

Submit originals (including syllabus) and one copy and electronic copy to the **Faculty Senate Office**  
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

**CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL**  
 Attach a syllabus, except if dropping a course.

**SUBMITTED BY:**

<b>Department</b>	ART	<b>College/School</b>	CLA
<b>Prepared by</b>	Carol Hoefler	<b>Phone</b>	474-5657
<b>Email Contact</b>	<a href="mailto:fyart@uaf.edu">fyart@uaf.edu</a> <a href="mailto:dmlollett@alaska.edu">dmlollett@alaska.edu</a>	<b>Faculty Contact</b>	David L. Mollett, Department Chair

**1. COURSE IDENTIFICATION: As the course now exists.**

<b>Dept</b>	ART	<b>Course #</b>	F490/ F690	<b>No. of Credits</b>	3
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**COURSE TITLE** Current Problems

**2. ACTION DESIRED: Check the changes to be made to the existing course.**

Change Course	<input checked="" type="checkbox"/>	If Change, indicate below what is changing.	Drop Course	<input type="checkbox"/>
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<b>NUMBER</b>	<b>TITLE</b>	<b>DESCRIPTION</b>	<b>FREQUENCY OF OFFERING</b>
<b>PREREQUISITES*</b>			

\*Prerequisites will be required before a student is allowed to enroll in the course.  
 Reference the registration implications below due to Banner coding of these terms:  
Prerequisite: Course completed and grade of "C" (2.0) or higher prior to registering for the course that requires it.  
Concurrent: Course may be taken simultaneously (and allows for a course to have been previously completed).  
Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a course was previously completed!

<b>CREDITS (including credit distribution)</b>		<b>COURSE CLASSIFICATION</b>	
<b>ADD CROSS-LISTING</b> See #8 if intent is to stop an existing cross-listing.	Dept.		(Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.)
<b>STACKED (400/600)</b> Include syllabi.	Dept.	Course #	

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

**OTHER (please specify)** Requested change makes the course repeatable for credit when different themes are offered.

**3. COURSE FORMAT**

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

<b>COURSE FORMAT:</b> (check <u>all</u> that apply)	<input type="checkbox"/>	1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input checked="" type="checkbox"/>	6 weeks to full semester
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**OTHER FORMAT (specify all that apply)**

Mode of delivery (specify lecture, field trips, labs, etc)



4. **COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES  NO

IF YES\*, check which core requirements it could be used to fulfill:

O = Oral Intensive,  W = Writing Intensive,  Natural Science,   
 \*Format 6 also submitted  \*Format 7 submitted  \*Format 8 submitted

4.A *Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.*

YES  NO

5. **COURSE REPEATABILITY:**

Is this course repeatable for credit? YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

Course is repeatable when the course follows a different theme.

How many times may the course be repeated for credit?  TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  CREDITS

6. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording ~~strike-through-old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aberiginal~~ Indigenous Rights and Policies (s)  
 3 Credits  
 Offered As Demand Warrants  
~~Case-study Comparative approach in-assessing Aberiginal to analyzing Indigenous~~  
 rights and policies in different nation-state systems. ~~Seven Aberiginal situations~~  
~~Multiple countries and specific policy developments~~ examined for factors promoting  
 or limiting self-determination. Prerequisites: Upper division standing or permission  
 of instructor. (Cross-listed with ANS F450.) (3+0)

### ART F490 Current Problems

3 Credits

Offered Fall Even-numbered Years

A forum for discussion of those aesthetic and professional problems confronted by artists. Topics are agreed upon by instructor and students, and students research and lead discussion on these topics. Topics may include: approaches to figuration of contemporary painting and sculpture, health hazards for the professional artist, portfolio development and access to galleries, making art far from major cultural centers, etc. Course may be repeated for credit when topic changes. Stacked with ART F690. (3+0)

### ART F690 Current Problems

3 Credits

Offered Fall Even-numbered Years

A forum for discussion of aesthetic and professional problems confronted by artists. Topics are agreed upon by instructor and students, and students research and lead discussion on these topics. Topics may include: approaches to figuration of contemporary painting and sculpture, health hazards for the professional artist, portfolio development and access to galleries, making art far from major cultural centers, etc. Prerequisites: Graduate standing or permission of instructor. Course may be repeated for credit when topic changes. Stacked with ART F490. (3+0)



7. COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:

**ART F490 Current Problems**

3 Credits

Offered Fall Even-numbered Years

A forum for discussion of those aesthetic and professional problems confronted by artists. Topics are agreed upon by instructor and students, and students research and lead discussion on these topics. Topics may include: approaches to figuration of contemporary painting and sculpture, health hazards for the professional artist, portfolio development and access to galleries, making art far from major cultural centers, etc. Course may be repeated for credit when topic changes. Stacked with ART F690. (3+0)

**ART F690 Current Problems**

3 Credits

Offered Fall Even-numbered Years

A forum for discussion of aesthetic and professional problems confronted by artists. Topics are agreed upon by instructor and students, and students research and lead discussion on these topics. Topics may include: approaches to figuration of contemporary painting and sculpture, health hazards for the professional artist, portfolio development and access to galleries, making art far from major cultural centers, etc. Prerequisites: Graduate standing or permission of instructor. Course may be repeated for credit when topic changes. Stacked with ART F490. (3+0)

8. IS THIS COURSE CURRENTLY CROSS-LISTED?

YES/NO  No If Yes, DEPT  NUMBER

DROPPING A CROSS-LISTING:

YES  DEPT  NUMBER

Changing or dropping requires written notification of each department and dean involved. Attach a copy of written notification.

9. GRADING SYSTEM: Specify only one.

LETTER:  X PASS/FAIL:

10. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

Petitions are currently necessary for students who wish to repeat this course when different themes are offered.

11. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No  X Yes

12. IMPACTS ON PROGRAMS/DEPTS:

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

No impact on other departments/programs

13. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.



This change will reduce the number of petitions filed by students who repeat this course.


**JUSTIFICATION FOR ACTION REQUESTED**

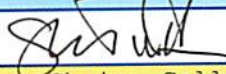
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

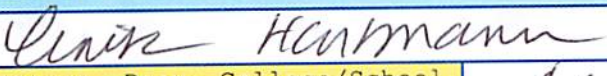
The Art Department is pleased to be able to offer a wide variety of art history topics through this seminar course. Since art degree seeking students are required to take several art history courses, their course opportunities are greatly increased by making F490 repeatable.

F490

**APPROVALS:** (Additional signature blocks may be added as necessary.)

	Date	10-30-2012
Signature, Chair, Program/Department of:	Art	

	Date	11-13-2012
Signature, Chair, College/School Curriculum Council for:		

	Date	11-13-12
Signature, Dean, College/School of:	CLA	

Offerings above the level of approved programs must be approved in advance by the Provost:

	Date	
Signature of Provost (if applicable)		

**ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.**

	Date	
Signature, Chair Faculty Senate Review Committee:	___ Curriculum Review    ___ GAAC	
	___ Core Review    ___ SADAC	

**ADDITIONAL SIGNATURES:** (As needed for cross-listing and/or stacking; add more blocks as necessary.)

	Date	
Signature, Chair, Program/Department of:		

	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	
Signature, Dean, College/School of:		



**ATTACH COMPLETE SYLLABUS (as part of this application).**

The guidelines are online:

<http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/uaf-syllabus-requirements/>

The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

**SYLLABUS CHECKLIST FOR ALL UAF COURSES**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

Title,  number,  credits,  prerequisites,  location,  meeting time (make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

Name,  office location,  office hours,  telephone,  email address.

**3. Course readings/materials:**

Course textbook title,  author,  edition/publisher.  
 Supplementary readings (indicate whether  required or  recommended) and  
 any supplies required.

**4. Course description:**

Content of the course and how it fits into the broader curriculum;  
 Expected proficiencies required to undertake the course, if applicable.  
 Inclusion of catalog description is *strongly* recommended, and  
 Description in syllabus must be consistent with catalog course description.

**5.  Course Goals (general), and (see #6)**

**6.  Student Learning Outcomes (more specific)**

**7. Instructional methods:**

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

**8. Course calendar:**

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

**9. Course policies:**

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

**10. Evaluation:**

Specify how students will be evaluated,  what factors will be included,  their relative value, and  how they will be tabulated into grades (on a curve, absolute scores, etc.)  Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but may be a convenient way to publicize this.) Faculty Senate Meeting #171:  
<http://www.uaf.edu/uafgov/faculty-senate/meetings/2010-2011-meetings/#171>

**11. Support Services:**

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

**12. Disabilities Services:** Note that the phone# and location have been **updated**.

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.



UAF ART 490:       **WOMEN, ART, AND SOCIETY**     FALL 2010  
MWF 2:15-3:15 room MUSIC 301

Dr. Mary Goodwin   [mary.goodwin@alaska.edu](mailto:mary.goodwin@alaska.edu)       474-7726  
Office Hours: MTWR 1:00-2:00 in room MUSIC 304 & by appointment

**COURSE CONTENT:** A survey of women's roles as artists, subjects, patrons, critics, and audience members. The focus is on women artists in Western Europe and America from ancient to modern times, with a more global focus on women, art, and society in contemporary times.

**COURSE OBJECTIVES:** This course will address a variety of issues pertaining to gender, including female subjectivity, women's contributions to visual culture, and the persistence of Woman as a category within visual representation. Today class, race, gender, sexuality, family, ethnicity, and country are understood to mediate cultural production by women and representations of gender. We will examine contemporary issues surrounding women, art, and society, including globalization, rapidly shifting demographic and geographic realities, and new technologies that have transformed our perceptions of the world.

**REQUIRED TEXTS:** *Women, Art, and Society*, by Whitney Chadwick (4<sup>th</sup> ed. 2007), and *Women Artists in the 20<sup>th</sup> and 21<sup>st</sup> Century*, edited by Uta Grosenick, are both available at the UAF Bookstore and are required reading for the course. Other readings will be available through the library's electronic reserves, e-res, or through Blackboard.

**COURSE REQUIREMENTS:** You are responsible for doing all the readings assigned and discussing them at length in class. Attendance is highly recommended and is essential for the success of the course. Together with **participation**, attendance will count for 25% of your final grade. You are required to keep a **journal** that will be graded. You have a 10-page **research paper** due near the end of the semester. You will chose your paper topic and create an **annotated bibliography** in which you read and summarize others' treatment of the topic to date. The annotated bibliography is due at mid-semester. You are expected to share your findings with the class in two 10-minute presentations, one at mid-semester and one on completion of your paper. There will be a comprehensive **Final Exam**.

**JOURNAL:** You are required to keep a journal in which you make twice-weekly entries of at least one page. You may write comments on the reading assignment, touching upon any aspect that interests you. These exercises will help stimulate and direct the discussions that are scheduled. Your entries might also link readings, lectures, discussions, and your daily encounter with art and the media. I do not want a summary of lectures, but a written analysis of topics. You are to submit the journal at mid-semester (Friday, October 8) and at the end of the course (Monday December 13). They will be graded for insight, originality, and individual progress as well as for clarity of writing.

**ANNOTATED BIBLIOGRAPHY:** Due Friday October 8. Prepare an annotated bibliography on one of the artists or subjects that interests you. Compile a chronological bibliography of at least 10 books and/or articles, researching the earliest to the most recent writing on the artist. Be selective and cite the major sources, critiquing the assumptions that underlie the writing on this artist and define her place in the history of art. You should offer a synopsis of each written selection and conclude with at least one full "Conclusions" page in which you by analyze the body of writing as a whole. Have attitudes shifted over time? If so, explain how and to what degree. I suggest one double-spaced typed page length per annotation and at least one page of "Conclusions." Due Friday October 8, and each student will present their findings in a 10-minute presentation October 8, 11, or 13.

**10-PAGE RESEARCH PAPER:** Present your proposed theme in one paragraph due September 22. Submit the annotated bibliography (above) October 8. Present a rough-draft of

your topic November 8 and follow-up with an instructor conference for feedback and discussion. Final draft due Monday December 13, although you might be required to present the findings earlier, on December 6, 8, 10, or 13.

Follow the standard MLS format for research papers, including the introduction, body, conclusion, footnotes or endnotes and bibliography.

**EVALUATION:** The grade is determined as follows:

1. written journal = 20%
2. annotated bibliography = 20%
3. research paper = 20%
4. final exam = 20%
5. attendance, participation, and presentations at mid-semester of annotated bibliography and at end of semester of research paper findings = 20%

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314).

**DISABILITY SERVICES:** If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disability Services and appropriate accommodations will be determined. All documentation of disability is confidential. Disability Services is located at the Whitaker Building, Room 208. Phone: 907-474-5655, TTY: 907-474-1827, Fax: 907-474-5688. Email: [uaf-disabilityservices@alaska.edu](mailto:uaf-disabilityservices@alaska.edu).



## PROPOSED SCHEDULE (SUBJECT TO CHANGE)

DATE	READING	TOPIC
F Sept. 3	- - -	Introduction
M Sept 6	- - -	Labor Day Holiday
W Sept 8 F Sept 10	Intro & Ch 1	Art History and the Woman Artist / The Middle Ages
M Sept 13		<b>FEMINISM &amp; ART HISTORY</b> Discussion of readings: Nochlin. Linda, "Why have there been No Great Women Artists?", 1971. Review of Whitney Chadwick, <i>Women, Art, and Society</i> , 1990, by Patricia Matthews, pp. 336-339, <i>The Art Bulletin</i> , June 1991.
W Sept 15 F Sept 17	Ch 2 & 3	Feminist Art Histories: Renaissance Artists
M Sept 20 W Sept 22	Ch 4	Feminist Art Histories: Baroque Artists ** 1 paragraph research paper proposal due 9/22
F Sept 24		<b>FEMINIST CRITIQUES OF REPRESENTATION</b> Discussion of readings: Berger, John, <i>Ways of Seeing</i> , 1972, pp. 45-64.  Parker, Roszika, and Pollock, Griselda, "Painted Ladies," <i>Old Mistresses: Women, Art, and Ideology</i> , 1981, pp. 114-133.
M Sept 27 W Sept 29	Ch 5	Feminist Art Histories: Eighteenth Century Artists
F Oct 1		<b>THE HIERARCHY OF ART: THE ART AND CRAFT DIVISION</b> Discussion of readings: Parker, Roszika, and Pollock, Griselda, "Crafty Women and the Hierarchy of the Arts," <i>Old Mistresses</i> , 1981, pp. 50-81.
M Oct 4	Ch 6, 7, 8	Feminist Art Histories: Nineteenth Century Artists
W Oct 6		Nineteenth Century Artists: Mary Cassatt
F Oct 8	***	** Journals and mid-semester project due. Students present 10 minute summaries of annotated bibliography project today, the 11 & 13.
M Oct 11 W Oct 13		



<b>DATE</b>	<b>READING</b>	<b>TOPIC</b>
F Oct 15	SEXUALITY, EROTICISM, AND THE BODY Discussion of readings: Leppert, Richard, "The Female Nude: Surfaces of Desire," and "The Male Nude: Identity and Denial," from <i>Art and the Committed Eye</i> , 1996.	
M Oct 18	Ch 9 Feminist Art Histories: Twentieth Century Artists: Modernism, Abstraction, and the New Woman / Hannah Hoch	
W Oct 20 F Oct 22	Ch 10 Modernist Representation: The Female Body / Georgia O'Keeffe	
M Oct 25	GENDER, DIFFERENCE, POWER Discussion of Readings: Duncan, Carole, "Virility and Domination in Early Twentieth Century Vanguard Painting," <i>Feminism and Art History: Questioning the Litany</i> , 1982, pp. 292-313.	
W Oct 27	Ch 10 Modernist Representation: The Female Body / Frida Kahlo	
F Oct 29	Ch 11 Gender, Race, and Modernism after the Second World War	
M Nov 1	Ch 11 Louise Bourgeois & others	
W Nov 3	Ch 12 Feminist Art in North America & Great Britain	
F Nov 5	Ch 13 New Directions: A Partial Overview	
M Nov 8	Ch 13 New Directions, continued * * First Draft of Term Paper Due	
W Nov 10	Ch 13 New Directions, continued	
F Nov 12 M Nov 15	Ch 14 Worlds Together, Worlds Apart	
W Nov 17 F Nov 19 M Nov 22 W Nov 24	Ch 15 A Place to Grow: Personal Visions, Global Concerns/ Contemporary Artists	
F Nov 26	---- THANKSGIVING HOLIDAY	
<b>DATE</b>	<b>READING</b>	<b>TOPIC</b>
M Nov 29	Contemporary Artists	



**W Dec 1**

**F Dec 3**

**M Dec 6 --- Research Paper PRESENTATIONS by students**

**W Dec 8 --- Research Paper PRESENTATIONS by students**

**F Dec 10 --- Research Paper PRESENTATIONS by students**

**M Dec 13 --- Research Paper PRESENTATIONS by students**

**\* \* Journals Due**

**\* \* Final Draft of Research Papers Due**

**F Dec 17 --- FINAL EXAM 1:00 – 3:00**



UAF Art 490: Current Problems -  
**Modernism & Postmodernism** 3 credits

Dr. Mary Goodwin  
Fall 2004  
MW 2:00-3:30 in MUSIC 301

E-mail: fmcg@uaf.edu  
Office Hours: MW 1-2 & by appt. in MUSIC 304  
Phone: 474-7726

**The leap from modernism to postmodernism was also that from  
The concept of the artist as a bohemian to  
The artist as a social thinker;  
From the microcosm of the studio to society;  
From art as unigeneric to interdisciplinary;  
And most important,  
From culture as a static self-contained system  
To a dynamic one encompassing multiple territories of thought and action  
(semiotics, politics, social anthropology, media, education, etc.)**

Guillermo Gomez-Pena  
"A New Artistic Continent"  
in Philip Brookman and Guillermo Gomez-Pena (eds)  
*Made in Aztlan* (San Diego, 1986), 86.

**COURSE CONTENT:** A survey of art from the last fifty years, with particular attention to the way in which theory and criticism shape the construction and reception of art. The new *postmodern* art criticism replaces the terminology of *modernist* formalist criticism - quality, attribution, style, and connoisseurship - with a new set of labels such as ideology, class, gender, sign, and signifier. Postmodern art criticism has its theoretical origins in the disciplines of the social sciences and literary theory.

The relatively monolithic discipline of art in the age of modernism has now been opened up into a shifting field without a center. Contemporary art is likely to probe various ideological, economic, political, and social ramifications. We will investigate the postmodern revolution in the visual arts. The post-industrial, information age has had its effects: authenticity and originality are challenged; the notion of a monolithic social condition is challenged; high and low culture are given equal regard, and interdisciplinary work is heralded.

**COURSE GOALS:** The class will strengthen each individual's ability to comprehend and discuss contemporary art and culture. For the artists among us, the class will assist students in interfacing their creative efforts in relation to the contemporary art environment.

**REQUIRED TEXTS:** David Hopkins, *After Modern Art 1945-2000*, 2000.  
Patricia Hills, *Modern Art in the USA: Issues and Controversies of the Twentieth Century*, 2001. Both are available at the UAF Bookstore.

It is suggested that students frequently browse in the Rasmuson Library among current and bound issues of *Artforum*, *Art in America*, *Art Journal*, *TDR (The Drama Review: Journal of Performance Studies)*, etc. In addition, students should browse on-line magazines such as *ArtScene*, a complete electronic magazine devoted to the art of Southern California (<http://artscenecal.com>) and other web sites, such as those noted in the back of our Hopkins text. Both texts have fine lists of further reading, many of which are available through interlibrary loan, if not in the Rasmuson Library itself.

**COURSE REQUIREMENTS:** The class is primarily based on reading, presentations, and discussions. Classes will alternate between lecture and discussion. Being on time

is essential. Participation in class consists of: reading thoroughly all materials ahead of class, having notes/personal observations ready for class discussion, participating in discussions/debates by asking and responding thoughtfully to ideas presented by our reading materials, and attending any assigned exhibitions.

There are **FOUR PROJECTS FOR CLASS:**

**Projects 1 & 2: LEAD TWO DISCUSSIONS** (each about 45 minutes long).

Students will work in pairs to guide group discussion of readings (primarily from the Hill text). Each student will sign up to lead two discussions (and partners cannot be duplicated). A sign-up sheet will be available on the second day of class. Picking topics early is a good idea so you have plenty of time to prepare. Included in your presentation should be:

1. An outline of the article(s) with possible questions to spark discussion. (Approximately 2 pages.) Turn in.
2. Visual support materials: slides, videos, catalogues or books. Your article(s) may include artists the class is unfamiliar with. Bring in examples for the class and be prepared to "teach us" if need be.
3. You will guide the class through discussion by introducing your article(s), showing visual support materials, and posing directed questions.

In pre-approved cases, students may substitute the following for one of their discussion-leadership opportunities: Gain access to the Art Department Gallery before a show opens. Write a review of the show and consult with Dr. Goodwin before submitting one art review (and illustrative digital image) for publication in the UAF student paper *The Sun Star*. Details to follow.

**Project 3: MIDTERM PAPER.** First draft due W Oct. 11 (5 pages).

This is a research paper of 5 pages, which will be shared with the class when appropriate. Your paper should be an essay on the theme of your choice within the history of art since 1965. You might want to explore a recent artist you have been curious about; compare similar subjects treated by different artists; compare an artist's statement with critics' interpretations; or compare the works of two or more artists working in the same fashion (i.e. minimalist or earthwork artists). This paper should follow the standard format for writing research papers, including an introduction, body, conclusion, and footnotes where appropriate. The paper can include visual support materials which help explain your position.

All papers should be five pages, double-spaced, and typewritten. The first draft is due Wednesday Oct. 11. A personal conference with the instructor will follow on Monday Oct. 16, and a revised final paper will be due Monday Oct. 23.

**Project 4: FINAL EXAM**

Slide identification and written discussion as well as an essay. You will see known and unknown slides and discuss them, using the vocabulary of post-1965 art criticism and theory.

**EVALUATION:** The grade is made up as follows:

- 10% general participation in all discussions
- 15% Project 1 Discussion leadership & presentation or Review
- 15% Project 2 Discussion leadership & presentation
- 20% Project 3: Midterm paper



40% Project 4: Final exam

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PROPOSED SCHEDULE:

DATE	TOPIC & READINGS
F Sept 3	Introduction to course
Sept 8, 13	<b>POST WORLD-WAR II ABSTRACT EXPRESSIONISM</b> Overview of Modernism & Postmodernism. Post World War II Abstract Expressionism; Action Painting, Color-Field Painting, the role of the critic. Hopkins, Chapter 1 Hills, Chapter 4
Sept 15, 20	<b>FIFTIES AND SIXTIES POP AND ASSEMBLAGE</b> Alternatives to Ab-Ex: Johns, Rauschenberg, and Cage in The Spirit of Duchamp. Hopkins, Chapter 2 Hills, Chapter 5 9/20 Discussion on Rauschenberg & Pop, p. 218-232 Hills
Sept 22, 27	Sculpture at Mid-Century: Asssemblages, Environments, and Happenings Pop Art Hopkins, Chapter 4 9/27 Discussion on Kaprow, etc. p. 205-216 Hills
Sept 29, Oct 4	<b>SIXTIES ABSTRACTION</b> Post-Painterly Color Field Abstraction, Op Art, Hard Edge Painting and the Shaped Canvas Minimalism Hills, Chapter 5 - page 236 on Hopkins, Chapter 5 10/4 Discussion on Minimalism, p. 236-250 Hills
Oct 6, 11	<b>THE POST-MINIMAL SEVENTIES</b> Conceptual Art and Process Art Performance Art Hills, Chapter 6 Hopkins, Chapters 3 & 6 *First draft Midterm Papers due Monday Oct. 11 10/11 Discussion Leaders on Conceptual Art, p. 253-274 Hills
Oct 13, 18	Earthworks, Siteworks, and Installations Hills, Chapter 6 Hopkins, Chapters 3 & 6

10/18 Discussion on Political Art, p. 287-316 Hills

### THE PLURALISTIC SEVENTIES

- Oct 20, 25      \*Midterm research paper due Wednesday Oct. 20  
                     \*Student presentations
- Oct 27, Nov 1      Photography  
                         Feminist Art, Pattern Painting, Decoration, and Crafts  
                         Hills, Chapter 6, pages 316-334  
                         11/1 Discussion on Feminist Art, etc.
- Nov 3, 8              New Illusionism: Photo Realist painting and  
                         Super Realist Sculpture  
                         Hills, Chapter 6, page 275 on  
                         11/8 Discussion on Realism, p. 275-285 Hills

### THE APPROPRIATING EIGHTIES

- Nov 10              Neo-Expressionism, the New Abstraction, Graffitiists and  
                         Cartoonists  
                         Hills, Chapter 7  
                         Hopkins, Chapter 7  
                         11/10 Discussion on cartooning
- Nov 15              Art incorporating Appropriated Imagery  
                         Hills, Chapter 7  
                         Hopkins, Chapter 7  
                         11/15 Discussion on Neo-Expressionism

### NARRATING IDENTITY: THE 1990s, RACE, CLASS, AND GENDER

- Nov 17, 22          Identity Politics  
                         Hills, Chapter 7, p. 376 on  
                         Hopkins, Chapter 8  
                         11/22 Discussion on Identities, p. 380-398 Hills;  
                         Censorship, p. 408-422 Hills
- Nov 24              Graduate Students present "Traditions and Innovations"
- Nov 29, Dec 1      Museum Collections as Sites of Contention  
                         Hills, Chapter 7, p. 423 (& Fred Wilson)
- Dec 6, 8              Art in Public Spaces; Current Issues  
                         Video - Judy Baca  
                         Hills, Chapter 7, p. 433 on  
                         12/8 Discussion on Public Art, p. 433-454 Hills



Monday Dec 13      Final Exam 2-3:30

Friday Dec 17      Debriefing: Modern vs. Postmodern vs. Contemporaneity  
2:00-3:30 p.m.

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314).

**DISABILITY SERVICES:** If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disability Services and appropriate accommodations will be determined. All documentation of disability is confidential. Disability Services is located at the Whitaker Building, Room 208. Phone: 907-474-5655, TTY: 907-474-1827, Fax: 907-474-5688. Email: [uaf-disabilityservices@alaska.edu](mailto:uaf-disabilityservices@alaska.edu).

ART F490  
**Current Problems:  
The Economics of Art**  
Class held: Thursdays 6pm- 9pm  
Schaible Auditorium in the Bunnell Building

**Instructor:** Mareca Guthrie  
e-mail: [mrguthrie@alaska.edu](mailto:mrguthrie@alaska.edu)  
Office phone: 474-5102  
Office hours: by appointment

**COURSE DESCRIPTION & GOALS:**

"Current Problems" is a seminar course which is a forum for discussion of aesthetic and professional problems confronted by artists. This particular semester I have selected the broad topic of the "economics of art" to provide us with an opportunity to discuss questions ranging from "How do people make a living as an artist?" to "Why did that painting sell for 8 million dollars?" to "Why is painting A in an art museum and painting B is not?". Frequently there are no simple answers to these questions but what I hope to provide is a forum in which to untangle the overwhelming knot of issues surrounding the relationship between art and money.

**WEEKLY READING:**

There are no assigned textbooks for the class. There are however, weekly assigned readings that will be provided in pdf form on Blackboard. Below are some examples of the books from which we will be reading.

<i>Jill Snyder</i> Caring for Your Art: A Guide for Artists, Collectors, Galleries, and Art Institutions Third Edition
<i>Carol Eikleberry</i> The Career Guide for Creative and Unconventional People
<i>James Elkins</i> Why Art Cannot be Taught: A Handbook for Art Students
<i>Caroll Michels</i> How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul
<i>Tad Crawford</i> Legal Guide for the Visual Artist
<i>Stuart Plattner</i> High Art Down Home: An Ethnography of a Local Art Market
<i>Don Thompson</i> The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art
<i>Paper Monument</i> I Like Your Work: Art and Etiquette
<i>Bill Ivey</i> Arts Inc.
<i>Sarah Thornton</i> Seven Days in the Art World
<i>Katherine Carter</i> Accelerating on the Curves: The Artist's Roadmap to Success
<i>Frieda Kay Fall</i> Art Objects: Their Care and Preservation
<i>Amy Whitaker</i> Museum Legs: Fatigue and Hope in the Face of Art
<i>Lynn Basa</i> The Artist's Guide to Public Art
<i>Philip Mould</i> The Art Detective: Fakes Frauds, and Finds

**QUIZZES:**

There are quizzes at the start of each class covering the assigned reading and the material covered in the previous class session. You may use your notes during these quizzes. These quizzes count also for attendance so please do not be late. These quizzes usually require two pages of short written essay answers.



**EXAMS:**

There is a midterm and final exam. You may not use your sketchbook for reference during either exam. The format of both exams are short written essays on topics covered in class and in the assigned reading.

**REQUIRED NOTEBOOK:**

The notebook contains your observations, reactions and questions to the content of the course (guest lectures, film clips, lectures, readings) in addition to written assignments. Take pride in your notebook, my hope is for you to be able to use it as a resource to reflect back upon once you are done with the course. You may also sketch in the notebook, but please keep drawings related to the course topics. Extensive unrelated drawings will result in a reduced notebook grade.

**This sketchbook / notebook will be graded multiple times during the semester for the following:**

- Clarity- You do not need to change your handwriting, but it should be moderately legible and orderly. Pages need to be labeled and dated.
- All notes from class (these notes can be used on the quizzes, but not the exam)
- All notes from the readings (again these notes can be used on the quizzes too)
- Additional short written assignments
- Organization.

**You may choose what kind of sketchbook / notebook you use but I recommend:**

*Hard cover* so that it is protected from damage

*Spiral bound* so that it can be opened flat to work on

*Medium or heavy weight paper* so that the pages are strong

**RESEARCH PAPER & SHORT PRESENTATION**

10 page research paper (15 for graduate students) and a 10 minute presentation.

**The goal of this research paper is to have a finished product that I can hand out to students in future classes. Have fun with it, work hard on it and create something you are proud of and that is useful for future students.**

Are you interested in a certain career? Research what the requirements are for that career. Art therapy? High school art teacher? Art handler at a museum?

Are you interested in how a particular artist supported their work? Are you interested in how to file your taxes as an artist? Find something you are interested in, something you want more information on, be sure it is something that you can research (through internet searches, books and interviews).

Follow the standard MLA format for research papers, including an introduction, body and conclusion. Reference sources within parenthesis in the body of your paper and end with a list of works cited, in MLA format. The paper can include visual support materials which help explain your position, but make sure that the length of typed content adds up to a minimum of 10 pages. After I have read the first draft, I will schedule an instructor conference for feedback and discussion with each of you. You will share the results of your research with the class in a short 10-minute presentation.

**Due dates for research paper**

<b>October 6<sup>th</sup></b>	<b>3 IDEAS FOR TOPICS YOU FIND INTERESTING</b> (and ideas for where you would get the information)
<b>October 13<sup>th</sup></b>	<b>FINAL TOPIC AND THREE RESEARCH RESOURCES</b> (names, book titles, websites etc)
<b>October 20<sup>th</sup></b>	<b>OUTLINE DUE</b>
<b>November 3rd</b>	<b>DRAFT DUE</b> (you will not receive credit if it has more than 10 grammatical or spelling errors)

	<b>Sign up to meet with Mareca to go over the paper</b>
<b>November 17<sup>th</sup></b>	<b>RESEARCH PAPER DUE</b> <b>POWERPOINT DUE</b> (if you do not have access to PowerPoint, you can submit a sequence of images to be used as slides during the presentation, but they must be clearly labeled and numbered in numerical order 01, 02, 03 etc.)
<b>December 1<sup>st</sup></b>	<b>PRESENTATIONS</b>

**ATTENDANCE and GRADING:**

You can not make up absences, quizzes, exams or papers.

- 20% Attendance, class participation and presentation of research
- 20% Notebook
- 20% Quizzes
- 20% Final exam
- 20% Research paper

**BLACKBOARD:**

All material for the course will be provided on blackboard. I will demonstrate in class how to access Blackboard online.

**FOOD and DRINK:**

As long as it is neither smelly nor loud you are welcome to bring it to class. I highly recommend bringing a hot drink as the winter months approach.

**CELL PHONES AND LAPTOPS:**

I do not permit cell phones, texting or taking notes via laptop. Use of these without prior permission from me will drop your grade.

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314).

**DISABILITY SERVICES:** If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disability Services and appropriate accommodations will be determined. All documentation of disability is confidential. Disability Services is located at the Whitaker Building, Room 208. Phone: 907-474-5655, TTY: 907-474-1827, Fax: 907-474-5688. Email: [uaf-disabilityservices@alaska.edu](mailto:uaf-disabilityservices@alaska.edu).

**SCHEDULE**

**DATES SUBJECT TO CHANGE DUE TO SCHEDULING OF GUEST SPEAKERS**

<b>Date</b>	<b>Topic</b>	<b>Due</b>
Sept. 1	Review syllabus	
Sept. 8	Overview of course subject matter	
Sept 15	Museums Museum tour	
Sept. 22	Galleries Artist statements and portfolios Guest speaker	Notebooks due for grading
Sept. 29	The contemporary art "bubble"	
Oct.6	Visiting artist Ying Li	3 ideas for research paper topic due



		Sign up to meet with Mareca to discuss research paper topic
Oct. 13	<b>The Business of Art</b> Guest speaker- John & Jona VanZyle	
Oct. 20	<b>Collectors</b> Guest speaker- Laura Berkowitz	Outline due for paper
Oct. 27	<b>Dorothy and Herbert Vogel</b>	Midterm Exam
Nov. 3	<b>Art theft, art forgeries</b> Guest speaker- Sara Tabbert	Draft of paper due Notebooks due for grading Meet with Mareca outside class time to discuss paper
Nov. 10	<b>Taxes, insurance &amp; copyright</b> Faux selection jury	
Nov. 17	<b>State funding and public art</b> Guest speaker	Research papers due Powerpoints due
Nov. 24	No class Thanksgiving break	Catch up on sleep
Dec. 1	<b>Final presentations</b>	Final presentations
Dec. 8	<b>Grants, fellowships, and other resources</b>	Notebooks due for final grading
Dec. 15	<b>Final exam</b>	

UAF ART 690: **WOMEN, ART, AND SOCIETY** FALL 2010  
MWF 2:15-3:15 room MUSIC 301

Dr. Mary Goodwin [mary.goodwin@alaska.edu](mailto:mary.goodwin@alaska.edu) 474-7726  
Office Hours: MTWR 1:00-2:00 in room MUSIC 304 & by appointment

**COURSE CONTENT:** A survey of women's roles as artists, subjects, patrons, critics, and audience members. The focus is on women artists in Western Europe and America from ancient to modern times, with a more global focus on women, art, and society in contemporary times.

**COURSE OBJECTIVES:** This course will address a variety of issues pertaining to gender, including female subjectivity, women's contributions to visual culture, and the persistence of Woman as a category within visual representation. Today class, race, gender, sexuality, family, ethnicity, and country are understood to mediate cultural production by women and representations of gender. We will examine contemporary issues surrounding women, art, and society, including globalization, rapidly shifting demographic and geographic realities, and new technologies that have transformed our perceptions of the world.

**REQUIRED TEXTS:** *Women, Art, and Society*, by Whitney Chadwick (4<sup>th</sup> ed. 2007), and *Women Artists in the 20<sup>th</sup> and 21<sup>st</sup> Century*, edited by Uta Grosenick, are both available at the UAF Bookstore and are required reading for the course. Other readings will be available through the library's electronic reserves, e-res, or through Blackboard.

**COURSE REQUIREMENTS:** You are responsible for doing all the readings assigned and discussing them at length in class. Attendance is highly recommended and is essential for the success of the course. Together with **participation**, attendance will count for 25% of your final grade. You are required to keep a **journal** that will be graded. You have a 10-page **research paper** due near the end of the semester. You will choose your paper topic and create an **annotated bibliography** in which you read and summarize others' treatment of the topic to date. The annotated bibliography is due at mid-semester. You are expected to share your findings with the class in two 10-minute presentations, one at mid-semester and one on completion of your paper. There will be a comprehensive **Final Exam**.

**JOURNAL:** You are required to keep a journal in which you make twice-weekly entries of at least one page. You may write comments on the reading assignment, touching upon any aspect that interests you. These exercises will help stimulate and direct the discussions that are scheduled. Your entries might also link readings, lectures, discussions, and your daily encounter with art and the media. I do not want a summary of lectures, but a written analysis of topics. You are to submit the journal at mid-semester (Friday, October 8) and at the end of the course (Monday December 13). They will be graded for insight, originality, and individual progress as well as for clarity of writing.

**ANNOTATED BIBLIOGRAPHY:** Due Friday October 8. Prepare an annotated bibliography on one of the artists or subjects that interests you. Compile a chronological bibliography of at least 10 books and/or articles, researching the earliest to the most recent writing on the artist. Be selective and cite the major sources, critiquing the assumptions that underlie the writing on this artist and define her place in the history of art. You should offer a synopsis of each written selection and conclude with at least one full "Conclusions" page in which you analyze the body of writing as a whole. Have attitudes shifted over time? If so, explain how and to what degree. I suggest one double-spaced typed page length per annotation and at least one page of "Conclusions." Due Friday October 8, and each student will present their findings in a 10-minute presentation October 8, 11, or 13.

**15-PAGE RESEARCH PAPER:** Present your proposed theme in one paragraph due September 22. Submit the annotated bibliography (above) October 8. Present a rough-draft of

your topic November 8 and follow-up with an instructor conference for feedback and discussion. Final draft due Monday December 13, although you might be required to present the findings earlier, on December 6, 8, 10, or 13.

Follow the standard MLS format for research papers, including the introduction, body, conclusion, footnotes or endnotes and bibliography.

**Graduate Student Discussion Leadership:**

Graduates are expected to work in pairs and direct discussion of 2 articles. The grads will create and present a 1-page summary of each article and will prompt discussion with directed questions.

Graduate students' performance on all projects is expected to be at higher graduate level. In addition, the breadth and depth of the Final Exam will be increased.

**EVALUATION:** The grade is determined as follows:

1. written journal = 10%
2. annotated bibliography = 20%
3. research paper = 20%
4. final exam= 20%
5. attendance, participation, and presentations at mid-semester of annotated bibliography and at end of semester of research paper findings =20%
6. discussion leadership of 2 articles = 10%

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314).

**DISABILITY SERVICES:** If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disability Services and appropriate accommodations will be determined. All documentation of disability is confidential. Disability Services is located at the Whitaker Building, Room 208. Phone: 907-474-5655, TTY: 907-474-1827, Fax: 907-474-5688. Email: [uaf-disabilityservices@alaska.edu](mailto:uaf-disabilityservices@alaska.edu).



## PROPOSED SCHEDULE (SUBJECT TO CHANGE)

DATE	READING	TOPIC
F Sept. 3	- - -	Introduction
M Sept 6	- - -	Labor Day Holiday
W Sept 8 F Sept 10	Intro & Ch 1	Art History and the Woman Artist / The Middle Ages
M Sept 13		<b>FEMINISM &amp; ART HISTORY</b> Discussion of readings: Nochlin. Linda, "Why have there been No Great Women Artists?", 1971. Review of Whitney Chadwick, <i>Women, Art, and Society</i> , 1990, by Patricia Matthews, pp. 336-339, <i>The Art Bulletin</i> , June 1991.
W Sept 15 F Sept 17	Ch 2 & 3	Feminist Art Histories: Renaissance Artists
M Sept 20 W Sept 22	Ch 4	Feminist Art Histories: Baroque Artists ** 1 paragraph research paper proposal due 9/22
F Sept 24		<b>FEMINIST CRITIQUES OF REPRESENTATION</b> Discussion of readings: Berger, John, <i>Ways of Seeing</i> , 1972, pp. 45-64.  Parker, Roszika, and Pollock, Griselda, "Painted Ladies," <i>Old Mistresses: Women, Art, and Ideology</i> , 1981, pp. 114-133.
M Sept 27 W Sept 29	Ch 5	Feminist Art Histories: Eighteenth Century Artists
F Oct 1		<b>THE HIERARCHY OF ART: THE ART AND CRAFT DIVISION</b> Discussion of readings: Parker, Roszika, and Pollock, Griselda, "Crafty Women and the Hierarchy of the Arts," <i>Old Mistresses</i> , 1981, pp. 50-81.
M Oct 4	Ch 6, 7, 8	Feminist Art Histories: Nineteenth Century Artists
W Oct 6		Nineteenth Century Artists: Mary Cassatt
F Oct 8	***	** Journals and mid-semester project due. Students present 10 minute summaries of annotated bibliography project today, the 11 & 13.
M Oct 11 W Oct 13		

<b>DATE</b>	<b>READING</b>	<b>TOPIC</b>
F Oct 15	SEXUALITY, EROTICISM, AND THE BODY Discussion of readings: Leppert, Richard, "The Female Nude: Surfaces of Desire," and "The Male Nude: Identity and Denial," from <i>Art and the Committed Eye</i> , 1996.	
M Oct 18	Ch 9 Feminist Art Histories: Twentieth Century Artists: Modernism, Abstraction, and the New Woman / Hannah Hoch	
W Oct 20 F Oct 22	Ch 10 Modernist Representation: The Female Body / Georgia O'Keeffe	
M Oct 25	GENDER, DIFFERENCE, POWER Discussion of Readings: Duncan, Carole, "Virility and Domination in Early Twentieth Century Vanguard Painting," <i>Feminism and Art History: Questioning the Litany</i> , 1982, pp. 292-313.	
W Oct 27	Ch 10 Modernist Representation: The Female Body / Frida Kahlo	
F Oct 29	Ch 11 Gender, Race, and Modernism after the Second World War	
M Nov 1	Ch 11 Louise Bourgeois & others	
W Nov 3	Ch 12 Feminist Art in North America & Great Britain	
F Nov 5	Ch 13 New Directions: A Partial Overview	
M Nov 8	Ch 13 New Directions, continued * * First Draft of Term Paper Due	
W Nov 10	Ch 13 New Directions, continued	
F Nov 12 M Nov 15	Ch 14 Worlds Together, Worlds Apart	
W Nov 17 F Nov 19 M Nov 22 W Nov 24	Ch 15 A Place to Grow: Personal Visions, Global Concerns/ Contemporary Artists	
F Nov 26	---- THANKSGIVING HOLIDAY	

<b>DATE</b>	<b>READING</b>	<b>TOPIC</b>
M Nov 29	Contemporary Artists	

**W Dec 1**  
**F Dec 3**

**M Dec 6** --- **Research Paper PRESENTATIONS by students**  
**W Dec 8** --- **Research Paper PRESENTATIONS by students**  
**F Dec 10** --- **Research Paper PRESENTATIONS by students**

**M Dec 13** --- **Research Paper PRESENTATIONS by students**  
\* \* **Journals Due**  
\* \* **Final Draft of Research Papers Due**

**F Dec 17** --- **FINAL EXAM 1:00 – 3:00**



UAF Art 690: Current Problems -  
**Modernism & Postmodernism** 3 credits

Dr. Mary Goodwin  
Fall 2004  
MW 2:00-3:30 in MUSIC 301

E-mail: [ffmcg@uaf.edu](mailto:ffmcg@uaf.edu)  
Office Hours: MW 1-2 & by appt. in MUSIC 304  
Phone: 474-7726

**The leap from modernism to postmodernism was also that from  
The concept of the artist as a bohemian to  
The artist as a social thinker;  
From the microcosm of the studio to society;  
From art as unigeneric to interdisciplinary;  
And most important,  
From culture as a static self-contained system  
To a dynamic one encompassing multiple territories of thought and action  
(semiotics, politics, social anthropology, media, education, etc.)**

Guillermo Gomez-Pena  
"A New Artistic Continent"  
in Philip Brookman and Guillermo Gomez-Pena (eds)  
*Made in Aztlan* (San Diego, 1986), 86.

**COURSE CONTENT:** A survey of art from the last fifty years, with particular attention to the way in which theory and criticism shape the construction and reception of art. The new *postmodern* art criticism replaces the terminology of *modernist* formalist criticism - quality, attribution, style, and connoisseurship - with a new set of labels such as ideology, class, gender, sign, and signifier. Postmodern art criticism has its theoretical origins in the disciplines of the social sciences and literary theory.

The relatively monolithic discipline of art in the age of modernism has now been opened up into a shifting field without a center. Contemporary art is likely to probe various ideological, economic, political, and social ramifications. We will investigate the postmodern revolution in the visual arts. The post-industrial, information age has had its effects: authenticity and originality are challenged; the notion of a monolithic social condition is challenged; high and low culture are given equal regard, and interdisciplinary work is heralded.

**COURSE GOALS:** The class will strengthen each individual's ability to comprehend and discuss contemporary art and culture. For the artists among us, the class will assist students in interfacing their creative efforts in relation to the contemporary art environment.

**REQUIRED TEXTS:** David Hopkins, *After Modern Art 1945-2000*, 2000.  
Patricia Hills, *Modern Art in the USA: Issues and Controversies of the Twentieth Century*, 2001. Both are available at the UAF Bookstore.

It is suggested that students frequently browse in the Rasmuson Library among current and bound issues of *Artforum*, *Art in America*, *Art Journal*, *TDR (The Drama Review: Journal of Performance Studies)*, etc. In addition, students should browse on-line magazines such as *ArtScene*, a complete electronic magazine devoted to the art of Southern California (<http://artscenecal.com>) and other web sites, such as those noted in the back of our Hopkins text. Both texts have fine lists of further reading, many of which are available through interlibrary loan, if not in the Rasmuson Library itself.

**COURSE REQUIREMENTS:** The class is primarily based on reading, presentations, and discussions. Classes will alternate between lecture and discussion. Being on time

is essential. Participation in class consists of: reading thoroughly all materials ahead of class, having notes/personal observations ready for class discussion, participating in discussions/debates by asking and responding thoughtfully to ideas presented by our reading materials, and attending any assigned exhibitions.

There are **FOUR PROJECTS FOR CLASS:**

**Projects 1 & 2: LEAD TWO DISCUSSIONS** (each about 45 minutes long).

Students will work in pairs to guide group discussion of readings (primarily from the Hill text). Each student will sign up to lead two discussions (and partners cannot be duplicated). A sign-up sheet will be available on the second day of class. Picking topics early is a good idea so you have plenty of time to prepare. Included in your presentation should be:

1. An outline of the article(s) with possible questions to spark discussion. (Approximately 2 pages.) Turn in.
2. Visual support materials: slides, videos, catalogues or books. Your article(s) may include artists the class is unfamiliar with. Bring in examples for the class and be prepared to "teach us" if need be.
3. You will guide the class through discussion by introducing your article(s), showing visual support materials, and posing directed questions.

In pre-approved cases, students may substitute the following for one of their discussion-leadership opportunities: Gain access to the Art Department Gallery before a show opens. Write a review of the show and consult with Dr. Goodwin before submitting one art review (and illustrative digital image) for publication in the UAF student paper *The Sun Star*. Details to follow.

**Project 3: MIDTERM PAPER.** First draft due W Oct. 11 (5 pages).

This is a research paper of 5 pages, which will be shared with the class when appropriate. Your paper should be an essay on the theme of your choice within the history of art since 1965. You might want to explore a recent artist you have been curious about; compare similar subjects treated by different artists; compare an artist's statement with critics' interpretations; or compare the works of two or more artists working in the same fashion (i.e. minimalist or earthwork artists). This paper should follow the standard format for writing research papers, including an introduction, body, conclusion, and footnotes where appropriate. The paper can include visual support materials which help explain your position.

All papers should be five pages, double-spaced, and typewritten. The first draft is due Wednesday Oct. 11. A personal conference with the instructor will follow on Monday Oct. 16, and a revised final paper will be due Monday Oct. 23.

**Project 4: FINAL EXAM**

Slide identification and written discussion as well as an essay. You will see known and unknown slides and discuss them, using the vocabulary of post-1965 art criticism and theory.

**Project 5: My Artistic Traditions and Innovations (7 pages)**

Graduate students are to research and write a 5-page paper in which they expand on two or more artists who form the foundation of tradition in which the student-artist functions. A bibliography should include at least 3 critical responses to each artist. Consider the critical responses in the body of the research paper.

In 2 final pages, the student is to identify his/her place in this tradition and to identify the innovations that make their work distinctly their own. This might be done by adopting an imaginary critical persona and writing a review.

The research paper will be shared as a 20-minute illustrated lecture/discussion with the class. Date to be arranged in advance.

**EVALUATION:** The grade is made up as follows:

- 10% general participation in all discussions
- 15% Project 1 Discussion leadership & presentation or Review
- 15% Project 2 Discussion leadership & presentation
- 20% Project 3: Midterm paper
- 20% Project 4: Final exam
- 20% Project 5: My Artistic Traditions Paper

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**PROPOSED SCHEDULE:**

<b>DATE</b>	<b>TOPIC &amp; READINGS</b>
F Sept 3	Introduction to course

<b>DATE</b>	<b>TOPIC &amp; READINGS</b>
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	<b>POST WORLD-WAR II ABSTRACT EXPRESSIONISM</b>
Sept 8, 13	Overview of Modernism & Postmodernism. Post World War II Abstract Expressionism; Action Painting, Color-Field Painting, the role of the critic. Hopkins, Chapter 1 Hills, Chapter 4

	<b>FIFTIES AND SIXTIES POP AND ASSEMBLAGE</b>
Sept 15, 20	Alternatives to Ab-Ex: Johns, Rauschenberg, and Cage in The Spirit of Duchamp. Hopkins, Chapter 2 Hills, Chapter 5 9/20 Discussion on Rauschenberg & Pop, p. 218-232 Hills

Sept 22, 27	Sculpture at Mid-Century: Assemblages, Environments, and Happenings Pop Art Hopkins, Chapter 4 9/27 Discussion on Kaprow, etc. p. 205-216 Hill
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	<b>SIXTIES ABSTRACTION</b>
Sept 29, Oct 4	Post-Painterly Color Field Abstraction, Op Art, Hard Edge Painting and the Shaped Canvas Minimalism Hills, Chapter 5 - page 236 on Hopkins, Chapter 5 10/4 Discussion on Minimalism, p. 236-250 Hills



## **THE POST-MINIMAL SEVENTIES**

- Oct 6, 11**            **Conceptual Art and Process Art  
Performance Art**  
                             Hills, Chapter 6  
                             Hopkins, Chapters 3 & 6  
**\*First draft Midterm Papers due Monday Oct. 11**  
**10/11 Discussion Leaders on Conceptual Art,**  
**p. 253-274 Hills**
- Oct 13, 18**            **Earthworks, Siteworks, and Installations**  
                             Hills, Chapter 6  
                             Hopkins, Chapters 3 & 6  
**10/18 Discussion on Political Art, p. 287-316 Hills**

## **THE PLURALISTIC SEVENTIES**

- Oct 20, 25**            **\*Midterm research paper due Wednesday Oct. 20**  
**\*Student presentations**
- Oct 27, Nov 1**        **Photography**  
**Feminist Art, Pattern Painting, Decoration, and Crafts**  
                             Hills, Chapter 6, pages 316-334  
**11/1 Discussion on Feminist Art, etc.**
- Nov 3, 8**              **New Illusionism: Photo Realist painting and**  
**Super Realist Sculpture**  
                             Hills, Chapter 6, page 275 on  
**11/8 Discussion on Realism, p. 275-285 Hills**

## **THE APPROPRIATING EIGHTIES**

- Nov 10**                **Neo-Expressionism, the New Abstraction, Graffitists and**  
**Cartoonists**  
                             Hills, Chapter 7  
                             Hopkins, Chapter 7  
**11/10 Discussion on cartooning**
- Nov 15**                **Art incorporating Appropriated Imagery**  
                             Hills, Chapter 7  
                             Hopkins, Chapter 7  
**11/15 Discussion on Neo-Expressionism**

## **NARRATING IDENTITY: THE 1990s, RACE, CLASS, AND GENDER**

- Nov 17, 22**            **Identity Politics**  
                             Hills, Chapter 7, p. 376 on  
                             Hopkins, Chapter 8  
**11/22 Discussion on Identities, p. 380-398 Hills;**  
**Censorship, p. 408-422 Hills**
- Nov 24**                **Graduate Students present "Traditions and Innovations"**

- Nov 29, Dec 1      Museum Collections as Sites of Contention  
                                 Hills, Chapter 7, p. 423 (& Fred Wilson)
- Dec 6, 8              Art in Public Spaces; Current Issues  
                                 Video - Judy Baca  
                                 Hills, Chapter 7, p. 433 on  
                                 12/8 Discussion on Public Art, p. 433-454 Hills
- Monday Dec 13      Final Exam 2-3:30
- Friday Dec 17        Debriefing: Modern vs. Postmodern vs. Contemporaneity  
                                 2-3:30

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314).

**DISABILITY SERVICES:** If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disability Services and appropriate accommodations will be determined. All documentation of disability is confidential. Disability Services is located at the Whitaker Building, Room 208. Phone: 907-474-5655, TTY: 907-474-1827, Fax: 907-474-5688. Email: [uaf-disabilityservices@alaska.edu](mailto:uaf-disabilityservices@alaska.edu).

ART F690

## Current Problems:

### The Economics of Art

Class held: Thursdays 6pm- 9pm  
Schaible Auditorium in the Bunnell Building

Instructor: Mareca Guthrie  
e-mail: [mrguthrie@alaska.edu](mailto:mrguthrie@alaska.edu)  
Office phone: 474-5102  
Office hours: by appointment

#### COURSE DESCRIPTION & GOALS:

"Current Problems" is a seminar course which is a forum for discussion of aesthetic and professional problems confronted by artists. This particular semester I have selected the broad topic of the "economics of art" to provide us with an opportunity to discuss questions ranging from "How do people make a living as an artist?" to "Why did that painting sell for 8 million dollars?" to "Why is painting A in an art museum and painting B is not?". Frequently there are no simple answers to these questions but what I hope to provide is a forum in which to untangle the overwhelming knot of issues surrounding the relationship between art and money.

#### WEEKLY READING:

There are no assigned textbooks for the class. There are however, weekly assigned readings that will be provided in pdf form on Blackboard. Below are some examples of the books from which we will be reading.

<i>Jill Snyder</i> Caring for Your Art: A Guide for Artists, Collectors, Galleries, and Art Institutions Third Edition
<i>Carol Eikleberry</i> The Career Guide for Creative and Unconventional People
<i>James Elkins</i> Why Art Cannot be Taught: A Handbook for Art Students
<i>Caroll Michels</i> How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul
<i>Tad Crawford</i> Legal Guide for the Visual Artist
Stuart Plattner High Art Down Home: An Ethnography of a Local Art Market
<i>Don Thompson</i> The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art
<i>Paper Monument</i> I Like Your Work: Art and Etiquette
<i>Bill Ivey</i> Arts Inc.
<i>Sarah Thornton</i> Seven Days in the Art World
Katherine Carter Accelerating on the Curves: The Artist's Roadmap to Success
Frieda Kay Fall Art Objects: Their Care and Preservation
Amy Whitaker Museum Legs: Fatigue and Hope in the Face of Art
Lynn Basa The Artist's Guide to Public Art
Philip Mould The Art Detective: Fakes Frauds, and Finds

#### QUIZES:

There are quizzes at the start of each class covering the assigned reading and the material covered in the previous class session. You may use your notes during these quizzes. These quizzes count also for attendance so please do not be late. These quizzes usually require two pages of short written essay answers.



**EXAMS:**

There is a midterm and final exam. You may not use your sketchbook for reference during either exam. The format of both exams are short written essays on topics covered in class and in the assigned reading.

**REQUIRED NOTEBOOK:**

The notebook contains your observations, reactions and questions to the content of the course (guest lectures, film clips, lectures, readings) in addition to written assignments. Take pride in your notebook, my hope is for you to be able to use it as a resource to reflect back upon once you are done with the course. You may also sketch in the notebook, but please keep drawings related to the course topics. Extensive unrelated drawings will result in a reduced notebook grade.

**This sketchbook / notebook will be graded multiple times during the semester for the following:**

- Clarity- You do not need to change your handwriting, but it should be moderately legible and orderly. Pages need to be labeled and dated.
- All notes from class (these notes can be used on the quizzes, but not the exam)
- All notes from the readings (again these notes can be used on the quizzes too)
- Additional short written assignments
- Organization.

**You may choose what kind of sketchbook / notebook you use but I recommend:**

*Hard cover* so that it is protected from damage

*Spiral bound* so that it can be opened flat to work on

*Medium or heavy weight paper* so that the pages are strong

**RESEARCH PAPER & SHORT PRESENTATION**

10 page research paper (15 for graduate students) and a 10 minute presentation.

**The goal of this research paper is to have a finished product that I can hand out to students in future classes. Have fun with it, work hard on it and create something you are proud of and that is useful for future students.**

Are you interested in a certain career? Research what the requirements are for that career. Art therapy? High school art teacher? Art handler at a museum?

Are you interested in how a particular artist supported their work? Are you interested in how to file your taxes as an artist? Find something you are interested in, something you want more information on, be sure it is something that you can research (through internet searches, books and interviews).

Follow the standard MLA format for research papers, including an introduction, body and conclusion. Reference sources within parenthesis in the body of your paper and end with a list of works cited, in MLA format. The paper can include visual support materials which help explain your position, but make sure that the length of typed content adds up to a minimum of 10 pages. After I have read the first draft, I will schedule an instructor conference for feedback and discussion with each of you. You will share the results of your research with the class in a short 10-minute presentation.

**Due dates for research paper**

<b>October 6<sup>th</sup></b>	<b>3 IDEAS FOR TOPICS YOU FIND INTERESTING</b> (and ideas for where you would get the information)
<b>October 13<sup>th</sup></b>	<b>FINAL TOPIC AND THREE RESEARCH RESOURCES</b> (names, book titles, websites etc)
<b>October 20<sup>th</sup></b>	<b>OUTLINE DUE</b>
<b>November 3rd</b>	<b>DRAFT DUE</b> (you will not receive credit if it has more than 10 grammatical or spelling errors)

	<b>Sign up to meet with Mareca to go over the paper</b>
<b>November 17<sup>th</sup></b>	<b>RESEARCH PAPER DUE</b> <b>POWERPOINT DUE</b> (if you do not have access to PowerPoint, you can submit a sequence of images to be used as slides during the presentation, but they must be clearly labeled and numbered in numerical order 01, 02, 03 etc.)
<b>December 1<sup>st</sup></b>	<b>PRESENTATIONS</b>

**ATTENDANCE and GRADING:**

You can not make up absences, quizzes, exams or papers.

- 20% Attendance, class participation and presentation of research
- 20% Notebook
- 20% Quizzes
- 20% Final exam
- 20% Research paper

**BLACKBOARD:**

All material for the course will be provided on blackboard. I will demonstrate in class how to access Blackboard online.

**FOOD and DRINK:**

As long as it is neither smelly nor loud you are welcome to bring it to class. I highly recommend bringing a hot drink as the winter months approach.

**CELL PHONES AND LAPTOPS:**

I do not permit cell phones, texting or taking notes via laptop. Use of these without prior permission from me will drop your grade.

**SCHEDULE**

**DATES SUBJECT TO CHANGE DUE TO SCHEDULING OF GUEST SPEAKERS**

<b>Date</b>	<b>Topic</b>	<b>Due</b>
<b>Sept. 1</b>	<b>Review syllabus</b>	
<b>Sept. 8</b>	<b>Overview of course subject matter</b>	
<b>Sept 15</b>	<b>Museums</b> Museum tour	
<b>Sept. 22</b>	<b>Galleries</b> <b>Artist statements and portfolios</b> Guest speaker	<b>Notebooks due for grading</b>
<b>Sept. 29</b>	<b>The contemporary art "bubble"</b>	
<b>Oct.6</b>	<b>Visiting artist Ying Li</b>	<b>3 ideas for research paper topic due</b> Sign up to meet with Mareca to discuss research paper topic
<b>Oct. 13</b>	<b>The Business of Art</b> Guest speaker- John & Jona VanZyle	
<b>Oct. 20</b>	<b>Collectors</b> Guest speaker- Laura Berkowitz	<b>Outline due for paper</b>
<b>Oct. 27</b>	<b>Dorothy and Herbert Vogel</b>	<b>Midterm Exam</b>

Nov. 3	<b>Art theft, art forgeries</b> Guest speaker- Sara Tabbert	Draft of paper due Notebooks due for grading Meet with Mareca outside class time to discuss paper
Nov. 10	<b>Taxes, insurance &amp; copyright</b> Faux selection jury	
Nov. 17	<b>State funding and public art</b> Guest speaker	Research papers due Powerpoints due
Nov. 24	No class Thanksgiving break	Catch up on sleep
Dec. 1	<b>Final presentations</b>	Final presentations
Dec. 8	<b>Grants, fellowships, and other resources</b>	Notebooks due for final grading
Dec. 15	<b>Final exam</b>	

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