Title: "Artist Writings: Critical Essays, Reception, and Conditions of Production since the 60s"

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Abstract (summary):
This dissertation uncovers the history of what is today generally accepted in the art world, that artists are also artist-writers. I analyse a shift from writing by artists as an ostensible aberration to artist writing as practice. My structuring methodology is assessing artist writings and their conditions and reception in their moment of production and in their singularity. In Part 1, I argue that, while the Abstract-Expressionist artist-writers were negatively received, a number of AbEx-inflected conditions influenced and made manifest the valuing of artist writings. I demonstrate that Donald Judd conceived of writing as stemming from the same methods and responsibilities of the artist — following the guiding principle that art comes from art, from taking into account developments of the recent past — and as an essayistic means to argumentatively air his extra-art concerns; that writing for Dan Graham was an art world right of entry; and that Robert Smithson treated words as primary substances in a way that complicates meaning in his articles and in his objects and earthworks, in the process introducing a modernist truth to materials that gave the writing cachet while also serving as the basis for its domestication. In chronicling the reception of these artists' written production at the time of its writing, I conclude that writing that could be related to artists' visual practices is what resonated in the late 60s. In Part 2, I explore Frank Bowling's public deliberation on the relationship of black experience to modernist painting in Arts Magazine; Art & Language's supposition that an editorial might count as art — arguing that it always already came up for the count as secondary-primary artist writing; female artist-writers' disclosure of their art and writing in new feminist-founded magazines; and critics' recognition of artist writings as a critical space. I conclude by proposing that the profusion of and demand for artist writings were constituted by the poststructuralist death of the author along with a persistent meaning-limiting author-function. This study confirms that critical engagement with writing by artists is a challenge: to viewers/readers, to art writers, and to artist-writers during the nascent era of artist writing.

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Critical Reception. Both within and apart from the debates surrounding the thematic and allegorical significance of "A Hunger Artist," critics have explored a number of other issues. Heinz Pollitzer has observed that in order to achieve fulfillment in his art the hunger artist must die, and he links this to an overall "paradox of existence." Since the first wave of Kafka criticism washed over us in the thirties there has been a rising tide of interpretations of Kafka's work: theological, sociological, existentialist, ethnic, psychoanalytic, even (The entire section is 6,988 words.) [In the following essay, Vulpi views Kafka's hunger artist as a representation of the Faustian man, one who "pursues an idea or creates something primarily to please himself, gain power, or satisfy his ego."] Critical essay writing guide, typical structure, topics and samples on essaybasics. A critical essay seeks to provide an analysis or interpretation of either a book, a piece of art or a film. A critical essay is not the same as a review because unlike a review, it encompasses an academic purpose or goal. Students should not just aim at reviewing a book or a film, but should have an argument and include scholarly observations within their essay. - Include the reception of the music of the above artist and how fans find his music. Conclusion. – Restate the argument or thesis statement while also mentioning why the focus was narrowed to the specified artist and their music.