

## **MCMA 558 - MFA Studio Critique Section 001, Spring 2008**

### **Wednesdays 3-6PM Comm Room 12**

#### **Course Faculty and Contact Information:**

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#### **Catalog Description**

This critique-based seminar course is offered each semester to all graduate students in the MFA program except those in their last semester of Final Creative Project work. The goal for this course is to create an interdisciplinary forum where students develop research skills, learn how to best articulate their artistic production, and critique their peers' works.

#### **Course Activities**

This course focuses on the development and presentation of creative work, including placing the work in historical/aesthetic context, writing about the work, and engaging in verbal, public critique. These activities are designed to prepare students for the first year review, thesis proposal, creative project and thesis paper, as well as support ongoing artistic development. Each student is expected to:

- Present his or her work in **two** in-class group critiques
- Present his or her work at **one** in-class critique with a guest critic
- Discuss work-in-progress with **three** different course faculty members in three studio visits that take place outside of normal class time
- Complete at least **one** project during the semester
- Participate regularly in other students' in-class critiques
- Write an artist's statement, bio and project proposal
- Prepare a written assessment at the end of the semester of your own creative practice and participation in critique

#### **Assessment**

The tradition of critique in the MFA degree program is resolutely oral, and, as a terminal degree, the MFA is reserved for artists who demonstrate the ability to verbalize and discuss the meaning, context, and form of contemporary art. Students will be assessed on the quality and frequency of their verbal participation in class critiques and discussion; regular and ongoing progress in making work; quality of research; creative engagement with arts practices; and technical and conceptual development.

### **Guest Critics**

In the spirit of interdisciplinarity, the faculty has invited five distinguished colleagues from other areas of inquiry to give a short presentation on their work or field, followed by three student critiques. Students must sign up for **one** critique with the guest critic of their choice on a first-come, first-served basis during the second class meeting. The guest critics are:

#### **Craig Gingrich-Philbrook, Associate Professor, Performance Studies**

Craig Gingrich-Philbrook is an Associate Professor of Performance Studies in the Speech Communication Department. His teaching and research interests include queer theory, phenomenology, continental philosophy, psychoanalysis, autobiographical performance, performance art, and performance in mediated environments. As a performance artist working in queer autobiographical performance, he has appeared in several performance art and university venues including SUSHI (San Diego), Dixon Place (NYC), and The Neuberger Museum of Art (SUNY Purchase). He has served as chair of the National Communication Association's Performance Studies Division as well as its task force on the evaluation of creative activity for purposes of tenure and promotion. He has served two terms as editor of the journal *Text and Performance Quarterly's* "Performance in Review" section and currently serves on its editorial board and that of *Liminalities: A Journal of Performance Studies* that publishes online. His full length show "Why Not Rule the World -or- The Apocalypse of Binky" opens in the Kleinau Theatre in April

#### **Robbie Lieberman, Professor, History**

Robbie Lieberman received her Ph.D. from the University of Michigan in 1984, and came to SIUC in 1991. A specialist in recent U.S. history, her particular areas of interest include war and peace, social movements, and music. She is the author of *My Song Is My Weapon: People's Songs, American Communism, and The Politics of Culture, 1930-1950* (1989); *The Strangest Dream: Communism, Anti-Communism, and the American Peace Movement, 1945-1963* (2000); and *Prairie Power: Voices of 1960s Midwestern Student Protest* (2004). Her current project focuses on the relationship between civil rights and peace movements in the early cold war years. Professor Lieberman has also distinguished herself by being named "Outstanding Faculty Member in the University Core Curriculum" in 1999, Outstanding Teacher in the College of Liberal Arts in 2001, winner of the SIUC Women of Distinction Award in 2003, given for demonstrated commitment to diversity, and the Phi Kappa Phi Outstanding Scholar Award in 2004.

#### **Beth Lordan, Professor, Creative Writing**

Beth Lordan is the author of the novel *August Heat*, the short-story collection *And Both Shall Row*, and the novel-in-stories *But Come Ye Back*. Her short fiction has appeared in *The Best of American Short Stories 2002*, the *Atlantic Monthly*, and *Gettysburg Review*, as well as on NPR's *Selected Shorts*. The recipient of a creative writing fellowship from the National Endowment for the Arts, as well as an O. Henry Award for her short fiction,

Lordan teaches fiction writing and directs Irish & Irish Immigration Studies at Southern Illinois University at Carbondale. She lives in Carbondale, Illinois, with her husband.

**Segun Ojewuyi, Assistant Professor, Theater**

Professor Ojewuyi teaches Directing and Acting. His other teaching interests are in African, African American Theater. Over a 20-year international directing career, he has worked in major theaters in Europe, the United States and Africa. He has served as visiting Director at the Birmingham Repertory Theater and Liverpool Playhouse in England, worked at the Syracuse stage, the Yale repertory; the Pittsburg Public Theater where he assisted Marion McClinton on the world premier of King Hedley II by August Wilson and toured productions to the Bauhaus and Mozart Hall in Germany. He has taught at the University of Lagos, Nigeria; the Yale University undergraduate Theater studies, the Yale Special Summer acting program and at Rowan University in Glassboro, New Jersey. A Fellow of the Salzburg Seminar, he has published in peer-reviewed journals such as *Performance Research*, the *Yale Theater Journal* and *The Glendora Review of African Arts and Letters*. He holds an MA in Theater Arts - Criticism from the University of Ibadan, Nigeria and an MFA in Directing from Yale University. A member of the Black Theater Network, ATHE, the Actors Equity and the National Association of Nigerian Theater Arts Practitioners, he has also acted and directed for Television and Radio.

**Ken Stickers, Professor, Philosophy**

Ken Stickers earned his B.A. degree in Social Science, Secondary Education from DePaul University, an M.A. in American Studies, specializing in African American history, from the University of Minnesota, and an M.A. and Ph.D. (1982) in Philosophy, also from DePaul University. After teaching 16 years at Seattle University, and chairing the Department of Philosophy there, he joined SIUC's Department of Philosophy as Professor and its Chair in 1997. His research focuses on the historical and thematic relations between American and European philosophies and the philosophy of the social sciences, especially economics. He has published and lectured, both in the U.S. and Europe, on these topics, and his books include one on Max Scheler's sociology of knowledge and two on the philosophy of economics. He currently is completing a manuscript on the influence of Puritanism upon American philosophy, especially America's political thinking. He regularly teaches courses on the history of American philosophy (he's especially interested in William James), figures in 20th century European philosophy, such as Scheler, Foucault, and Gadamer, social and political philosophy, and African American philosophy. Next year he will offer a seminar on the history of American women philosophers.

**Tentative Schedule** (subject to change, recommended campus events in italics)

1/16 Introduction. Professional development I: Artist's Statements and Bios

1/23 Sign up for guest critics. Critique 1A (4 students):

1/30 Professional development II: Writing Proposals

- 1/31 *Visiting Artist: Carol Golembowski (Cinema and Photography)*
- 2/6 Guest Critic: Ken Stickers
- 2/7 *GMRC Speaker: Lisa Nakamura on digital surveillance, race, and biometrics*
- 2/13 Critique 1B (4 students):
- 2/20 Guest Critic: Robbie Lieberman
- 2/27 Critique 1C (5 students):
- 3/3-3/4 *Visiting Artist: Ursula Biemann (Cinema and Photography)*
- 3/5 Guest Critic: Craig Gingrich-Philbrook
- 3/12 SPRING BREAK
- 3/19 Professional Development III: Proposals and Artist's Statement drafts due for in-class editing
- 3/26 Guest Critic: Segun Ojewuyi
- 4/2 Critique 2A (4 students)
- 4/3 *Visiting Critic: Paul Greenhalgh, Corcoran Institute (Art & Design)*
- 4/9 Guest Critic: Beth Lordan
- 4/16 Critique 2B (5 students)
- 4/30 Critique 2C (4 students)
- Finals Week: Proposals and Artist's Statements due the MONDAY of finals week.  
Meeting TBA.