

HOWARD SINGERMEN



# ART SUBJECTS

MAKING ARTISTS IN THE AMERICAN UNIVERSITY

# Art Subjects Making Artists In The American University

**Neil Mulholland**



## **Art Subjects Making Artists In The American University:**

Art Subjects Howard Singerman, 1999-03-31 Few sites within the university open a richer critical reflection than that of the M F A with its complex crossing of professionalism theory humanistic knowledge and the absolute exposure of practice Howard Singerman's Art Subjects does a magnificent job of both laying out our current crises letting us see the shards of past practices embedded in them and of demonstrating rendering urgent and discussable what it now means either to assume or award the name of the artist Stephen Melville author of Seams editor of Vision and Textuality Art Subjects is a must read for anyone interested in both the education and status of the visual artist in America With careful attention to detail and nuance Singerman presents a compelling picture of the peculiarly institutional myth of the creative artist as an untaught and unteachable being singularly well adapted to earn a tenure position at a major research university A fascinating study thoroughly researched yet oddly and movingly personal Thomas Lawson Dean Art School CalArts

**International Handbook of Research in Arts Education** Liora Bresler, 2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts the Handbook synthesizes existing research literature helps define the past and contributes to shaping the substantive and methodological future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the lived practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each centering on a major area or issue in arts education research These areas include History of arts education curriculum evaluation cultural centers appreciation composition informal learning child culture creativity the body spirituality and technology The individual chapters address cross cultural research related to the central theme of the section from the perspectives of the particular arts discipline Interludes provide reflective thoughts on the theme *Arts Programming for the Anthropocene* Bill Gilbert, Anicca Cox, 2018-11-21 *Arts Programming for the Anthropocene* argues for a role for the arts as an engaged professional practice in contemporary culture charting the evolution of arts over the previous half century from a primarily solitary practice involved with its own internal dialogue to one actively seeking a larger discourse The chapters investigate the origin and evolution of five academic field programs on three continents mapping developments in field pedagogy in the arts over the past twenty years Drawing upon the collective experience of artists and academicians in the United States Australia and Greece operating in a wide range of social and environmental contexts it makes the case for the necessity of an update to ensure the real world relevance and applicability of tertiary arts education Based on thirty years of experimentation in arts pedagogy including the creation of the Land Arts of the American West LAAW program and Art and Ecology discipline at the University of New Mexico this book is written for arts practitioners aspiring artists art educators and those interested in how the arts can contribute to strengthening cultural resiliency in the face of rapid environmental

change     Art Subjects Howard Singerman, 2023-09-01 Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman's thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where artists are trained makes a difference in the forms and meanings they produce he shows how the university with its disciplined organization of knowledge and demand for language played a critical role in the production of modernism in the visual arts Now it is shaping what we call postmodernism like postmodernist art the graduate university stresses theory and research over manual skills and traditional techniques of representation Singerman who holds an M F A in sculpture as well as a Ph D in Visual and Cultural Studies is interested in the question of the artist as a professional and what that word means for and about the fashioning of artists He begins by examining the first campus based art schools in the 1870s and goes on to consider the structuring role of women art educators and women students the shift from the fine arts to the visual arts the fundamental grammar of art laid down in the schoolroom and the development of professional art training in the American university Singerman's book reveals the ways we have conceived of art in the past hundred years and have institutionalized that conception as atelier activity as craft and finally as theory and performance Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman's thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where ar     The Routledge Companion to Research in the Arts Michael Biggs, Henrik Karlsson, 2010-10-04 The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world It provides theoretical and practical approaches to identifying structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade Contributions are located in the contemporary intellectual environment of research in the arts and more widely in the universities in the strategic and political environment of national research funding and in the international environment of trans national cooperation and communication The book is divided into three principal sections Foundations Voices and Contexts each with an introduction from the editors highlighting the main issues agreements and debates in each section The Routledge Companion to Research in the Arts addresses a wide variety of concepts and issues including the diversity of views on what constitutes arts based research and scholarship what it should be and its potential contribution the trans national communication difficulties arising from terminological and ontological differences in arts based research traditional and non traditional concepts of knowledge their relationship to professional practice and their outcomes and audiences a consideration of the role of written spoken and artefact based languages in the formation and communication of understandings This comprehensive collection makes an original and significant contribution to the field of arts based research by setting down a framework for addressing these and other topical issues It will be essential reading for research managers and policy makers in research councils and universities

as well as individual researchers research supervisors and doctoral candidates

*Modern Art in Cold War Beirut* Sarah Rogers, 2021-06-14 *Modern Art in Cold War Beirut* Drawing Alliances examines the entangled histories of modern art and international politics during the decades of the 1950s and 1960s. Positing the Cold War as a globalized conflict fraught with different political ideologies and intercultural exchanges, this study asks how these historical circumstances shaped local debates in Beirut over artistic pedagogy, the social role of the artist, the aesthetics of form, and ultimately the development of a national art. Drawing on a range of archival material and taking an interdisciplinary approach, Sarah Rogers argues that the genealogies of modern art can never be understood as isolated national histories but rather that they participate in an ever-contingent global modernism. This book will be of particular interest to scholars in art history, Cold War studies, and Middle East studies.

**What Do Artists Know?** James Elkins, 2012 Brings together historians, philosophers, critics, curators, artists, and educators to ask how art is and should be taught. Explores the theories that underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations. Provided by publisher.

**Perception and Agency in Shared Spaces of Contemporary Art** Cristina Albu, Dawna Schuld, 2017-12-15 This book examines the interconnections between art phenomenology and cognitive studies. Contributors question the binary oppositions generally drawn between visibility and agency, sensing and thinking, phenomenal art and politics, phenomenology and structuralism, and subjective involvement and social belonging. Instead, they foreground the many ways that artists ask us to consider how we sense, think, and act in relation to a work of art.

Re-imagining the Art School Neil Mulholland, 2019-08-22 This book proposes pedagogic methods to re-imagine the art academy. While art schooling was revolutionised in the early 20th century by the Bauhaus, the author argues that many art schools are unwittingly recycling the same modernist pedagogical fashions. Stagnating in such traditions, today's art schools are blind to recent advances in the scholarship of teaching and learning. As discipline-based education research in art eternally battles the perceived threat of epistemicide, transformative educational practices are rapidly overcoming the perennialism of the art school. The author develops critical case studies of open source and peer-to-peer methods for re-imagining the art academy, para-academia, and andragogy/paragogy. This innovative book will be of interest and value to students and scholars of the art school, as well as how the art academy can be reimagined and rebuilt.

*Recording Conceptual Art* Patsy Norvell, 2001-02-15 Featuring a highly provocative series of interviews conducted in early 1969 with some of the most dynamic, daring, and innovative artists of the tumultuous 1960s, the nine individuals—eight artists and one art dealer—are now known as major contributors to Conceptual art.

Art Criticism and Modernism in the United States Stephen Moonie, 2022-03-22 This study is an analysis of high and late modernist criticism in New York during the 1960s and early 1970s. Through a close reading of a selection of key critics of the period, which will expand the remit beyond the canonical texts, the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest. Despite its alleged narrowness and exclusion, the debates of the 1960s raised fundamental questions concerning the

nature of art writing Those include arguments around the nature of value and judgement the relationship between art criticism and art history and the related problem of what we mean by the contemporary Stephen Moonie argues that within those often fractious debates there exists a shared discourse And further contrary to the current consensus that modernists were elitist dogmatic and irrelevant to contemporary debates on art the study shows that there is much that we can learn from reconsidering their writings The book will be of interest to scholars working in art history modern art art criticism and literary studies

**New Museum Theory and Practice** Janet Marstine, 2008-04-15 New Museum Theory and Practice is an original collection of essays with a unique focus the contested politics and ideologies of museum exhibition Contains 12 original essays that contribute to the field while creating a collective whole for course use Discusses theory through vivid examples and historical overviews Offers guidance on how to put theory into practice Covers a range of museums around the world from art to history anthropology to music as well as historic houses cultural centres virtual sites and commercial displays that use the conventions of the museum Authors come from the UK Canada the US and Australia and from a variety of fields that inform cultural studies

**Sieben Tage in der Kunstwelt** Sarah Thornton, 2009-12-15 Was Robert Altmans Film *Pr t Porter f r die Modewelt* war ist Sarah Thorntons Buch f r die Welt des riesigen Boom Marktes der Gegenwartskunst Nach welchen Regeln funktioniert sie Wer entscheidet welcher K nstler einer der ganz gro en und ganz teuren wird Was treibt die Sammler die Galeristen und was bedeutet all das f r die Kunst und die K nstler selbst Mit dem Handwerkszeug einer Ethnologin erkundet Sarah Thornton diese einzigartige Welt aus Kreativit t Geschmack und Macht aus Status Hoffnung Geld und Intrigen Sie hat mit ber 250 Insidern K nstlern Galeristen Kritikern Kuratoren und Sammlern gesprochen und ist als kritische Beobachterin f r eine Zeit selbst Teil der Kunstwelt geworden Ihr Buch schildert Lebenssprall und gespickt mit intelligentem Klatsch und Tratsch die Menschen und Institutionen die die Kunstgeschichte der Zukunft schreiben

**Turning Points** Richard Jochum, Judith M. Burton, Jason Watson, 2023 Turning Points invites readers to join in a dialogue about creating more responsive studio art pedagogies for all following a global pandemic that forced art educators to do what many believed to be impossible teach studio art online Amidst this sudden shift long simmering social and political challenges pushed to the forefront such as racial injustice access to educational resources economic inequality and environmental degradation As these issues compounded art educators and art students navigated a radical shift in priorities rethinking the materials spaces and relationships that form the foundation of the discipline This collection of essays brings together international voices from across the field to share the lived experience of responsive teaching during the pandemic and how we might rebuild a better educational ecosystem Chapters address how new technologies more inclusive spaces and a heightened focus on relationships will reshape the studio art programs of the future Book Features Synthesizes diverse cultural viewpoints from both leaders and practitioners in the field of art education Focuses on the impact of the pandemic and its aftermath on studio art teaching and learning Connects art education to sociocultural world issues student wellness

mentorship equity and racial inequality Offers suggestions for how to move the field forward to meet the challenges of the 21st century Contributors include David Bogen Bill Gaskins Michelle Grabner Samuel Hoi Steven Henry Madoff Ernesto Pujol Seph Rodney Stacey Salazar Kimberly Sheridan Paul A C Sproll Jessica Stockholder Robert Storr and Mick Wilson

*Transatlantic Reflections on the Practice-Based PhD in Fine Art* Jessica Schwarzenbach, Paul Hackett, 2015-08-11 Once the US was the only country in the world to offer a doctorate for studio artists however the PhD in fine art disappeared after pressures established the MFA as the terminal degree for visual artists Subsequently the PhD in fine art emerged in the UK and is now offered by approximately 40 universities Today the doctorate is offered in most English speaking nations much of the EU and countries such as China and Brazil Using historical political and social frameworks this book investigates the evolution of the fine art doctorate in the UK what the concept of a PhD means to practicing artists from the US and why this degree disappeared in the US when it is so vigorously embraced in the UK and other countries Data collected through in depth interviews examine the perspectives of professional artists in the US who teach graduate level fine art These interviews disclose conflicting attitudes toward this advanced degree and reveal the possibilities and challenges of developing a potential doctorate in studio art in the US

*A Philosophy of the Art School* Michael Newall, 2018-10-31 Winner of the American Society for Aesthetics 2019 Outstanding Monograph Prize Until now research on art schools has been largely occupied with the facts of particular schools and teachers This book presents a philosophical account of the underlying practices and ideas that have come to shape contemporary art school teaching in the UK US and Europe It analyses two models that hidden beneath the diversity of contemporary artist training have come to dominate art schools The first of these is essentially an old approach a training guided by the artistic values of a single artist teacher The second dates from the 1960s and is based around the group crit in which diverse voices contribute to an artist s development Understanding the underlying principles and possibilities of these two models which sit together in an uneasy tension gives new insights into the character of contemporary art school teaching demonstrating how art schools shape art and artists how they can be a potent engine of creativity in contemporary culture and how they contribute to artistic research A Philosophy of the Art School draws on first hand accounts of art school teaching and is deeply informed by disciplines ranging from art history and art theory to the philosophy of art education and creativity

**The Routledge Companion to Marxisms in Art History** Tijen Tunalı, Brian Winkenweder, 2025-03-31 This companion is an essential contribution to the study of historical materialism in general and the social history of art in particular Each chapter in the collection focuses on a key figure concept or historical epoch Increasingly scholars adopt an array of Marxist methods intertwined with a host of other theoretical practices particularly the historiography of key issues regarding hegemony ideology and identity Ideological issues of connoisseurship patronage and analyses of the artwork as a form of labor and leisure are essential to the practice of Marxisms in art history This collection spotlights a plurality of Marxian theories in which the ideas of such figures as Walter

Benjamin Guy Debord and T J Clark are debated and developed through analyses of the socio historical conditions that impact how art is produced circulated and received This ultimately underscores that the historical contextualization of artworks and their markets within a class based society is crucial for writing socially engaged art history This book will be of interest to scholars working in art history visual studies visual sociology communication studies and the sociology of art

Postborder City Michael Dear, Gustavo Leclerc, 2013-11-12 The postborder metropolis of Baja California stretches from Los Angeles in the north to Tijuana and Mexicali in the south Immigrants from all over the globe flock to Southern California while corporations are drawn to the low wage industry of the Mexican border towns echoing developments in other rapid growth areas such as Phoenix El Paso and San Antonio This incredibly diverse transnational megacity is giving birth to new cultural and artistic forms as it rapidly evolves into something unique in the world Postborder City is a genuinely interdisciplinary investigation of the hybrid culture on both sides of the increasingly fluid U S Mexico border spanning the disciplines of art and art history urban planning geography Latina o studies and American studies

**Craft Consciousness and Artistic Practice in Creative Writing** Ben Ristow, 2022-02-10 Craft lives inside the artist and it operates in the mind not in standards or techniques Creative writers navigate thresholds in consciousness as they develop their arts practice Craft Consciousness and Artistic Practice in Creative Writing explores what it is to be an artist as it traces radical feminist and culturally embedded traditions in craft The new term craft consciousness identifies the nexus from which writers explore making processes and practitioner knowledge Writers as with all artists create and reimagine themselves anew and it is in this perpetual state of becoming that they find ways to enlarge their sense of artistry through an exploration of forms processes and mediums beyond the written word For writers this book initiates a reexamination of the mission of creative writing through disrupting patriarchal racist colonialist ableist and capitalist associations with dominant craft Drawing from twenty five interviews with living artists outside of writing and in a host of fields from conceptual art to leatherwork and dance the book shines a light on how the processes associated with craft are embodied Craft is an internalized matrix it need not be commodified for the marketplace or codified in the standards necessitated by institutions of higher education By redesigning writing workshops and MFA PhD programs through craft consciousness new potentials and collaborations emerge and it becomes more conceivable to imagine dynamic inclusive relationships between writers scientists and other artists

**The Faithful Artist** Cameron J. Anderson, 2016-11-10 Drawing upon his experiences as both a Christian and an artist Cameron J Anderson traces the relationship between the evangelical church and modern art in postwar America While acknowledging the tensions between faith and visual art he casts a vision for how Christian artists can faithfully pursue their vocational calling in contemporary culture



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## **Table of Contents Art Subjects Making Artists In The American University**

1. Understanding the eBook Art Subjects Making Artists In The American University
  - The Rise of Digital Reading Art Subjects Making Artists In The American University
  - Advantages of eBooks Over Traditional Books
2. Identifying Art Subjects Making Artists In The American University
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Art Subjects Making Artists In The American University
  - User-Friendly Interface
4. Exploring eBook Recommendations from Art Subjects Making Artists In The American University
  - Personalized Recommendations
  - Art Subjects Making Artists In The American University User Reviews and Ratings

- Art Subjects Making Artists In The American University and Bestseller Lists
- 5. Accessing Art Subjects Making Artists In The American University Free and Paid eBooks
  - Art Subjects Making Artists In The American University Public Domain eBooks
  - Art Subjects Making Artists In The American University eBook Subscription Services
  - Art Subjects Making Artists In The American University Budget-Friendly Options
- 6. Navigating Art Subjects Making Artists In The American University eBook Formats
  - ePub, PDF, MOBI, and More
  - Art Subjects Making Artists In The American University Compatibility with Devices
  - Art Subjects Making Artists In The American University Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Art Subjects Making Artists In The American University
  - Highlighting and Note-Taking Art Subjects Making Artists In The American University
  - Interactive Elements Art Subjects Making Artists In The American University
- 8. Staying Engaged with Art Subjects Making Artists In The American University
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Art Subjects Making Artists In The American University
- 9. Balancing eBooks and Physical Books Art Subjects Making Artists In The American University
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Art Subjects Making Artists In The American University
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Art Subjects Making Artists In The American University
  - Setting Reading Goals Art Subjects Making Artists In The American University
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Art Subjects Making Artists In The American University
  - Fact-Checking eBook Content of Art Subjects Making Artists In The American University
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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