ART 333 Presentation and Research Paper Assignment Guidelines

GENERAL ASSIGNMENT GUIDELINES:

Your major assignment in this course is to write an 8-10 page research paper on an artist or architect, selected in consultation with me. In addition, you will give a 20-minute presentation in class on your selected artist. Your paper should be a formal version of the material you present in your talk (a 20-minute presentation equals approximately 8-10 pages of text), with the addition that I will expect you to address in your paper some of the comments and questions that will be raised by me and by your classmates in response to your presentation.

A broad range of extremely different artists has been selected for this assignment, meaning that it is impossible to give a one-size-fits-all list of guidelines for completing it. What follows is a series of topics every presentation/paper should address, even if that means simply stating that it is not relevant to your subject.

Biography of the artist – Report basic information such as birth and death dates (if applicable), where they are from, and where they were educated (if applicable). For some of you, your artist’s biography has played a key role in shaping their work and you should spend significant time and space on it. For others, little or nothing may be known or it may not be directly relevant to their work, in which case give the basic facts and move on. (NOTE: if the lack of information is intentional on the part of the artist, that silence is important!)

Medium(s) in which they work – If your artist works in multiple mediums, you may choose to focus your analysis on one medium, but give us an idea of their full range in your presentation and paper.

Major exhibitions in which they participated – This may include solo exhibitions, group exhibitions, retrospectives, etc. For architects and graphic designers, consider major commissions or significant print projects.

Most important themes of their work – Many contemporary artists center their work around key themes and messages. If your artist’s work has no theme, explain why. Those who have selected an architect, don’t immediately dismiss this question. Is the environmental impact of their buildings important to their work? Do their spaces express messages about social interaction or class structure? Architecture can have themes as well.

Messages in their work – What are your artist’s positions on the themes their work speaks to? You may explore and explain either clearly intentional messages - perhaps even specified in their artist’s statements if you can find them – or messages you perceive in their work. Contemporary art is largely about individual interpretation on the part of the viewer – your ideas count!

Relationships with other artists – Art is not created in a vacuum. Some of your artists work closely with others, perhaps as a member of artists’ collectives. Even those who do not are influenced by other contemporary artists as well as by earlier artists and movements. You need to situate your artist or architect in relation to others and identify
their key influences. Some of you may be able to find specific information on this topic, others will have to draw their own comparisons.

**Influences on other artists** – Many of your artists, especially those who are well established, have exerted an artistic influence. Other artists have responded to their work by paying homage to it, drawing elements from it, or in some instances intentionally rejecting it. For some of your artists, their influence is not confined to the visual arts; they may have had an impact on writers, filmmakers, musicians, etc. All of those are valid areas of inquiry. For those working on younger artists, this may be an area in which you will be able to find little information.

**Analyze at least three works by your artist** – Choose works that are interesting to you, but if your artist is particularly well known for a certain piece or project (for example, Matthew Barney is most famous for his *Cremaster* series) make sure that you discuss it. If your artist has had a long career, you may wish to choose works from different periods in order to show a change over time or to point out their consistent interest in a certain theme or style.

Most of you have written about art or architecture before, but if you are having difficulty approaching your analyses, make an appointment to see me and we can talk it out.

**NUTS AND BOLTS:**

I have set periodic goals over the course of the semester to help you pace yourself and to give me a chance to provide assistance if you are having difficulties. Each of the following assignments must be turned in (in hardcopy) in class the day it is due. Late assignments will be penalized by a letter grade per day late.

**Bibliography (Due February 21)**

Your bibliography should consist of *at least* six sources, two of which must be print sources (i.e., sources not solely from the Internet; online versions of print publications count as print sources). At this stage, you do not have to limit yourself to sources you know you can have access to through the Anderson library or through interlibrary loan. Think of this as a “wish list” of sources and a way to show me that you have started thinking seriously about your topic. You may find when you get your hands on them that some of these sources do not end up being useful for your paper, and you will also find others as your research progresses.

Feel free to turn in a list of MORE than six sources, especially if you are concerned about the nature of online sources. I am happy to look at them and give you my opinion.

**Some tips for tracking down sources:**

Look first for a catalogue raisonné on your artist (a comprehensive catalogue of their work). Bear in mind that for established artists there may have been a catalogue published years ago that does not contain more recent work, or their catalogue may appear in multiple volumes, dividing the range of their work over the course of a long career.
Sometimes the text for these catalogues appears in a separate volume from the plates and illustrations, so make sure you order all volumes if using interlibrary loan.

In addition to a catalogue raisonné (or if one is not available for your artist), look next for a catalogue from a retrospective exhibition of their work. Other good print sources include catalogs of major group exhibitions in which they were featured, as well as reviews of those exhibitions in established art publications (see bibliographic list posted on Moodle for some notable titles).

A good starting point for finding books and journals is The Bibliography of the History of Art (BHA), maintained by the Getty Research Institute:
http://library.getty.edu:7108/vwebv/searchBasic?sk=en_US_getty

Worldcat is also a useful database (http://www.worldcat.org/). It is an online catalog that is connected to libraries around the world. If you are filling out Interlibrary Loan (ILL) requests, Worldcat is an excellent place to find the ISBN numbers for books, which the Anderson ILL form asks for.

Format for the bibliography:

You may format your bibliography in either the MLA or Turabian citation style. See the following website for details on those styles:
http://www2.liu.edu/cwis/cwp/Library/workshop/citation.htm

The Anderson library also has a page that gives examples of how to cite different types of sources in both styles:
http://andersonuniversity.libguides.com/content.php?pid=192007&sid=1609960

Outline (Due March 7)

The outline is your chance to start organizing your thoughts. By the time you construct your outline, you should know which of the topics given above are most important in relation to your artist and have decided on the most logical order in which to discuss them. You should also have selected your three works for analysis.

Your outline should be at least a page and a half long. I don't require a certain format because I feel strongly that an effective outline should reflect the way you think. It may take the form of a traditional outline (divided by Roman numerals and letters) or may be a list of topics and bullet points. What it needs to show me is that you have either found the information relevant to most of the above topics or recognize which areas will require more research, and that you have begun to organize your material.

Presentation (Various due dates in April)

Your presentation should be 20 minutes in length and should address the topics listed above. Beyond that, you may organize your presentation in any manner you choose.

Due to the number of students in Section A, we will be on a tight schedule and I cannot allow anyone to go over by more than a minute at most; I will cut you off at that point. You
must budget your time and practice your presentation so that you know it can be completed in 20 minutes.

Each presentation must include a visual component such as a PowerPoint or Keynote slideshow. In addition, before you begin your presentation please hand in to me a copy of your notes or slides so that I may follow along.

SPECIFIC INSTRUCTIONS FOR FORMATTING THE FINAL PAPER AND HANDLING IMAGES FOR IT, AS WELL AS DIRECTIONS FOR SUBMITTING THROUGH TURNITIN.COM, WILL BE HANDED OUT LATER IN THE SEMESTER.