

SOPHOMORE SEMINAR:

# EVERYBODY HUSTLIN'

PTDW 2900

Spring 2019, Jan 24, 2019 to May 12, 2019

Instructor: Erin Washington (ewashi@saic.edu)

“Work, work, work, work, work, work  
You see me I be work, work, work, work, work, work  
You see me do me dirt, dirt, dirt, dirt, dirt, dirt  
There's something 'bout that work, work, work, work, work, work  
When you a gon' learn, learn, learn, learn, learn, learn  
Me na care if me tired, tired, tired, tired, tired, tired”  
--Rihanna

Sophomore Seminar offers interdisciplinary strategies for the evaluation and communication of students' individual practice as artists, designers, and/or scholars. Through essential readings, studio projects, and writing, students will generate narratives about how and why they make art. This seminar will focus on defining the ways that artists hustle to make, and “sell” that work to others (definitions of “sell” will be discussed through the lens of the art market but more importantly through the lens of critical discourse and alternative spaces). Students will explore labor as it relates to Materials and Craft, “Midwestern” work ethic, Labor and Value, Sweat equity, and pop-culture examples of hustling and work. We will work as a class to define what is critical for you to make work with special focus on Space, Equipment, Materials, Community, and above all: consistent hard work and effort. Finally students will hustle not for money, but for credit.

## SELECTED READINGS

- [Why Art Cannot Be Taught](#) by James Elkins
- [The Studio Reader: On the Space of Artists](#) edited by Mary Jane Jacobs and Michelle Grabner
- [Art and Fear: Observations on the Perils \(and Rewards\) of Artmaking](#) by David Bayles
- [Art/Work: Everything You Need to Know \(and Do\) as You Pursue Your Art Career](#) by Heather Darcy Bhandari and Jonathan Melber
- [Work \(Whitechapel: Documents of Contemporary Art\)](#) edited by Friederike Steigler

## SELECTED PROJECTS

- [Family Tree//23 and Me](#) -- You will be required to trace your artistic family tree, beginning with contemporary artists. Find five living artists who make work containing elements of the work you are currently making, or hope to make in the future. Print out imagery of their work. Find five dead artists from the 20th century who made work containing elements of the work you are currently making, research their Wikipedia page and print out imagery of their work. Find five artists/objects from 1900-1400 and do the same. Find five artists/objects prior to 1400 and do the same. It may be helpful to visit the Art Institute as part of your research (this means twenty artists/objects in totality). Take notes on your research in your sketchbook and be prepared to collage and discuss.
- [Daily Practice](#) -- You will be required throughout the semester to manufacture a studio project that is actively worked on every day during our fifteen weeks together (that's 102 days). We will discuss what it means to have a “daily practice” and how that can apply to interdisciplinary media.
- [Hard at Work/Hardly Workin'](#) -- Throughout the course of the semester, students will amass a collection of over 200 of the same item. This could be as literal as choosing 200 different pink paint swatches at Home Depot, or as abstract as creating a dictionary of 200 different types of

lines. Either within the media/materials you are already comfortable working with, or using a new and/or unfamiliar media, create a labor-intensive, highly crafted piece of work. In response to that, make a secondary piece that engages that material the least way. In other words: make two pieces, one in which you try very very hard, and one in which you do not try very hard (but still like). Pay attention to how the different ways of working feel to you.

