

## MODERN AND CONTEMPORARY ART (MOCO): ART 4443.280

Midwestern State University  
Lamar D. Fain College of Fine Arts  
The Juanita & Ralph Harvey School of Visual Arts

Semester: Spring 2021  
Days: Tuesday  
Times: 5:00 PM to 07:50 PM  
Location: Remote  
Capacity: Students will receive remote instruction for this course.

Dr. Ann Marie Leimer

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Office Hours: Tuesdays & Thursdays, 3:30-5:00pm, Wednesdays, 3:00-5:00pm, by appointment

\*Due to COVID-19, Dr. Leimer's office hours will be held virtually via Zoom.

Please contact me via email to set up an office visit during the posted hours via Zoom.

This syllabus is subject to change!

### Course Description

This course is an undergraduate seminar on modern and contemporary art and considers visual representations of the modern, postmodern, and contemporary periods. The ability to read, think, write, and analyze visual representations critically will be modeled and practiced throughout the course. Students will give short presentations on images, artists, and concepts regularly in class. Students will also be introduced to key theoretical art historical writings. Self-directed learning is a central expectation of the course. **From the MSU catalog:** Examines art, architecture, visual, and material culture from the mid-19<sup>th</sup> century to the present through the analysis of visual and theoretical texts. Explores major art critical texts that debate modernity, modernism, ideologies of the avant-garde, postmodernism, gender.

### Social Justice Defined

Social justice is one of Midwestern State University's stated core values. The classroom is a place where students will treat and be treated with respect as human beings, regardless of their worldview, gender, race, ethnicity, national origin, religious or spiritual affiliation or lack thereof, sexual orientation, political beliefs, age, or ability. Diversity of thought is the keystone of effective intellectual and academic pursuits. The expression of differences of opinion is valued and encouraged.

### Course Definition

A seminar course differs from a lecture/lab course by its very structure and definition. A seminar is a highly participatory, discussion-based course where all members of the teaching-learning community contribute to the shared work of the class. Students define and pursue individual research questions and

projects that arise from personal areas of interest or sparked by contact with course materials, themes, and content.

### **Course Objectives**

The course introduces students to the discipline of art history and establishes its position within the humanities as both a form and a body of knowledge. The specific objectives are:

- To familiarize students with a range of producers and makers of visual and material cultures during the modern, post-modern, and contemporary periods
- To enable students to define visual representations and concepts that epitomize the modern, postmodern, and contemporary periods
- To familiarize students with styles, periods, and artists of the modern, postmodern, and contemporary periods as a means to encourage their intellectual development as critical thinkers and their creative work as art makers
- To increase the student's ability to communicate effectively in written and oral forms
- To increase the student's ability to think, read, and write critically
- To increase the student's ability to think conceptually
- To support the student's awareness of and respect for social justice

### **Course Policies**

Students are required to familiarize themselves with and adhere to the policies regarding attendance, engagement and contribution, expected workload, academic honesty, written work and oral presentations, and classroom environment described in this syllabus.

### **Technology Requirement**

Students are required to save their work by 1) creating a FREE Google Drive account (15 GB), 2) creating a FREE Dropbox account (2.25 GB), or 3) using an external jump/flash drive.

### **Course Materials: Required**

The following texts are required and are available in the university bookstore and in Moffett Library.

Finger, Brad, and Christiane Weidemann. *50 Contemporary Artists You Should Know*. New York: Prestel, 2011. ISBN: 978-3-7913-4530-7

Weidemann, Christiane, and Christine Nippe. *50 Modern Artists You Should Know*. New York: Prestel, 2010. ISBN: 978-3-7913-8338-5

Ormiston, Rosalind. *50 Art Movements You Should Know: From Impressionism to Performance Art*. New York: Prestel, 2018. ISBN: 978-3-7913-8457-3

### **Course Materials: Recommended**

Brettell, Richard R. *Modern Art: 1851-1929*. New York: Oxford University Press, Inc., 1999.

Hopkins, David. *After Modern Art: 1945-2000*. New York: Oxford University Press, Inc., 2000.

Assignments MUST BE READ IN ADVANCE of class discussion.

All assigned readings (textbooks or handouts) must be brought to class as identified in the course outline. MOST assigned readings will be available in PDF format and must be downloaded, printed, and brought to class for the assigned class period. You may purchase, rent, or share the required texts with classmates.

IF YOU DO NOT BRING THE REQUIRED READING ASSIGNMENT TO CLASS, YOU WILL EARN AN ABSENCE AND/OR BE ASKED TO LEAVE.

## Course Evaluation

Modern Artist Paper:	20%	Contemporary Artist Paper:	20%
Artist Statement:	20%	Research Presentation:	20%
Discussion Questions:	10%	Summaries 1 & 2:	10%, 05% each
Contribution and Engagement:	Suspended this semester		

The student earns their Contribution and Engagement evaluation by contributing significantly and consistently to class discussions. **Students are expected to speak at least three times per class session** with substantial observations. Additionally, students must demonstrate thorough and consistent preparation for each class session (notes, discussion questions, definitions, summaries, images, readings marked with questions, comments, observations). Inability or unwillingness to speak in class and perform adequate preparation will affect your Contribution and Engagement evaluation. See Course Requirements explained below.

## Grading Criteria

A 4.0 – 90 and above Excellent	B 3.0 – 80 and above Very Good
C 2.0 – 70 and above Acceptable – Average	D 1.0 – 60 and above Poor
F 0.0 – 50 and above Failing	

## Course Requirements

Throughout the course, students will contribute actively to class discussion. **Students MUST bring legible notes TO EVERY CLASS SESSION to support their engagement with and contribution to the course.** For every class session, students will prepare three open-ended questions on assigned material formulated to prompt engaged discussion and/or summaries. One of the questions should make a connection between the student's existing knowledge and new content mastered through course readings and discussion. **These questions must be word-processed and uploaded to D2L.**

Throughout the course, students will produce summaries of assigned readings as indicated in the syllabus. The summaries will consist of a one-page, single-spaced document that critically analyzes the assigned reading by considering the argument, structure, and central ideas or claims the author advances. **Throughout the course, students will lead class discussion on a rotating basis. Discussion leaders will be responsible for posing open-ended critical thinking questions, preparing and bringing to class images that illustrate the arguments/claims advanced by authors of assigned readings, and leading engaged discussions.** Leaders will often work in duets and are expected to prepare together in advance of scheduled class sessions.

Throughout the course, students will develop a research project on an artist, artistic style, or art historical theory. The research project will result in a topic statement, a thesis statement and/or argument, a bibliography, and a formal presentation of research findings.

Students will produce an artist statement related to their recent art production.

Students will produce two 4-page papers: one on a modern artist and one on a contemporary artist.

Students will give individual research presentations on visual representation or theories. The delivery of findings will be given using PowerPoint and consist of a 15-minute oral presentation.

**Students must attend and participate in all research presentations by formulating critical questions and offering critiques in the final weeks of class. Failure to attend will affect your engagement and contribution grade.**

### **Expected Workload**

The generally accepted ratio of outside-of-class study and preparation for college-level coursework is two to three times the amount of in-class contact with your professor. Prepare 6 hours each week for this course outside of class meetings. **This is an upper-level course. Consistent and sustained effort is expected.**

### **MWSU Alcohol Policy**

Alcoholic beverages are not allowed on campus except in Bridwell Courts, Sundance Court and Sunwatcher Village apartment residences (see the current edition of the Housing and Residence Life Handbook for the specific policy guidelines regulating the use of alcoholic beverages in university housing) and at social functions which have been registered and approved through the Dean of Students office. Open containers are not allowed in public areas. 1. Alcoholic beverage functions must conform to state law. 2. State law prohibits the sale of alcoholic beverages without a liquor license. This shall include the free distribution of alcoholic beverages in connection with a function for which a cover charge has been assessed. 3. Public intoxication is considered to be offensive and in violation of this policy. Inappropriate and imprudent behavior will result in disciplinary sanctions. 4. Texas state law prohibits the consumption of alcoholic beverages in a public place at any time on Sunday between the hours of 2:15 a.m. and 12:00 noon and on all other days at any time between the hours of 2:15 a.m. and 7:00 a.m. 5. Alcoholic beverages may be served at scheduled university events only with prior approval by the Dean of Students. Applications for approval must be submitted in writing ten days prior to the event. Approval will be based upon organization planning, frequency of the event, groups served by the activity, activity focus, and the use and distribution of alcohol. 6. Alcoholic beverages at approved university events must be distributed under conditions which ensure compliance with state law with regard to consumption, intoxication, drinking age, distribution, sale, etc. The Dean of Students provides appropriate guidelines. 7. It shall be a violation to possess, sell, distribute, or consume alcoholic beverages at athletic events, while on property owned or leased by Midwestern State University, whether the event is sponsored by the university or an outside organization. 8. It is the responsibility of university organizations, organizational officers and advisors, and individuals to be aware of these guidelines and their application to individual, as well as organizational, activities. The Clark Student Center office will provide information to student organizations as to duties and responsibilities of advisors.

### **MWSU Tobacco Policy**

USE OF TOBACCO PRODUCTS Date Adopted/Most Recent Revision: 08/07/2013 - Effective Date: 01/01/2010 A. Policy Midwestern State University seeks to provide a safe, healthy, pleasant environment for its faculty, staff, and students. To this end, the use of tobacco products, including smoke and smokeless tobacco, and the advertising, sale, free distribution, and discarding of tobacco products shall be prohibited in all indoor and outdoor facilities and in all university vehicles. The policy extends to faculty, staff, students, vendors, guests, and visitors.

## Specifications

- “Use of tobacco products” shall include a. Possession of a lighted tobacco product b. Use of smokeless tobacco products c. Use of e-cigarettes and other tobacco derived products
  - “Indoor and outdoor facilities and university vehicles” shall include a. All buildings and facilities owned or leased by Northwestern State University, including residential homes b. All outdoor areas owned or leased by Northwestern State University, including the grounds of the Main Campus and the
  - South Campus and the grounds of residential homes owned by the university c. All university-owned or leased vehicles, including cars, pick-up trucks, vans, box trucks, and carts d. All private vehicles parked on property owned or leased by Northwestern State University
- Enforcement
- It is the responsibility of all members of the campus community & campus visitors to observe the provisions of this policy. 2. It is the responsibility of all students, faculty, staff, and campus visitors to uphold the honor of the university by affirming its commitment to this policy. 3. Courtesy and consideration will be exercised when informing violators of this policy. No person will be retaliated against for informing others of the policy or asking others to comply with the policy.
  - A complaint against a violator who fails to comply with the policy after being asked by another to do so, may be referred to a provost, vice president, associate vice president, dean, or director. Appropriate disciplinary action may be applied to a violator against whom multiple complaints have been received.

## **Code of Student Conduct: Student Honor Creed**

As students at MSU, we recognize that any great society must be composed of empowered, responsible citizens. We also recognize universities play an important role in helping mold these responsible citizens. We believe students themselves play an important part in developing responsible citizenship by maintaining a community where integrity and honorable character are the norm, not the exception.

Thus, we, the students of Northwestern State University, resolve to uphold the honor of the University by affirming our commitment to complete academic honesty. We resolve not only to be honest but also to hold our peers accountable for complete honesty in all university matters.

We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any unauthorized material in examinations, or to present, as one's own, work or ideas which are not entirely one's own. We recognize that any instructor has the right to expect that all student work is honest, original work. We accept and acknowledge that responsibility for lying, cheating, stealing, plagiarism, and other forms of academic dishonesty fundamentally rests within each individual student.

We expect of ourselves academic integrity, personal professionalism, and ethical character. We appreciate steps taken by University officials to protect the honor of the University against any who would disgrace the MSU student body by violating the spirit of this creed.

Written and adopted by the 2002-2003 MWSU Student Senate

### **Academic Dishonesty Policy & Procedures:**

Appendix E (Page 119 - 2015-2016 MWSU Student Handbook)

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct.

The term "cheating" includes, but is not limited to: (1) use of any unauthorized assistance in taking quizzes, tests, or examinations; (2) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; or (3) the acquisition without permissions, of tests or other academic material belonging to a member of the university, faculty, or staff.

The term "plagiarism" includes, but is not limited to, the use by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

The term "collusion" means collaboration with another person in preparing work offered for credit if that collaboration is not authorized by the faculty member in charge.

### **Attendance, Absence, and Lateness:**

NEW DEPARTMENT-WIDE POLICY AS OF FALL 2014

Students enrolled in the Juanita and Ralph Harvey School of Visual Arts must comply with the following department-wide Attendance, Absence, and Lateness Policy:

- Arriving late to class disrupts the focused work of the teaching/learning community. Avoid tardiness!
- Students arriving ten minutes after class begins will be considered late, and will be counted absent.
- THREE late arrivals count as a single absence.
- Students may be absent from class **TWO** times without penalty and without providing any documentation regarding the absence. **Because we meet once a week, absences are fewer than for a class that meets twice a week. Each class session is composed of the length of two class sessions.**
- Because this is a weekly seminar, we meet only 14 -15 times a semester. As a result, the typical HSOVA attendance policy does not apply. Two absences constitute four absences. "If students incur a FOURTH absence, their final course evaluation will be reduced by a full letter grade." At the third absence in this seminar, your grade will decrease a full letter grade.
- If students incur a FOURTH absence, their final course evaluation will be reduced by a full letter grade.
- If students are absent or late FIVE times, whatever the reason, they will receive a FAILING GRADE, be dropped from the class roll, and be asked to stop attending class.

Faculty members have the discretion to make exceptions to this policy based on individual circumstances.

## Classroom Environment and Expected Standards of Conduct

As a member of this class, you are part of a community. As such, you have made a commitment to yourself, to me, and to the other students enrolled in the course. If you come unprepared, are late to class discussion, or initiate side conversations, you disrupt our work together. Please show respect for yourself and others by coming to class prepared and on time. Respect and dignity are course requirements as important as those listed earlier in the syllabus. Demonstrating respect for the process of learning, for the variety of cultures and worldviews discussed, and for your role and contribution to the course are critical components of your commitment to this class. Comporting yourself with dignity and treating your classmates and professor in a similar manner are additional important expectations of every student.

- Bring the syllabus, assigned texts, and other assigned materials to every class session.
- Come prepared to every class session with notes and questions about assigned materials.
- Participate actively in class discussions and group work.
- Take notes during class sessions. **Failure to take notes will affect your engagement grade.**
- Turn cell phones off before entering the classroom. Do not text message or use your telephone in class.
- **You may NOT sit in the classroom before class begins and use your cell phone. Review your notes instead! When you enter the classroom, you begin academic work.**
- If you use your phone in class, you will be asked to leave and earn an absence.
- I will not tolerate private conversations in the classroom. Side conversations distract me and all other class members. If you need something clarified, ASK!
- When you are absent, it is YOUR responsibility to contact class members and learn what you missed.

## Special Needs

Please let me know *by the second session* if you have learning or physical challenges that require accommodation.

## Student Privacy

Federal law prohibits the professor from releasing student information to outside parties without the student's signed consent. The professor will not discuss students' academic progress or other matters with parental units.

## Academic Honesty

Plagiarism is stealing and cheating. If you use another's thoughts or words, you must footnote them. If you paraphrase, (rewrite another's material in your own words) you must footnote the source. You may not copy a single sentence, etc., from another source and present it as your own. Intentional plagiarism, meaning the use of text(s) from a printed or Internet source, will result in a failing grade for the course. Plagiarism by default, meaning the use of ideas from texts without citation, will result in a failing grade for the specific project. Read the University's policies in the current *Midwestern State University Student Handbook*. **You may NOT cut and paste from the Internet for your research presentation.**



**Written Work: The following guidelines apply to all submitted work including complete drafts.**

- *YOU ARE REQUIRED TO USE MICROSOFT WORD FOR ALL WRITTEN ASSIGNMENTS.*
- *YOU ARE REQUIRED TO USE POWERPOINT FOR ALL PRESENTATIONS.*
- Written work must be submitted on the due date electronically BEFORE class on the same day as Microsoft Word documents, saved with the file extension.doc or .docx OR as compressed JPEG scans or PDFs.
- You are required to upload all written work and images to the class D2L site in advance of the due date.
- Computer and printer malfunctions will not be accepted as an excuse for lateness – it is your responsibility to ensure that your professor receives your work in a timely manner.
- ***You MAY NOT use the Internet for research assignments, unless I give express instructions to the contrary. Unauthorized use of Internet sources will result in a failing grade.***
- Research entails a visit to the library, course reserves, and library databases.
- Using library databases are the recommended method of research and an appropriate use of the Internet.
- *I WILL NOT ACCEPT LATE WORK for any reason and late work will receive a failing grade.*
- ***A digital copy of each assignment must be turned in BEFORE class on the due date or it will be considered LATE. No exceptions!***
- ***DO NOT EXPECT ME TO DO YOUR WORK!*** A fulfilled assignment is not simply sending me an email. You must present the paper copy of all assignments IN CLASS or in my mailbox in paper form.

**Departmental Policy for Gallery Openings (Revised 2013) SUSPENDED DURING COVID.**

Students enrolled in studio or art history courses must attend every gallery opening.

At every gallery opening, the student will receive a comment sheet.

During each opening, the student must fill out and submit the comment sheet.

If the student cannot attend the gallery opening, they must meet following requirements:

The student must write a paper on the artist exhibited in the Juanita Harvey gallery.

The paper should emphasize the student's reaction to the work.

The paper must be formatted in Times New Roman, 12pt font, and be double-spaced.

The paper must consist of 500 words.

The paper must be submitted to the art office one week after the exhibition opening.

If the exhibition extends past the final class day of the semester, the paper will be due one week before the final class day of the semester.

If a student does not attend the show nor submit a paper, their final grade will be dropped 3.3% per gallery opening.

If a student misses all of the gallery openings and does not write a paper for each required exhibition, the student's final grade will be dropped by 10%.

**Mandatory Exhibitions - SUSPENDED DURING COVID**

Mandatory exhibitions will be announced in class as well as mandatory field trips.

### **Conduct Statement (As of Fall 2017)**

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and receive a final lower grade, up to an including an F. In addition, and depending upon the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MWSU policies.

### **HSOVA Computer Lab (C115F) Policy: Adopted Fall 2018**

The Computer Lab C115F is a MSU and HSOVA facility shared by all currently enrolled HSOVA students, faculty, adjuncts, and Resident Ceramic Artists. The Computer Lab schedule is posted every semester near or on the C115F door. The schedule indicates when the lab is used for teaching purposes and when it is available for student and faculty use. No one is allowed to enter C115F when class is in session, except students enrolled in that class. The lab is available on a first come, first served basis during non-class session periods. Other important computer lab policies include: 1) no food or drink is allowed inside the lab, 2) the door must never be propped open under any circumstances, unless initiated by faculty.

This syllabus and its schedule of topics and assignments are subject to change.

### **Dropbox**

For questions regarding how to post to Dropbox, contact this email.

<https://msutexas.edu/distance/oprs.php>

### **COVID-19 Information and Teaching Modalities**

Please consult this website for up-to-the-minute information.

<https://msutexas.edu/return-to-campus/msu-texas-commitment.php>

This course will be taught using the MSU approved instruction modalities which allow accommodation for this faculty member. Students will report to the scheduled classroom during the class times published by the Registrar and receive instruction live from the professor who will be in a remote location, or depending upon existing technology, the course may be delivered via D2L using the Zoom interface.

**Distance Education Tutorials:** <https://msutexas.edu/distance/resources.php>

### **General Academic Recommendations: Fall 2020 – Spring 2021 Phase 3 Return to Campus**

#### **Technology Expectations for Students**

1. Personal technology requirements will be communicated in advance of the semester.
2. Technology required may include computer, webcam and specific software required for the course.
3. MSU will develop a minimum software and hardware recommendations for students to self-assess personal technology for Fall 2020 readiness.
4. Campus technology availability (time, location, type) will be communicated to students.
5. Students remaining in residence on campus will be allowed continued access to computer labs with appropriate capacity and time limits for social distancing.

## Technology and Skill Requirements and Resources for Students

The following list of skills has been identified in many publications for online students:

1. Capable to use devices to communicate with other systems to access data, upload, download
2. Proficient with email to create, send, respond, use attachments
3. Ability to use presentation graphics such as PowerPoint to create slides, displays
4. Skill to create multimedia presentations
5. Ability to use word processing
6. Capable of navigating systems such as D2L/Brightspace and the Internet
7. Ability to navigating a Windows or MAC operating system to manipulate files using file manager, determine active printer, access installed applications, create and delete directories and files.
8. *Important!!! Chromebooks will NOT work* with testing tools like Respondus Lockdown Browser and a webcam may be required for tests.

Be sure to review the technology requirements at [MSUTexas](#) website for online students.

It is important to include the technology resources and requirements listed above in your syllabus or in an overview document of your online course.

## Requirements and Expectations for Remote Learning via Zoom Dr. Leimer's Sp 2021 Classes

1. Participating in remote instruction via Zoom has its rewards and challenges.
2. My expectation is that my students will conduct themselves in a respectful manner at all times.
3. A further expectation is that I would like you to be seated at a surface where you can take notes or refer to assigned readings rather than recline as you might while watching television.
4. You need to conduct yourselves as you would in a physical classroom.
5. In order to be counted present, your face must always be visible to the professor and to the class.
6. You will be counted absent if you place an avatar image or a place holder during the Zoom meeting.
7. You will be counted absent if you are initially present, but then leave the Zoom meeting before I dismiss class.
8. Enter the Zoom meeting in advance of the class start time. I suggest at least 5 minutes prior to the start of class.
9. Last fall, I regularly began class 5 minutes late on a consistent basis because students were continually late to join the Zoom meeting. Lateness became the norm. With 30 class sessions a semester, this equals two and one-half hours of missed instruction.
10. When you wish to speak, unmute yourself, **identify yourself**, and then pose your question or comment.

### Zoom Etiquette

1. Conduct a pre-check before joining the class: Lighting, audio, background. Your face must be visible at all times, except during breaks.
2. I need you to be "live," so please do not use any placeholders such as photographs of yourself. The class needs to see your face and your real name not an avatar or nickname.
3. Turn your mic on when you are speaking and turn your mic on mute when you are not speaking. You should find this feature in the lower left-hand corner.
4. Use gallery view. This allows us to see everyone in our class session. This will help build community and make it easier to converse back and forth.
5. When you wish to contribute, raise your hand. There is supposed to be a "Raise Hand" feature at the bottom center of our screens. Let us see if this is a viable option for us. This may not be enabled in D2L/Zoom.
6. When you finished with your comment, question, or conversation, use sign-offs like "That's all," "I'm done" and "finished." This will help us not talk over each other and miss important class contributions.
7. We will continue to find and develop non-verbal cues, such as 1) raising our hands when we wish to contribute, 2) using the American Sign Language sign for applause to agree or express support for a particular idea, thought, comment shared by classmates, and waving goodbye to signal signing off at the end of class.
8. It helps communicate if you look and speak directly into the camera rather than at classmates' faces in Gallery View. This simulates eye contact and helps support discussion. This will be a challenge for your professor as I will often have to look at my computer to locate and share images and documents.
9. Please do not make screen shots of class material or record our Zoom class sessions. What I share in class is my intellectual property and the intellectual property of others. Many of the images I share are in your textbooks and the documents are generally posted on D2L.

This is a composite of recommendations taken from the websites cited below.

[https://www.wichita.edu/about/wsunews/news/2020/04-april/zoom\\_etiquette\\_5.php](https://www.wichita.edu/about/wsunews/news/2020/04-april/zoom_etiquette_5.php)

<https://education.depaul.edu/covid-19-resources/Pages/zoom-etiquette-for-students.aspx>

MODERN AND CONTEMPORARY ART (MOCO) - ART 4443.280  
Class Schedule of Topics and Assignments

**WEEK 1**

January 12

**OVERVIEW AND INTRODUCTION TO STRUCTURES OF POWER**

Introduction to the course and review of safety & COVID procedures

**Case Study: Louis Althusser**

In-class reading and discussion of the following reading on D2L.

Althusser, Louis. "Ideology and Ideological State Apparatuses." In *Lenin and Philosophy and Other Essays*, 123-173. New York: Monthly Review Press, 1971.

**WEEK 2**

January 19

**METHODS AND THEORIES OF MODERN ART**

**Leaders - Case Study: Costache - Art Criteria**

**BREAK**

**Leaders - Case Study: Costache - Methodologies**

Pooke, Grant, and Diana Newall, "Chapter 1, Art Theories and Art Histories," In *Art History: The Basics*, 1-32. **Read the summary first.**

D'Alleva, Anne. "Introduction" and "Chapter 1." In *Methods & Theories of Art History*, 1-16. London: UK: Lawrence King Publishing, 2005.

Costache, Irina D., "Chapter 9, Interpreting Art Criteria and Values," In *The Art of Understanding Art*, 145-161. **Focus on the sections that begin on page 148, "Modern Art and the Audience," through page 157. Read the summary on page 161.**

Costache, Irina D., "Chapter 10, Methodologies of Art," In *The Art of Understanding Art*, 162-179.

**DUE: Post one discussion question pertaining to each reading on D2L (4).**

**ASSIGN: RESEARCH PROJECT**

**ASSIGN: SUMMARIES**

WEEK 3  
January 26

## EUROPEAN MODERNISM

Brettell, Richard R. "Introduction." In *Modern Art, 1851-1929*, 1-7. PDF

Brettell, Richard R. "Part 1." In *Modern Art, 1851-1929*, 9-47. PDF

Choose one movement of Modernism as defined by Brettell from the list below. Be able to describe the defining characteristics of that movement.

**Choose one visual representation to D2L that epitomizes your chosen movement. We will share screens via Zoom to show these images.**

Leaders will coordinate discussion using these images.

**Have your definitions/characteristics of your visual representation available.**

Leaders - Case Study: Realism

Leaders - Case Study: Impressionism

Leaders - Case Study: Fauvism

Leaders - Case Study: Expressionism

Leaders - Case Study: Cubism

**BREAK**

Leaders - Case Study: Futurism

Leaders - Case Study: Dada

Leaders - Case Study: Surrealism

**DUE:**

### **SUMMARY 1**

Prepare a one-page single-spaced summary of one movement of Modernism, specifying its characteristics and the artists associated with this movement from the following: 1. Realism, 2. Impressionism, 3. Fauvism 4. Expressionism. 5. Cubism, 6. Futurism, 7. Dada, 8. Surrealism.

**ASSIGN:**

### **MODERN ARTIST & CONTEMPORARY ARTIST PAPERS**

WEEK 4  
February 2

## MEXICAN AND LATIN AMERICAN MODERNISM

Leaders - Case Study: Lola Álvarez Bravo

**BREAK**

Leaders - Case Study: Los Tres Grandes

Professor will present this Case Study: Joaquín Torres-García

Selections from the following will be available on D2L.

Ades, Dawn. "The Mexican Mural Movement." In *Art in Latin America: The Modern Era, 1820-1980*, 151-179. New Haven: Yale University Press, 1989.

Craven, David, "The Multiple Identities of Modernisms from Mexico in the Early Twentieth Century," 25-44. In Lozano, Luis-Martín, and David Craven, *Mexican Modern: Masters of the 20<sup>th</sup> Century*, Santa Fe: Museum of New Mexico Press, 2006.

Ferrer, Elizabeth. "Lola Álvarez Bravo: A Modernist in Mexican Photography." *History of Photography*, Vol. 18, no. 3 (Autumn 1994): 211-218.

Fletcher, Valerie. "On the Esoteric in the Art of Joaquín Torres-García." In *Crosscurrents of Modernism: Four Latin American Pioneers: Diego Rivera, Joaquín Torres-García, Wifredo Lam*, 148-163. Washington, D.C.: Smithsonian Institution Press, 1992.

Fletcher, Valerie. "Diego Rivera." In *Crosscurrents of Modernism: Four Latin American Pioneers: Diego Rivera, Joaquín Torres-García, Wifredo Lam*, 42-83. Washington, D.C.: Smithsonian Institution Press, 1992.

Lozano, Luis-Martín, "Mexican Modernism: 1920-1950." In Lozano, Luis-Martín, and David Craven, *Mexican Modern: Masters of the 20<sup>th</sup> Century*, 15-24. Santa Fe: Museum of New Mexico Press, 2006.

Torres-García, Joaquín, "The School of the South." In *El Taller Torres-García: The School of the South and Its Legacy*, ed. Mari Carmen Ramírez, pages! Austin: University of Texas, 1992.

**DUE:** Post one discussion question pertaining to each artist/case study on D2L (3).

WEEK 5  
February 9

## REVIEW OF CMOS AND RESEARCH STRATEGIES

Workshop on citation and research strategies

**DUE:**

**RESEARCH PROJECT TOPIC STATEMENT**

WEEK 6  
February 16

## METHODS AND THEORIES OF POSTMODERNISM AND CONTEMPORARY ART

Pooke, Grant, and Diana Newall, "Chapter 7, Exploring Postmodernities," In *Art History: The Basics*, 164-191.

Hopkins, David. "Chapter 6, The Death of the Object." In *After Modern Art, 1945-2000*, 160-195.

Choose one movement of Post-Modernism defined by Hopkins from below. Be able to describe the defining characteristics of that movement.

**Choose one visual representation to D2L that epitomizes your chosen movement. We will share screens via Zoom to show these images.**

Leaders will coordinate discussion using these images.

**Have your definitions/characteristics of your visual representation available.**

**Leaders - Case Study: Conceptualism**

**Leaders - Case Study: Minimalism**

**Leaders - Case Study: Semiotics**

**BREAK**

**Leaders - Case Study: Earthworks**

**Leaders - Case Study: Feminist Art**

**Leaders - Case Study: Body/Performance**

**DUE:**

**SUMMARY 2**

Prepare a one-page single-spaced summary of one movement of Post-Modernism, specifying its characteristics and the artists associated with this movement from the following: 1. Conceptualism, 2. Minimalism, 3. Semiotics 4. Earthworks. 5. Feminist Art, 6. Body/Performance



WEEK 7  
February 23

WORKSHOP ON CRAFTING ARTIST STATEMENTS  
Readings posted on D2L

**DUE: MODERN ARTIST PAPER**

WEEK 8  
March 2

EUROPEAN AND EUROPEAN-AMERICAN FEMINISMS

Nochlin, Linda. "Chapter 7: Why Have There Been No Great Women Artists?" In *Women, Art, and Power and Other Essays*, 145-178. Boulder: Westview Press, 1988.

Pollock, Griselda. "Chapter 1: Feminist Interventions in the Histories of Art: An Introduction." In *Vision and Difference: Femininity, Feminism, and Histories of Art*, 1-24. London and New York: Routledge, 1988, revised 2003.  
Bring one image produced by one of the artists Nochlin cites in the chapter.

**BREAK**

Freeland, Cynthia. "Chapter 5: Gender, Genius, and Guerilla Girls." In *But Is It Art?* 122-147. Oxford and New York: Oxford University Press, 2001.

**Leaders - Case Study: Linda Nochlin**

**Leaders - Case Study: Griselda Pollock**

**Leaders - Case Study: Guerilla Girls**

**DUE: Post one discussion question pertaining to each reading on D2L (3).**

WEEK 9  
March 9

## WOMEN OF COLOR FEMINISMS

Pérez, Laura E. "El desorden, nationalism and Chicana/o Aesthetics." In *Between Women and Nation: Nationalisms, Transnational Feminisms, and the State*, edited by Caren Kaplan, Norma Alarcón, and Minoo Moallem, 19-46. Durham: Duke University Press, 1999.

Pérez, Laura E. "Writing on the Social Body: Dresses and Body Ornamentation in Contemporary Chicana Art." In *Decolonial Voices: Chicana and Chicano Cultural Studied in the 21<sup>st</sup> Century*, 46-65. Bloomington: Indiana University Press, 2002.

Pérez, Laura E. "Decolonizing Sexuality and Spirituality in Chicana Feminist and Queer Art." *Tikkun* (July/August 2010).  
<http://www.tikkun.org/article.php/july2010perez>

Lorde, Audre. "Uses of the Erotic: The Erotic as Power." In *Sister Outsider*, 53-59. Berkeley: The Crossing Press, 1984.

**DUE:** **Post one discussion question pertaining to each reading on D2L.  
(3 = 2 Pérez, 1 Lorde).**

**DUE:** **ARTIST STATEMENT**

WEEK 10  
March 16

## INDEPENDENT RESEARCH AND WRITING

WEEK 11  
March 23

## INTERSECTIONALITY AND IDENTITY: RACE, ETHNICITY, QUEER THEORY

**Leaders - Case Study: Laura Aguilar**

"Chapter 8: Race, Gender, and Sexuality." 64-72. *The Routledge Companion to Race and Ethnicity*, 2011.

Murray, Yxta Maya. "Laura Aguilar Was a Proud Latina Lesbian and She Flaunted It." *Aperture* 2019.

Jones, Amelia. "Bodies and Subjects in the Technologized Self-Portrait: The Work of Laura Aguilar." *Aztlan* 23:2 (Fall 1998): 203-219.

Jones, Amelia. *The "Eternal Return": Self-Portrait Photography as a Technology of Embodiment.* *Signs* 27:4 (2002): 947-978.

**DUE:** **Post one discussion question pertaining to each reading on D2L.**

**DUE:** **CONTEMPORARY ARTIST PAPER**

WEEK 12  
March 30

## COLONIALITY, DECOLONIALITY, POST-COLONIALITY

### Leaders - Case Study: Viva Paredes

Leimer, Ann Marie. "Lengua, Mano, Alma: Reading the Decolonial in the Work of Viviana Paredes," 1-11.

Lugones, María, "Towards a Decolonial Feminism," 742-759.

Pérez, Emma. Selections from *The Decolonial Imaginary*.

### Leaders - Case Study: Consuelo Jimenez Underwood

Leimer, Ann Marie, "Garments for the Goddess of the Américas: The *American Dress Triptych*," 1-26.

Lugones, María, "Towards a Decolonial Feminism," 742-759.

Pérez, Emma. Selections from *The Decolonial Imaginary*.

### DUE:

Post one discussion question pertaining to each case study on D2L.

WEEK 13  
April 6

## INDEPENDENT WORK ON YOUR RESEARCH PROJECT

WEEK 14  
April 13

## PRESENTATIONS (8)

WEEK 15  
April 20

## PRESENTATIONS (8) AND EVALUATIONS

### ASSIGNMENT OVERVIEW

WEEK 2

## RESEARCH PROJECT AND SUMMARIES ASSIGNED

Discussion Questions (4)

WEEK 3

## SUMMARY 1 DUE

## MODERN AND CONTEMPORARY PAPERS ASSIGNED

WEEK 4

Discussion Questions (3)

WEEK 5

## RESEARCH TOPIC DUE

WEEK 6

## SUMMARY 2 DUE

WEEK 7

## MODERN ARTIST PAPER DUE

WEEK 8

Discussion Questions (3)

WEEK 9

## ARTIST STATEMENT DUE

Discussion Questions (3)

WEEK 10

## INDEPENDENT RESEARCH AND WRITING

WEEK 11

## CONTEMPORARY ARTIST PAPER DUE

Discussion Questions (3)

WEEK 12

Discussion Questions (2)

WEEK 13

## INDEPENDENT RESEARCH

WEEK 14

## PRESENTATIONS

WEEK 15

## PRESENTATIONS