



Artists with PhDs: On the New Doctoral Degree in Studio Art

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"A PhD in art is inevitable, Elkins argues, and so best to explore the implications of this seemingly inevitable development. Adopting that constructively critical approach surely is the best way to deal with change. By bringing in a variety of perspectives, Elkins provides a rich mosaic of opinions. His authors don't just express opinions, but offer nicely detailed argumentation and much information, with lots of good empirical evidence. And right now there is much concern with this change." David Carrier, Champney Family Professor, Case Western Reserve University/ Cleveland Institute of Art. "I find this book to be fascinating and thought-provoking material. I also know from my own experiences that many faculty have been thinking (and worrying) about the idea of the Ph.D." Andrew E. Hershberger, Associate Professor of Contemporary Art History, Bowling Green State University. "It is inevitable that one form or another, or indeed a variety, of the studio PhD programs will be appearing in US art schools. For this reason it is especially timely that a book addressing the many concerns regarding this degree, and the variety of possible forms it might take, should appear in the US market." Tom Huhn, Ph.D., Chair Visual & Critical Studies, Art History School of Visual Arts, New York. "These essays represent breadth and depth in the field, and anchor the book in current knowledge not only about the visual arts but about the growing intersection between the university and the artistic world that has resulted from the loss of private and state patronage over the past two decades. The book is organized as a constructive debate that encourages people to engage with the issues, and is a new contribution that intervenes in a different manner in the nationwide discussion." Lynette Hunter, Professor of the History of Rhetoric and Performance and Director UC Multicampus Research Group in International Performance and Culture, University of California Davis. "This book furthers the debate by opening various windows on the discussion of studio art and the viability of a new level of artistic exploration as opposed to simply writing and the production of new knowledge through library research." Harold Linton, Chair Department of Art and Visual Technology, College of Visual and Performing Arts George Mason University. "This book deals with an issue of importance both in terms of the education of the artist and academia. We are in the midst of a paradigm shift-new models are emerging-art is making the transit from being a media based practice to a knowledge based one. The range of viewpoints presented in this collection will help spur the debate and contribute to clarifying what is at stake. If the issue is not properly debated an inappropriate model of the Phd and practice-based research will be imposed on the visual arts by administrators as has been done in the UK." Saul Ostrow, Chair, VisualArts and Technologies, Cleveland Institute of Art.

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