

# MODERN AND CONTEMPORARY ART (MOCO): ART 4763.280

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

**SEMESTER: SPRING 2023**

Days: Tuesdays  
Times: 5:00 PM to 07:50 PM  
Location: C 109A

Dr. Ann Marie Leimer

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Office Hours: Tuesdays & Thursdays, 11:00-12:30 pm, Wednesdays, 3:00-5:00 pm and by appointment

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

## 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.**

## Course Evaluation

Contribution and Engagement:	15%		
Modern Artist Paper:	20%	Summaries:	20%
Contemporary Artist Paper:	20%	Research Presentation:	25%

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.**

## 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 and/or marginalia TO EVERY CLASS SESSION to support their engagement with course readings.** For every class session, students will prepare **open-ended questions** on assigned material formulated to prompt engaged discussion. 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 brought to class in paper form.**

**Throughout the course, students will lead class discussions 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.**

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.

Students will produce a 4-page paper on a modern artist.

Students will produce a 4-page paper on a contemporary artist.

Throughout the course, students will develop a research project on an artist, an artistic style, or an art historical theory. The research project will result in a topic statement, a thesis statement and/or an argument, a bibliography of fifteen sources, and a formal presentation of research findings. The delivery of findings will be given using PowerPoint and consist of a 15-minute oral presentation.

## Course Requirements Continued

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.

## Communication

**Please check your MSU email daily.**

## 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 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 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 and Departmental Field Trips: Policy Reinstated Fall 2022**

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>

### **One Drive**

For students to access OneDrive, they should first go here: <https://www.microsoft.com/en-us/education/products/office> to sign up for an Office 365 account. Students should create their account using their @my.msutexas.edu email address, which will entitle them to the Office 365 products offered to them as a student. Once they have created their account, they can log into "Office.com" for access to available Office 365 products (including OneDrive with 1TB of storage space). OneDrive is also accessible directly via <https://www.onedrive.com>. Working in OneDrive is very similar to Google Drive. Students can drag and drop files to and from their drive, as well as share folders between each other.

Microsoft has a very good tutorial for the use of OneDrive available here:

<https://support.microsoft.com/en-us/office/upload-and-save-files-and-folders-to-onedrive-a1397e56-61ec-4ed2-9dac-727bf8ac3357> (also see links on the left side of the page).

## A History Written by the Victors

Stephen Colbert invited three of Guerrilla Girl's members to take part in his recent Late Show episode, and he prepared some interesting and prominent questions to pose. At one point, he says that "History is written by the winners," and that "History is a record of violence. Is the art world a record of violence in and of itself?" One of the Girls going by the name of Frida explains how violence towards a democracy in art has existed even in the time of kings and queens, where they have been the one determining what art is about and what should be portrayed in it. In today's democratic society, the art world has been "delayed" in a sense that modern kings and queens still regulate the flow of art. Billionaire art collectors will buy and promote artists and art that appeal to their values and it is mostly art made by a number of white males, thus creating a very limited art catalogue when it should look like the whole of our culture. As Frida states: "Unless all the voices of our culture are in the history of art, it's not really a history of art, it's a history of power."

Please reflect on this statement throughout the duration of this course.

<https://www.widewalls.ch/magazine/guerrilla-girls-twin-cities-stephen-colbert>

### Why Are You an Artist and What is Your Work About?

This is one of the central questions that this course asks you to consider.

Here is one possible answer to that question:

"The role of the artist is to make revolution irresistible."

Toni Cade Bambara (1939-1995)

*Gorilla, My Love* (1972)

*The Lesson* (1972)

*The Salt Eaters* (1980)

*Those Bones Are Not My Child* (1999)

# MODERN AND CONTEMPORARY ART (MOCO) - ART 4763.280

## SCHEDULE OF TOPICS AND ASSIGNMENTS

WEEK 1  
January 18

### OVERVIEW AND INTRODUCTION TO STRUCTURES OF POWER

Check-In: Artist in Your Concentration Area

**Case Study: "Thinking About Theory" - D'Alleva, Chapter 1**

**Task: Identity Wheel, NASAD Survey, Praxis of Reading Skills Using Case Study**

hooks, bell. "Teaching 1: Critical Thinking." In *Teaching Critical Thinking: Practical Wisdom*, 7-11. New York and London: Routledge, 2010.

Gaspar de Alba, Alicia. "The Chicana/Latina Dyad, or Identity and Perception." In *Latin American Studies* 1 (2003): 106-114.

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

Introduction to the course

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

WEEK 2  
January 25

### METHODS AND THEORIES OF MODERN ART

Check-In: One Theory or Method of Modern Art

**Leaders - Case Study: Costache, Chapter 9 – Art Criteria & Values**

**Leaders - Case Study: Costache, Chapter 10 – Methodologies of Art**

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

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 148, titled "Modern Art and the Audience," through page 157. Read the summary on 161.**

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

**DUE: ONE DISCUSSION QUESTION FOR EACH READING, PRINTED ON PAPER.**  
**ASSIGN: RESEARCH PROJECT**  
**ASSIGN: SUMMARIES**

WEEK 3  
February 1

## EUROPEAN MODERNISM

Check-In: Modern Artist and Artwork

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.

**Bring one visual representation to class that epitomizes your chosen movement. Include artist, title, date, and period and/or style.**

Leaders will coordinate discussion using these images.

1. Leaders - Case Study: Realism
2. Leaders - Case Study: Impressionism
3. Leaders - Case Study: Fauvism
4. Leaders - Case Study: Expressionism
5. Leaders - Case Study: Cubism
6. Leaders - Case Study: Dada
7. Leaders - Case Study: Surrealism
8. Leaders - Case Study: Abstract Expressionism

### **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. Dada, 7. Surrealism, 8. Abstract Expressionism.

### **ASSIGN: MODERN ARTIST & CONTEMPORARY ARTIST PAPERS**

WEEK 4  
February 8

## MEXICAN AND LATIN AMERICAN MODERNISM

Check-In: Modern Mexican or Latin American Artist and Artwork **(NO FRIDA!)**  
(artists NOT covered in the readings)

Leaders - Case Study: Lola Álvarez Bravo

Leaders - Case Study: Los Tres Grandes **(3 artists)**

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

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

**DUE: ONE DISCUSSION QUESTION FOR EACH ARTIST, PRINTED ON PAPER.**

WEEK 5  
February 15

INDEPENDENT RESEARCH – NO CLASS SESSION  
**DUE: RESEARCH PROJECT TOPIC STATEMENT – DRAFT 1**

WEEK 6  
February 22

EUROPEAN AND EUROPEAN-AMERICAN FEMINISMS

Check-In: Definition of Feminism

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.

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: ONE DISCUSSION QUESTION FOR EACH READING (3), PRINTED.  
DUE: TOPIC STATEMENT (REVISED) AND 5 BIBLIOGRAPHIC CITATIONS CMOS**

WEEK 7  
March 1

WOMEN OF COLOR FEMINISMS

Check-In: Central differences between European/Euro-Am and WOC feminisms?

Anzaldúa, Gloria E. Reading TBD.

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: ONE DISCUSSION QUESTION FOR EACH READING, PRINTED.  
DUE: MODERN ARTIST PAPER**

WEEK 8  
March 8

## METHODS AND THEORIES OF POSTMODERNISM AND CONTEMPORARY ART

Check-In: One Theory or Method of Postmodern 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 Postmodernism defined by Hopkins from below.  
Be able to describe the defining characteristics of that movement.

**Bring one visual representation that epitomizes your chosen movement.**

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**

**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 9  
March 15

## SPRING BREAK

WEEK 10  
March 22

**INTERSECTIONALITY AND IDENTITY: RACE AND ETHNICITY**

Check-In: How do you understand your ethnicity?

Routledge, Chapter 1, "Race."

Routledge, Chapter 2, "Ethnicity."

Edwards, Adrienne, "Scenes of the Flesh," 8-17 and Lewis, Sarah, "Forward," 4-8, In *Carrie Mae Weems: Kitchen Table Series*, 2017.

Elder, Nika. "Lorna Simpson's Fabricated Truths." 2019. *Art Journal*, 30-53.

**Leaders - Case Study: Carrie Mae Weems**

**Leaders - Case Study: Lorna Simpson**

**DUE: BRING ONE DISCUSSION QUESTION FOR EACH READING ON PAPER.**

WEEK 11  
March 29

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

Check-In: One Queer or Trans Artist

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

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.

**Leaders - Case Study: Laura Aguilar**

**DUE: BRING ONE DISCUSSION QUESTION FOR EACH READING ON PAPER.**

WEEK 12  
APRIL 5

**ESTROUS/EASTER – NO CLASS SESSION - INDEPENDENT RESEARCH**

**DUE: CONTEMPORARY ARTIST PAPER**

WEEK 13  
April 12

**COLONIALITY, DECOLONIALITY, POST-COLONIALITY**

Check-In: What is decoloniality? Is it possible? How?

**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*.

**WEEK 14**

April 19

**PRESENTATIONS**

**WEEK 15**

April 26

**PRESENTATIONS**

**WEEK 16**

May 3

**PRESENTATIONS (if needed) AND EVALUATIONS**