will be sent directly to students through MavMail approximately 10 days before the end of the term. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback data is required by state law; student participation in the SFS program is voluntary.  

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.