

Art Department

Writing Research

7,5 Higher Education Credits / ECTS credits

September 2 – October 3 2014

Mandatory course for 2nd year Master Programme students.

COURSE DESCRIPTION

Dear Master 2 student,

In this compendium you will find all the information you need for the *Writing Research* course, beginning with the *Course Syllabus*. Here you will find the formal description of the course, its overall goals and intended learning outcomes. As you will see, this course aims at further strengthening your analytical awareness, your ability to transform knowledge from one field to another, your ability to apply a theoretical perspective to your own practice, to build up a research methodology and to enhance your knowledge about the way Humanities are intertwined with art and design practices. In short, the course is planned to consolidate your ability to act in an interdisciplinary field; with your own practice as a point of departure, but with Humanistic methodological skills and theoretical approaches as your tools. Lectures by the course teachers and external guest lecturers will provide different perspectives that will be broadened and reflected in smaller seminars. You will have time to concentrate on a chosen subject in periods of individual work, and optional tutoring will be provided. With this structure it is our aim to present a program that gives you the best possible ability to integrate a theoretical approach to your working method.

In the *Day-by-Day scheme* you will find all activities listed, as well as where they will take place. As you can see, you will be divided into smaller seminar groups. Following the Day-by-Day scheme you will find a *Short Bios*; a presentation of the teachers that will conduct the group.

A Requirements for Paper and Examination will follow. As you will see, writing is an essential part of the course, but presentation, feed-back and discussion are equally important.

Last, but not least, you will find the *Compendium Texts*, listed so that they respond to the different lectures. *We expect you to have read the texts prior to every lecture.*

“*Välkomna*”-we are looking very much forward to the course.

Roland Ljungberg/course leader

Andreas Gedin, Ph D, Artist

Jacob Kimvall is art critic and lecturer on visual culture.

Sara Kristoffersson, Ph.D, Guest Professor, Konstfack.

Katarina McLeod, Ph.D. Senior lecturer, Konstfack, Södertörns högskola.

Syllabus:

Writing Research

7.5 ECTS /Higher Education Credits

Year Two/Compulsory

Course Code:

1. Decision and Guiding Principles

The syllabus was approved by the Board of Education on 2011-05-30.
Applies from the autumn term, 2011.

2. Pre-course requirements and other conditions for admission to the course

Compulsory course for second-year students studying on the Master's programme

3. Learning Outcomes

On completing the course, students are expected to

- have demonstrated skills that are applicable within artistic research
- be able to orient themselves within the humanities and to have acquired insight into different methods which are used and applied within the field
- have demonstrated the ability to apply one or two humanist perspectives to their own master's projects
- have demonstrated the ability to problematize and investigate their practice in line with current research or the formation of theory
- have demonstrated the ability, in writing, to articulate questions and issues with a reflective and critical approach

4. Course Contents

The course aims to contribute towards students' artistic development by highlighting the various theoretical and methodological tools that may be applied in their practice. In addition, the course provides various examples of research on the humanities that crosses boundaries. Reflection on practical artistic experience and critical assessment of design/creative activities is supported by lectures, literature and seminars. A major part of the course requires the student to write an essay.

5. Course Structure and Methodology

Teaching is in the form of lectures, seminars and individual tuition.

6. Grading and Examination

Grades used on the course are: Pass or Fail. The student is examined at an initial seminar in the middle of the course and in a final review, during which the student presents his/her essay. According to academic tradition the student has to write an abstract in English.

7. Course Literatures and other Teaching Material

See separate list detailing literature.

Students themselves also compile a reading list related to their text, consisting of at least five titles.

8. Other

Language of instruction: Instruction/teaching is in English and the essay must be written in either English or Swedish.

Students who do not succeed in passing the course are entitled to retake examination up to four times as long as the course is held.

Compendium for lectures

Lecture Andreas Gedin

Gedin Andreas. *I Hear Voices in Everything – Step by Step*, pp 21-69. 2011 (Jag hör röster överallt – Step by Step), ArtMonitor, Gothenburg, 2011.

Down load text:

SVENSKA: <https://gupea.ub.gu.se/handle/2077/25451>

ENGLISH: http://www.konst.gu.se/digitalAssets/1484/1484469_i_hear_voices.pdf

Lecture Sara Kristoffersson

Kristoffersson, Sara: "Sweden Designed by Ikea", *Design Frontiers: Territories, Concepts, Technologies*, Editora Edgard Blucher, Sao Paulo, 2012

Lecture Jacob Kimvall

Jacob Kimvall: "Graffiti in the Public Realms", in *Placing art in the public realm*, by Nilsson, Håkan (ed.), Södertörn University in collaboration with Konstfack, Huddinge, 201

Lecture Katarina Wadstein McLeod

Sayre M. Henry. *Writing About Art*, pp. 95-108. New Jersey: Pearson/ Prentice Hall 2009.

Bibliography

Bärtås, Magnus. *You told Me - work stories and video essays*, pp 69-77. Art monitor konstnärlig avhandling nr 19. Konstnärliga fakulteten vid Göteborgs universitet. Göteborg 2010.

<http://gupea.ub.gu.se/handle/2077/22325>

Deane, Mary. *Academic Research, writing & referencing*. Edinburgh: Pearson Education Limited 2010.

Didion, Joan. *Why I Write*, pp. 16, in Comley et al. (eds) *Fields of writing: Readings Across The Disciplines*, St. Martins Press 1990.

Gedin Andreas. In *I Hear Voices in Everything – Step by Step, The Essay Method. 2011* (unpublished translation from Swedish of the dissertation *Jag hör röster överallt – Step by Step*), ArtMonitor, Gothenburg, 2011. Translation Sarah Death.)

Graff G, Birkenstein C. *They say I say*. W.W. Norton. New York, London. 2010.

Koestler, Arthur. *On Disbelieving Atrocities*. New York Times Magazine, New York, Jan. 1944 and reprinted in *The Yogi and the Commissar*, Macmillan, London, 1945

Piper Adrian. *Out of Order, Out of Sight, Volume 1 Selected Writings in Meta-Art 1968-1992*. London: Mitt Press 1996.

Sayre, Henry M. *Writing About Art*. New Jersey: Pearson Education limited 2009.

Wilson, Mick. *Dear Reader: of private and public writing, pp 7-20*. The Art text, Art Monitor. Göteborg: Konstnärliga fakulteten vid Göteborgs universitet 2010.

von Busch, Otto. *FASHION-able hacktivism and engaged fashion design*. Art monitor konstnärlig avhandling. Göteborg: Konstnärliga fakulteten vid Göteborgs universitet 2008.
<http://gupea.ub.gu.se/handle/2077/17941>

Kooperman. Philip. *How to Write an Abstract*. Carnegie Mellon University October, 1997. <http://www.ece.cmu.edu/~koopman/essays/abstract.html>

DAY BY DAY SCHEDULE

Art Department 2014			Course: Writing Research, Master, Master 2	
			Course leader: Roland Ljungberg	Room
w.36	September Tuesday 2	13.00- 13.30	Course introduction Roland Ljungberg	Svarta havet
		13.30- 16.00	Seminars in groups 1-4, Gr 1, Gr 2, Gr 3, Gr 4	Gr 1 S3. Gr 2 S5. Gr 3 S6, Gr 4 S7
	Wednesday 3	10:00- 12:00	Lecture Sara Kristoffersson: Design by IKEA. A Cultural History.	Svarta havet
		13:00- 16:00	Individual work	
	Thursday 4	10:00- 12:00	Lecture Katarina Wadstein MacLeod: Critical writing	Svarta havet
		13:00- 16:00	Seminar Gr 1 Jacob Kimvall, Gr 2 Sara Kristoffersson	Gr 1 E2 Gr 3 E1
	Friday 5	10:00- 12:00	Ph D dissertation Andreas Nobel (in Swedish)	Svarta havet
		13:00- 16:00	Seminar Gr 3 Katarina Wadstein MacLeod, Gr 4 Andreas Gedin	Gr 3 Wickman Gr 4 E1
	Monday 8	9:00- 12:00	Individual work	
w.37		13:00- 16:00	Individual work	
	Tuesday 9	10:00- 12:00	Lecture Jacob Kimvall: Graffiti in the Public Realms	Svarta havet
		13:00- 16:00	Tutoring group 1,2,3,4	Gr 1-2 E1 Gr 3-4 S3
	Wednesday 10	9:00- 12:00	Individual work	
		13:00- 16:00	Individual work	
	Thursday 11	10:00- 12:00	Lecture Petra Bauer	Svarta havet
		13:00- 16:00	Tutoring group 1,2,4	Gr 1-2 E1 Gr 4 S3
	Friday 12	9:00- 12:00	Individual work	
		13:00- 16:00	Individual work	
w.38	Monday 15	10:00- 12:00	Individual work	
		13:00- 16:00	Individual work	
	Tuesday 16	9:00- 12:00	Lecture Andreas Gedin: I Hear Voices in Everything – Step by Step	Svarta havet
		13:00- 16:00	Tutoring group 1,2,3,4	Gr 1-2 S3 Gr 3-4 S5
	Wednesday 17	10:00- 12:00	Individual work	
		13:00- 16:00	Individual work	
	Thursday 18	9:00- 12:00	Individual part presentation and examination, compulsory Gr 1,4	Gr 1 S3, Gr 4 S6
		13:00- 16:00	Individual part presentation and examination, compulsory Gr 1,4	Gr 1 S3, Gr 4 S6
	Friday 19	9:00- 12:00	Individual work Gr 1,2,4. Individual part presentation and examination, compulsory Gr 3	Gr 3 E2
		13:00- 16:00	Individual work Gr 1,2,4. Individual part presentation and examination, compulsory Gr 3	Gr 3 E2
w.39	Monday 22	9:00- 12:00	Individual work Gr 1,3,4. Individual part presentation and examination, compulsory Gr 2	Gr 2 B3

		13:00-16:00	Individual work Gr 1,3,4. Individual part presentation and examination, compulsory Gr 2	Gr 2, S3
	Tuesday 23	9:00-12:00	Individual work	
		13:00-16:00	Tutoring Gr 1,2,4	Gr 1-2, S3 Gr 4, S5
	Wednesday 24	9:00-12:00	Individual work, Tutoring Gr 3	
		13:00-15:00	Individual work	
	Thursday 25	9:00-12:00	Individual work	
		13:00-16:00	Tutoring Gr 1,2,4	Gr 1-2, S3 Gr 4, S5
	Friday 26	9:00-12:00	Individual work	
		13:00-16:00	Individual work	
w.40	Monday 29	09:00-12:00	Deadline for essay 9.00. Hand in your essay to the reception	
		13:00-16:00	Individual work	
	Thursday 30	09:00-12:00	Individual work	
		13:00-16:00	Individual work	
	October Wednesday 1	09:00-12:00	Examination seminar, half group Gr 1-4	Gr 1 S3, Gr 2 S5, Gr 3 S6 G4 S7
		13:00-16:00	Examination seminar, half group Gr 1-4	Gr 1 S3, Gr 2 S5, Gr 3 S6 G4 S7
	Thursday 2	09:00-12:00	Examination seminar, half group Gr 1,2,4	Gr 1 S3, Gr 2 S5, Gr 4 S7
		13:00-16:30	Examination seminar, half group Gr 1,2,4	Gr 1 S3, Gr 2 S5, Gr 4 S7
	Friday 3	09:00-12:00	Optional, individual feedback on texts Gr 1-4	Gr 1 S3, Gr 2 S5, Gr 3 S6 G4 S7
		13:00-16:30	Optional, individual feedback on texts Gr 1-4	Gr 1 S3, Gr 2 S5, Gr 3 S6 G4 S7

Writing Research Requirements for paper & Examination procedure

- The paper must contain a minimum of 15 000 characters and a maximum of 30 000 characters, (excl. references).
- You can write alone or in groups of maximum three.
- The topic shall, in some way, be related to your future Master Thesis/Project, but must not be identical to it. The paper may be a preparation for it, or an investigation of possible (future) subjects.
- The paper must contain a research subject articulated and motivated in the text.
- Your perspective on the subject must be new with an independent and analytical approach.
- You are required to relate to a minimum of 5 published titles as a literature reference in the text. Wikipedia or the like Internet survey on the topic will not count as appropriate reference (information in the compendium).
- A list of the literature referred to in the paper is to be included in the end of the paper in alphabetical order (information in the compendium).
- The paper must contain a short summary that demonstrates how you have investigated your research subject and an abstract in English (information in the compendium).
- You have to write in English or Swedish.
- You have to present your paper at the individual part presentation and at the final examination seminar. The presentation must be in English.
- Note that your paper will be failed if you do not meet these requirements.

The course will be ended with a mandatory seminar where students from every seminar group present their paper. 10 minutes for each student. The presentation must be in English.

Biography teachers

Andreas Gedin lives and works in Stockholm. Since the early nineties he has been showing regularly internationally and nationally. He has also been working as an editor, writes on art and finished a PhD in fine arts in May 2011.

His works combines an interest for ideas, communication, logistics, text and power relations. Often his works interferes with given rules. This causes disturbance of what we might regard as normal. The works can be presented in small actions, videos, text, photography or whatever suites the art works best.

Sara Kristoffersson is guest professor at Konstfack. She received her Ph.D. in Art History and Visual Studies in 2003. Her dissertation examines the Italian design group Memphis and the Anti-Design Movement/Radical Architecture. She has held a number of courses and lectures in design history and theory in schools such as The Royal College of Arts, Beckmans College of Design, and Berghs School of Communication. Since the late 1990s Kristoffersson has published numerous articles in the daily newspaper Svenska Dagbladet. Currently she is working with a research project about Ikea.

Jacob Kimvall is art critic and lecturer on visual culture. He is specialized in art in the public spheres and has a particular interest in graffiti- and street art. In 1992 he co-founded the international graffiti magazine Underground Productions (UP), and worked as its editor throughout the 1990-ties. He is currently finishing his PhD-thesis in Art History at Stockholm University regarding the historiography of graffiti and street art, and has an interest on graffiti and hip-hop culture as part of Cold War cultural exchange and confrontation.

Katarina Wadstein MacLeod is a lecturer in History of Art at Södertörn University College, and sometimes at Konstfack. In her research she has specialised in 20th Century art and feminist theories. She is also an art critic for Svenska Dagbladet and a free-lance writer on art.

Group 1 Jacob Kimvall		
A EXAMINATION Wednesday 1st 9-16		Part presentation 18 Sep
CARLÉN JOSEFIN	GDI	1
DACKENBERG CLARA	GDI	1
EDLUND DREIMAN TOVE	GDI	1
HENOCH EVA LOVISA	GDI	1
ADAMSSON MY	IA	1
ARNEFJORD ANNI	IA	2
FREDLUND LINN	IA	2
GRANAT JACOB	IA	2
CELARY ELZBIETA	ID	2
HARDIE NELSON	ID	2
B EXAMINATION Thursday 2nd 9-16		
JOHNSON TOVE	ID	3
ÅBERG FRIDA	ID	3
EMILSSON MARKUS	KoG	3
LEIERTH MIRJA	KoG	3
TJIO ZHI MI	Textil	3
WESTMAR MARIA	Textil	4
VAN DOORN ANITA	ÄM	4
FRANK TARINA	ÄM	4
BECH LOUISE	ÄM	4
BERNADISIUTE DOVILE	ÄM	4

Group 2 Sara Kristoffersson		
A EXAMINATION Wednesday 1st 9-16		Part presentation 22 Sep
JUROV ENA	GDI	1
KANARP LOKA	GDI	1
KANULF GABRIEL	GDI	1
KROGSETH SUNNIVA	GDI	1
LAMBORN BEATRICE	GDI	1
GRUBER ALEXANDRA	IA	2
KARLSSON BRANEGÅRD ELLEN	IA	2
KENT MALIN	IA	2
KIM HAYOUNG	IA	2
KARLSSON FANNY	ID	2
B EXAMINATION Thursday 2nd 9-16		
MARKSTEDT JENNY	ID	3
POLO LORENZO	ID	3
RENDAHL ANNA CLARA	ID	3
SKYRUDSMOEN MAREN	ID	3
RICKLUND LIDGREN SOFIA	KG	3
STERNBAUER NATHALIE	KG	4
SERRA SARA	Textil	4
SKENDER MARTINA	Textil	4
STEELE EMILIE	Textil	4
DA CRUZ VICTORIA	ÄM	4

Group 3 Katarina Wadestein MacLeod		
A EXAMINATION Wednesday 1st 9-16		Part presentation 19 Sep
LENAGHAN MAEV	GDI	1
NILSSON ELIN	GDI	1
NYHUS KAIA LINNEA DAHLE	GDI	1
PETTERSSON MARCUS-GUNNAR	GDI	1
LINDEBERG JESSICA	IA	1
MATTSSON MARIA	IA	2
PETTERSSON PATRIK	IA	2
BATES NICHOLAS	K	2
BJERNELIND FREDRIK	K	2
DEANS REBECCA	ÄM	2

Group 4 Andreas Gedin		
A EXAMINATION Wednesday 1st 9-16		Part presentation 18 Sep
SIMSON JOANNA	GDI	1
SUNDKVIST MOA	GDI	1
SVENBLAD OLOF	GDI	1
SCHOLLIN JULIA	IA	1
SÄFWENBERG ANDREAS	IA	1
VANASELJA ELISA	IA	2
YOO SEUNGYEON	IA	2
KJARTANSDÓTTIR HARPA DÖGG	K	2
WILDOW HANNA	K	2
SÖRENSEN AUGUST	KG	2
B EXAMINATION Thursday 2nd 9-16		
TALLÉN ALEXANDER	KG	3
THULÉN ERIK	KG	3
BLOMGREN LINNÉA	Textil	3
BUTÉN KHELAN	Textil	3
CHARTSIRI CHAMAIAKARN	Textil	3
KELLERTH ANNA	Textil	4
RYKOWSKI SOFIE	Textil	4
LINDVALL CHARLOTTA	Ädellab	4
MATZAKOW JASMIN	Ädellab	4
VAN DOORN ANITA	Ädellab	4

Bibliography

Surname, First name, *Title*, City of Publisher (or Publisher: City, or Publisher), Year.

Book title:

Buchloh, Benjamin, *Neo-Avantgarde and the Culture Industry: Essays on European and American Art from 1955 to 1975*, (The MIT Press: Cambridge, 2003).

Chapter in anthology:

Bruno, Giuliana, "Ramble City: Postmodernism and Blade Runner", Anette Khun (red), *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*, New York, 1990.

Exhibition catalogue:

Lena Cronqvist genom tre decennier, exh. cat. Vikingsbergs konstmuseum, Helsingborg, 1998.

Newspaper article:

Cumming, Laura, 'EO Hoppé', *The Observer*, 13/2 2011

Article from journal:

Horwood, Catherine, 'Girls Who Arouse Dangerous Passions: Women and Bathing 1900-1939', *Women's History Review*, no. 4, 2000, pp. 653-673. (på svenska anger man sidor: s. 653-673).

Internet:

Cummings, Paul, *Interview with Walker Evans, October 13 1971*, 1971,
www.aai.se.edu/collections/oralhistories/transcripts/evans71.htm, 070312

Greenpeace, "Pressbilder: Greenpeace anmäler orimliga miljöbilsreklamer",
www.greenpeace.se/presspictures, 90211

Film/tv:

Scott, Ridley, *Blade Runner*, US, 2001.

Interviews:

Interview with Lena Cronqvist, Malmö, 27/9 2003

References

In the text (and endnotes): mark titles of works of art and books, poems, periodical publications, technical terms, phrases in foreign languages and place names in *italics*.

Mark **quotations** of more than three sentences by indenting 1 cm from the left-hand margin.

Endnotes should be clearly designated by superior figures in the text. They should be numbered consecutively and typed double spaced on a separate page. The following guidelines for references to publications are recommended, but will not be strictly enforced. n.b.! in endnotes (footnotes) the name is always written as normal first name surname (i.e. in reverse of bibliography: surname, first name)

Periodical:

Judy Sund, "Beyond the Grave: The Twentieth-Century Afterlife of the West Mexican Burial Effigies", *The Art Bulletin*, No 4, 2000, pp. 734-767.

Sund, 2000, p. 751.

Book:

Michael Baxandall, *Patterns of Intention. On the Historical Explanation of Pictures*, New Haven and London, 1985, p. 38.

When the same source is repeated in the foot/endnotes:

Baxandall, 1985, pp. 41-73.