

Intellectual Journals Guidelines

I.sweet / Flat Art / winter 2007

Over the winter quarter, you'll be making entries in an Intellectual Journal to record, track and demonstrate your evolving thinking about artistic practices as they appear in guest lectures, readings and seminars, films, the field trip.

To collect and explore the ideas presented, you'll keep a detailed journal of your ideas, thoughts, questions, responses. During films, lectures, seminars and field trips, you may handwrite your rough observations and notes. You can later develop these notes and ideas into more formal reflections in a refined intellectual journal on a computer file. If it is burdensome to type, you may legibly handwrite your journal entries.

The objective is to think deeply about the presentations and readings as they may have a bearing on your work and your ideas. Thus, the entries are not principally reviews or critiques of the effectiveness of the presentation or your like or dislike of the work (though some of this may emerge in your account). Rather, these entries will provide a record of your perception of ideas, strategies, dilemmas around artistic practice and your ability to tie the ideas presented to art historical or other disciplinary contexts.

In order to capture your most authentic ideas, write entries within 48 hours of the presentation or lecture or reading/seminar. If you're keeping your journal in a computer file, you can easily add to, edit, update, and revise your entries over the quarter as your ideas evolve.

Journals will be submitted periodically during the quarter – see below for schedule of submission dates

Specifications:

- Typed or legibly written, minimum of two pages (font size 11, double spaced). You may write more if you wish.
- Organize your entries clearly (with topic title and date)
- One entry for each of the following (8 total):
Artist lectures: Jennifer Dailey, Jean Mandeborg, Joe Feddersen, Erica Lord, Matt Hamon; Northwest Biennial exhibit; and seminar readings: *Seeing is Forgetting the Name of the Thing One Sees* and *Inside the White Cub*.

Here are some possible questions/ideas to help you think and write about each subject (most of these are suitable for guest artist lectures, but could be adapted for films, readings and the field trip):

- Introduce the topic (ex. 'Guest lecture by Joe Feddersen, showed prints and works in glass'). Was a primary theme or content in the artwork evident, if so, how would you describe it?
- Describe how the lecturer organized the presentation of his/her work? (Some artists present work chronologically, others address themes rather than work in chronology,

- some group work in different media, some pose questions – some seem organic or conversational)
- How did formal aspects appear in the work? Scale, medium, color, line, value, texture, composition, perspective, abstraction....
 - What interested you about the way this artist/curator/writer addressed his/her artistic practice? Did he/she raise specific questions? Was their evidence that their imagery or style or approach to making art changed significantly over time? If so, how, why?
 - How do you link the guest's artistic practice to your own artistic practice; how might it be different?
 - What ideas/strategies/approaches did the artist present that you might incorporate into your own artistic work or practice *and/or* your lecture about your own work?
 - Was there evidence of an artist struggling to make art – if so when did this happen? how did the artist resolve the dilemma?
 - What was the one most significant thing you learned from this person?
 - Link and discuss at least one aspect of the artist's work to issues we've studied: Art historical movements or styles, color theory, drawing, art/craft/fine craft distinctions (consider Larry Shiner's *The Invention of Art*), etc.
 - How does the artist present his/her work? Were there conceptual or historical reasons for doing this? What art systems does the artist adhere to or try to break with?
 - What disciplines besides 'making art' did the artist seem to address or be influenced by?

Intellectual Journal In-Progress Submission Schedule

Week 5 (Weds. Feb. 7)

Kelley Williamson, Erica Warren, Loch Sorenson, Justin Patten, Don Noe, Kira Nelson, Afton Muir, Scott McKeighan, Rebecca Longshore,

Week 6 (Weds. Feb. 14)

Kevin Kent, Emily Holmes, Haley Gronbeck, John Connolly, Sara Calland, Meg Butcher, Kelly Brynn, Keegan Albrecht