

**Glasgow School of Art Course Specification**

**Course Title: Art Writing: Histories, Theories and Methodologies**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
PLAW102		2023-24

<b>1. Course Title:</b>
Art Writing: Histories, Theories and Methodologies

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2020	School of Fine Art	N/A

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
20	11	Laura Edbrook

<b>8. Associated Programmes:</b>
MLitt in Art Writing

<b>9. When Taught:</b>
Semester 1

<b>10. Course Aims:</b>
<p>The course supports students to develop:</p> <ul style="list-style-type: none"> <li>• An extensive understanding of the histories and theories of art writing and criticism;</li> <li>• Knowledge of, and expertise within, the expanded field of art writing, including myriad forms of writing (criticism, essaying, writing for moving image, performance etc.) and the spectrum of platforms for distribution;</li> <li>• The ability to think critically and creatively about theoretical and practical issues and their inter-relationships;</li> <li>• Research skills, including visual literacy, library and archival skills, equipping students with the ability to contribute knowledge and practice to publication, exhibition, conference and other appropriate dissemination platforms in other sectors</li> </ul>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> <li>• Establish a critical understanding of the theories and practices, both historical and contemporary, which define the contemporary field of art writing, and engage with contemporary debates in the development of the field;</li> <li>• Begin to identify an independent area of expertise and situate this in relation to a range of contexts, platforms and research in the field;</li> </ul>

- Identify, conceptualise and define complex issues in the field of art writing and contemporary art practice;
- Develop the ability to transfer knowledge, learning and skills from one context to another, including synthesis between practice and theory

### 12. Indicative Content:

*Art Writing: Histories, Theories and Methodologies* maps a broad spectrum of approaches, methodologies and theories of art writing. The course encourages students to consider art writing as a discipline and to examine its cultural and literary forms, histories, content and contexts. The curriculum will concern creative, philosophical, critical and theoretical approaches to writing about art, writing with art and writing as art. Students will be introduced to a range of modes of contemporary artist writing including the artist novel, prose poetry and the lyric essay, and encouraged to define their own ambitious and experimental research enquiry and practice in relation to the production, distribution and reception of their work. Teaching and learning methods include a series of lectures, seminars and reading groups.

### 13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Essay	3,000-words	100	Week 13, Semester 1

#### 13.1 Please describe the Summative Assessment arrangements:

Summative assessment will take place at the end of the course and will be released online via the VLE.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

On-going feedback and guidance will be offered to students in relation to their progress. This is presented through tutorial appointments and seminars throughout the course. Students are also required to lead one seminar and will receive formative feedback via the VLE. Other formative assessment methods include:

- Optional formative writing opportunities (opportunity to contribute responsive writing to discussions in seminars and reading groups);
- Discursive participation in seminars and reading groups;
- Class presentations towards essay development;
- Engagement in tutorials and with professional practitioners and mentors

#### 14.1 Please describe the Formative Assessment arrangements:

As above.

### 15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
10.5	200

#### 15.1 Description of Teaching and Learning Methods:

- Attendance of exhibitions, events, symposia, public lectures and conferences;
- Independent research: libraries, archives etc.;

- Peer group discussions: self-initiated research/reading groups or visits

Timetable:

- Histories and Theories: 6 x 2-hr sessions (1 hour lecture followed by 1 hour seminar/reading group)
- Methodologies: 4 x 2-hr sessions with visiting lecturers (1 hour presentation followed by 1 hour seminar/workshop)
- Tutorial: 1 x 30-mins tutorial per student

\* Definitive timetable issued via VLE.

**16. Pre-requisites:**

Entry Requirements for MLitt Art Writing (see Programme Specification).

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	No
<b>18. Are all the students on the course taught wholly by distance learning?</b>	No
<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
N/A	

**21. Additional Relevant Information:**

This course will be delivered through a series of lectures, seminars and group discussions led primarily by the Course Leader and supported by a range of expertise from across The Glasgow School of Art and external affiliates. Students will be required to prepare for all lectures and seminars.

**22. Indicative Bibliography:**

Arnatt, M. and Collings, M. (2004) *Criticism*. London: Rachmaninoff's.

Bal, M. (2001) *Louise Bourgeois' Spider*. Chicago: Ill.: University of Chicago Press.

Bammer, A. and Boetcher, J.R.-E. (eds.) (2015) *The Future of Scholarly Writing: Critical Interventions*. United Kingdom: Palgrave Macmillan.

Baxandall, M. (1987) *Patterns of Intention: On the Historical Explanation of Pictures*. 5th edn. New Haven, CT: Yale University Press.

Barthes, R. (2002) *A Lover's Discourse: Fragments*. London: Vintage.

Bellamy, D. (2015) *When the Sick Rule the World*. United States: Semiotext(e).

Benjamin, W. (1996) *Selected Writings: 1913-1926*, Volume 1. Cambridge, MA: Harvard University Press.

Benson, S. and Connors, C. (2014) *Creative Criticism*. Edinburgh: Edinburgh University Press.

Bergvall, C. (ed.) (2012) *I'll Drown My Book: Conceptual Writing by Women*. Les Figues Press.

Birnaum, D. and Graw, I. (eds.) (2008) *Canvases and Careers Today: Criticism and Its Markets*. Sternberg Press.

Bracewell, M. (2011) *The Space Between*. London: Ridinghouse.

Burgin, V. (1986) *The End of Art Theory*. London.

Bury, L. (2015) *Exercises in Criticism: The Theory and Practice of Literary Constraint*. United Kingdom: Dalkey Archive Press.

Butt, G. (ed.) (2004) *After Criticism: New Responses to Art and Performance*. Malden, MA: Blackwell Publishers.

Carrier, D. (1987) *Artwriting*. Amherst: University of Massachusetts Press.

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Carroll, N. (2009) *On Criticism*. New York and London: Routledge.

Clark, T. J. (2006) *The Sight of Death: An Experiment in Art Writing*. New Haven: Yale University Press.

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Elkins, J. and Newman, M. (eds.) (2008) *The State of Art Criticism*. New York and London: Routledge.

Foster, H. (1985) *Postmodern Culture*. London: Pluto Press.

Foucault, M. and Hurley, R. (2000) *Ethics: Subjectivity and Truth: Essential works of Michel Foucault 1954-1984: V. 1*. Edited by Paul Rabinow. New York: Allen Lane The Penguin Press.

Gallop, J. (2002) *Anecdotal Theory*. Durham: Duke University Press Books.

Gayford, M. and Wright, K. (eds) (1998) *The Penguin Book of Art Writing*, London: Penguin.

Gornick, V. (2002) *Situation and the Story: The Art of Personal Narrative*. 1st edn. New York: Farrar, Straus, and Giroux.

Grafton, A. (1997) *The Footnote: A Curious History*. Cambridge, MA: Harvard University Press.

Hickey, D. (2009) *The Invisible Dragon: Essays on Beauty*. Chicago and London: University of Chicago Press.

Hickey, D. (2012) *Air Guitar*. Los Angeles: Art Issues Press.

Home, S. (1995) *Neoism, Plagiarism and Praxis*. AK Press.

Hooks, B. (1999) *Remembered Rapture*. New York: Henry Holt.

Khonsary, J. and O'Brian, M. (eds.) (2010) *Judgement and Contemporary Art Criticism*. Vancouver: Artspeak/Fillip Editions.

Kraus, C. (2004) *Video Green: Los Angeles Art and the Triumph of Nothingness*. New York, NY: Semiotext(e).

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Kreider, K. (2014) *Poetics and Place: The Architecture of Sign, Subjects and Site*. London: I.B. Tauris.

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Riley, D. (2000) *The Words of Selves: Identification, Solidarity, Irony*. Stanford, Calif.: Stanford University Press.

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Stein, G. (2008) *Tender Buttons*. Book Jungle.

Stewart, S. (2011) *The Poet's Freedom: A Notebook on Making*. Chicago: University of Chicago Press.

Tormey, J. and Whiteley, G. (eds.) (2009) *Telling Stories: Countering Narrative in Art, Theory and Film*. Newcastle: Cambridge Scholars.

Turkle, S. (2007) *Evocative Objects: Things We Think With*. Cambridge, MA: MIT Press.

Wilde, O. (1891) *The Critic as Artist*, Los Angeles: Green Integer Books.

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Wolfe, T. (2008) *The Painted Word*. New York: Picador/Farrar, Straus & Giroux.