

Revised
3/5/14

154-UCC.h./49-GCch.

FORMAT 2

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:

Department	ART	College/School	CLA
Prepared by	Carol Hoefler	Phone	474-5657
Email Contact	fyart@uaf.edu/dlmollett@alaska.edu	Faculty Contact	David L. Mollett, Department Chair

1. COURSE IDENTIFICATION: As the course now exists.

Dept Course # No. of Credits

COURSE TITLE

Seminar in Art History

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

Change Course ☒ If Change, indicate below what is changing. Drop Course ☐

NUMBER	TITLE	DESCRIPTION
PREREQUISITES*		<input checked="" type="checkbox"/>
		<input checked="" type="checkbox"/>

*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!

CREDITS (including credit distribution)

ADD CROSS-LISTING

See #8 if intent is to stop an existing cross-listing.

STACKED (400/600)

Include syllabi.

COURSE CLASSIFICATION

(Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.)

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)

repeatability

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.

COURSE FORMAT:

(check all that apply)

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☒ 6 weeks to full semester

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, *Format ☐

Natural Science, *Format ☐

*Format 6 also submitted ☐

7 submitted ☐

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 ☒

XX ☐

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. This is a seminar course with varying topics. Students should be allowed to repeat the course if the content changes.

How many times may the course be repeated for credit?

4 ☐

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?

n/a ☐

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 Aboriginal Indigenous Rights and Policies (s)

3 Credits

Offered As Demand Warrants

Case-study Comparative approach in-assessing Aboriginal to analyzing Indigenous rights and policies in different nation-state systems. ~~Seven Aboriginal 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 F463 Seminar in Art History (h)

3 Credits

Offered Fall ~~Odd-numbered Years~~

A seminar providing a forum for discussion of a particular historical period or art historical idea. Topics vary each semester and will not be repeated during a two-year period. Topics include: art since 1945, women in twentieth-century art, the American landscape tradition, etc. Course may be repeated for credit when topic changes. Stacked with ART F663. (3+0)

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

ART F463 Seminar in Art History (h)

3 Credits

Offered Fall

A seminar providing a forum for discussion of a particular historical period or art historical idea. Topics vary each semester and will not be repeated during a two-year period. Topics include: art since 1945, women in twentieth-century art, the American landscape tradition, etc. Course may be repeated for credit when topic changes. Stacked with ART F663. (3+0)

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	<input type="checkbox"/>	NO	<input type="checkbox"/>
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IF YES*, check which core requirements it could be used to fulfill:

O = Oral Intensive, ☐ W = Writing Intensive, *Format ☐ Natural Science, *Format ☐
*Format 6 also submitted ☐ 7 submitted ☐ 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	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
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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. This is a seminar course with varying topics. Students should be allowed to repeat the course if the content changes.

How many times may the course be repeated for credit? 4 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? n/a 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 Aboriginal Indigenous Rights and Policies (s)

3 Credits

Offered As Demand Warrants

Case-study Comparative approach in-assessing Aboriginal to analyzing Indigenous rights and policies in different nation-state systems. Seven Aboriginal 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 F663 Seminar in Art History

3 Credits

Offered Fall ~~Odd-numbered Years~~

A forum for discussion of a particular historical period or art historical idea. Topics vary each semester and will not be repeated during a two-year period. Topics include art since 1945, women in twentieth-century art, the American landscape tradition, etc. Prerequisites: Graduate standing or permission of instructor. Course may be repeated for credit when topic changes. Stacked with ART F463. (3+0)

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

ART F663 Seminar in Art History

3 Credits

Offered Fall

A forum for discussion of a particular historical period or art historical idea. Topics vary each semester and will not be repeated during a two-year period. Topics include art since 1945, women in twentieth-century art, the American landscape tradition, etc. Prerequisites: Graduate standing or permission of instructor. Course may be repeated for credit when topic changes. Stacked with ART F463. (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.

Students who repeat this course when different topics are offered generally petition to include the repeated credits in their degree program.

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)

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/theory courses, their course opportunities are greatly increased by making F463 repeatable.

The course is currently offered every year. The frequency change reflects the current status of the course.

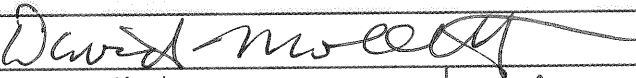
JUSTIFICATION FOR ACTION REQUESTED

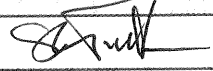
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The Art Department is pleased to be able to offer a wide variety of art history topics through this seminar course. Since art degree seeking students are required to take several art history courses, their course opportunities are greatly increased by making F467 repeatable.

F663

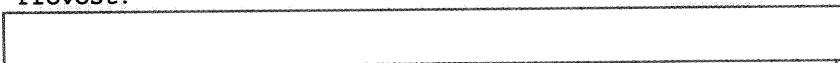

APPROVALS: (Additional signature blocks may be added as necessary.)

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


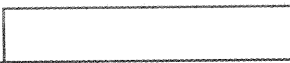
 Date 11-13-2012
Signature, Chair, College/School
Curriculum Council for:

 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

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.

8/1/2012

**UAF ART 463: SEMINAR IN ART HISTORY:
HISTORIES OF PHOTOGRAPHY**

Dr. Mary Goodwin
MW 2:00-3:30

mary.goodwin@alaska.edu
Office: Music Room 304
Office Hours: MWF 1:00-2:00 & by appointment

Fall 2012
phone: 474-7726

COURSE DESCRIPTION: The advent of photography brought radical changes to both art and mass culture. Combining new visual perspectives with a reverence for past traditions and high artistic aspirations with a newly democratic approach to image-making, photography ushered in a new way of thinking about images and their place in society.

This survey course will present an overview of the major trends, developments, and critical responses to photography in the 19th and 20th centuries.

COURSE GOALS: In contemporary visual culture, photography is not only an art form, but also a documentary record, a sentimental domestic practice, a commercial tool, and a symbolic cultural language. As such, photography can be seen to have multiple histories: aesthetic, technological, social, political, and economic. The aim of this course will be to explore these multiple histories by examining photography as a whole and the negotiations and inter connections between its various functions.

STUDENT LEARNING OUTCOMES: The student will be able to identify, research, and discuss a variety of important pre-photographic and photographic images; to discuss photography as a medium that both constructs and reflects culture, and to discuss photography as an aesthetic form, a technological practice, and a vehicle for social issues.

REQUIRED TEXTS: *Seizing the Light: A Social History of Photography* (second edition, 2009) by Robert Hirsch, and *Criticizing Photographs: An Introduction to Understanding Images* (fifth edition, 2010) by Terry Barrett. Both are available as new or used paperbacks through the UAF Bookstore. A suggested reading schedule is included below. Reading assignments are to be completed before class.

I have also ordered an optional book that is also available at the bookstore, shelved with the others. The new paperback, *Framing Photography*, by Rebekah Modrak and Bill Anthes, combines instruction in photographic production alongside cultural history. I think you will find it inspirational. This is also available online to rent as a Kindle edition; it's up to you.

METHOD OF INSTRUCTION: Class format will be primarily lecture with discussion. Graduate students will, at times, prepare and direct lectures and discussions.

SUPPORT SERVICES: Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). 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 Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation of disability is confidential.

COURSE REQUIREMENTS:

WRITING ASSIGNMENTS: There will be four short directed-writing assignments as homework. They will serve to bring us together in discussion as a class. The writing exercises will be graded for clear articulation and expression. Critical and analytical thinking will be emphasized.

Papers are due: Mon Sept. 17, Mon Oct. 22, Mon Nov 19, and Mon Dec. 3

EXAMINATIONS: There will be three non-cumulative examinations on the text and lecture material. Students are expected to have a knowledge of the basic characteristics and chronological development of photographic techniques and aesthetic styles. In addition, they should be able to identify and discuss a number of critical approaches and important photographers. A list of important works, reproduced in the text, will be distributed before each exam.

In lieu of one exam, a student may choose to present a visual project which relates to the history of photography. A portfolio of 5-10 mounted photographs (or approved technological substitution) can be submitted along with a typed page discussing the rationale of the project. For example, you might consider making photographs "in the style of" some artist(s) we have studied. I do NOT want a recycling of images produced for other classes, but rather, a current effort produced with this class in mind.

RESEARCH PAPER: For writing intensive credit, each student must produce a 10-page research paper. I will provide guidelines. The student will present their project to the class in 15 minutes...to be scheduled in advance.

CLASS: Lectures will be supplemented with field trips and class discussions. All reading assignments are to be completed before class.

GRADING: Grades will be based on the average of "the writing assignments' average" and the three exams. In other words, each of the 4 writing assignments is worth 5 points. Each of the three exams is worth 20 points. The project and presentation are worth 20 points. The final grade will be this total number of points against a scale of a possible 100 points,

93-100=A 90-92=A- 87-89=B+ 83-86=B 80-82=B- 77-79=C+ 73-76=C 70-72=C- 67-69=D+ 63-66=D 60-62=D- <60=F

The instructor's Final Grades **will** include plusses and minuses.

HISTORIES OF PHOTOGRAPHY LECTURE TOPICS AND READING SCHEDULE

Date	<i>Seizing the Light</i> Reading	Topic and <i>Criticizing Photography</i> reading
F Aug. 31	---	Introduction
W Sept. 5	Ch. 1	The prehistory of photography. Strategies of representation in Art History Including Realisms from the Romans through Virtual Reality.
F Sept. 7	Ch. 1	The invention of photography: J.L.M. Daguerre, N. Niepce, W.H.F. Talbot;

Theorist Walter Benjamin (1930s)

Read Ch. 4 in *Criticizing Photography*

M Sept. 10	Ch. 2 & 3	Portraits, 1839-1890 Marcus A. Root
W Sept. 12	Ch. 4	The Social Climate Surrounding Early Photography
M Sept. 17	Ch. 5	Documentation: Objects & Events 1839-1890; Matthew Brady Homework Due today: Read Ch 1 & 2 of <i>Criticizing Ph/y</i> . Choose 1 photo and write a 3-page paper in Which you describe the subject and form.
W Sept. 19	Ch. 6	Photography & Art 1839-1890; Oscar G. Reijlander, Henry Peach Robinson, Peter Henry Emerson, Julia Margaret Cameron; writers Lady Eastlake and Charles Baudelaire
M Sept. 24	Ch 7	Documentation: Landscapes and Architecture, 1839-1890 John Thomson, William Henry Jackson, Theorist Barbara Novak
W Sept. 26		potential field trip to UAF Archives
M Oct. 1	---	EXAM #1
	Ch 8	Spirit Photography
W Oct. 3		Advances in Technology & Vision 1875-1925; Eadweard Muybridge, Thomas Eakins, Etienne-Jules Marey
M Oct. 8	Ch 8 & 9	American Photography and the Social Context At the Turn of the Century
W Oct. 10	Ch. 9	Photography and Art 1890-1920 Alfred Stieglitz
M Oct. 15	Ch. 9 & 10	more Photography & Art 1890-1920
W Oct. 17	Ch. 10	Photography, Art, & Modernism 1920-1945; Photomontage artist Hannah Hoch in Europe
M Oct. 22	Ch. 11	Photography, Art, & Modernism 1920-1945; Paul Strand, Edward Weston, Ansel Adams in The U.S.

Homework due today:
Read Ch. 3, 4, & 5 of *Criticizing Photographs*
(also pp. 169-170). Write a 3-page Interpretation
paper of a photo of your choice.

W Oct. 24	Ch. 11	more modernism
M Oct. 29	Ch. 12	Documentation: Society & Events 1890-1945; Lewis Hine; Farm Security Administration (FSA_ Photographers. Ethnological Approaches.
W Oct. 31		EXAM #2
M Nov. 5	---	Field trip to UA Museum
W Nov. 7	Ch. 13 & 14	Photographs in Print Media 1920-1980; Weegee, W. Eugene Smith
M Nov. 12	Ch 15	Photography Since 1950; the Straight Image; Minor White, Robert Frank, Harry Callahan, Gary Winogrand, Diane Arbus.
W Nov. 14		" " "
M Nov. 19	Ch 16	Photography Since 1950: Manipulations; Henry Holmes Smith, Jerry Uelsmann. Homework Due Today: read Ch. 6 and pages 171- 174 of <i>Criticizing Photography</i> . Write a 3-page Evaluation paper on a photo of your choice
W Nov. 21		" " "
M Nov. 26	Ch 17	Photography and Postmodernism: Barbara Kruger, Cindy Sherman
W Nov. 28	Ch 18	Photography & Postmodernism, part 2
M Dec. 3	---	Student presentations Homework Due today: read Ch. 7 of <i>Criticizing Photographs</i> and write a 3-page response paper in which you relate a photo of your choice to one of the theoretical positions discussed.
W Dec. 5	---	Review & Student Presentations
M Dec. 10	---	Review & Student Presentations
W Dec. 12	---	FINAL EXAM 1-3 p.m.

**UAF ART 463: SEMINAR IN ART HISTORY -
CONTEMPORARY ART, CRITICISM, & THEORY**

Fall 2007

Class held: MWF 2:15- 3:15 in MUSI 301

3 credits

Dr. Mary Goodwin's Office Hours: MWF 1:00-2:00 & by appointment in MUSI 304

Office phone: 474-7726; e-mail: ffmccg@uaf.edu

COURSE DESCRIPTION: A survey of art from the last thirty 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.

Our 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.

This course would normally open with a broad overview of Modern versus Postmodern culture. However, because we want to fully understand presenters at the September 27-29 conference of the Native American Art Studies Association here in Fairbanks, we will detour from a strictly chronological approach and read-up on 1990s postcolonial theory during the first two weeks of class. After we enjoy the conference, we *will* take up a chronological approach and trace the evolution of postmodern theory from the late 1960s to the present.

We will contrast Greenberg's Modernist Formalism against Lyotard and Baudrillard's insights into the Postmodern cultural condition, with its mass culture, spectacles, and simulacra. Mid-twentieth century inquiries into the social process of art (Hauser and Berger) will be examined before exploring the Feminist critiques of power and representation. We will read excerpts from Barthes, Foucault, and Derrida in relation to critics who question the reliability of text or image as "accurate" representations. Aided by techniques appropriated from these literary theorists, critics of art use strategies from semiotics, structuralism, and deconstruction to explore conventions of visual culture.

Consensus culture and cultural conventions are further questioned by critics who assume a multicultural stance: postcolonial criticism will be seen to question the Eurocentric bias of traditional art history and cultural criticism. In a similar vein, feminist criticism challenges the tradition of representation and the institution of art patronage which tends to favor the male gaze and patriarchal culture. What was once a monolithic discipline (art criticism in the age of modernism) is seen today as interdisciplinary, a shifting field without a center.

As we investigate the revolution in the field of art criticism, we will take care to simultaneously examine the products of the postmodern revolution in the visual arts.

COURSE GOALS: It is the mission of Art History classes to increase the student's understanding of art, cultures, and societies. Art History classes inquire into the relationship between visual images and the personal, social, and historical issues that shape culture.

In this course, we will examine the structure of various critical perspectives by studying the "New Art Criticism's" reliance on theory, with its focus on ideological, economic, political, and social ramifications.

STUDENT LEARNING OUTCOMES: 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.

INSTRUCTIONAL METHODS: This class will be conducted as a seminar, and as such, students can expect the class to consist mainly of reading and subsequent discussion. There will be an element of lecture, but the professor will act principally as facilitator of interaction. There will be a great deal of whole class interaction and some individual presentation.

Every day we will engage in discussions about the assigned readings, which are an integral part of this seminar class. Active participation in class discussions will assist you in assimilating, questioning, and processing the information provided in the readings. The emphasis is on Active participation, meaning that you need to be prepared before class starts. For each reading you should prepare at least 3 comments/questions/reflections and be ready to apply those during our class discussions.

You might ask yourself these questions while reading each assigned reading:
Is there anything you struggle to understand?
What was particularly interesting to you?
Do you have any personal connection/anecdote/etc. related to this reading?
Do you disagree with anything stated in this reading?
Do you notice any contradiction between this reading and other writings you are familiar with?

COURSE MATERIALS: Readings for the first weeks will be distributed as Xeroxes. Following the Native American Art Studies Association conference, a virtual coursepack can be found online at <http://eres.uaf.edu/courseindex.asp> or by following the links through the library's main website. You are responsible for printing it out and bringing to class the correct readings for any given day.

COURSE REQUIREMENTS: The class is primarily based on readings, discussions, and end-of-semester presentations.

PARTICIPATION: This 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 or lectures.

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. Each student will sign up to lead two discussions (and partners cannot be duplicated). A sign-up sheet will be available. 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.

I will be glad to discuss your topics with you in advance and point you in the direction of visual support material. 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*.

Project 3: TERM PAPER. First draft due M November 12 (5 pages).

This is a research paper of 5 pages, which will be shared with the class as a presentation in the last weeks of the semester. Your paper should be an essay on the theme of your choice within the history of art since 1975. 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. working with surveillance cameras, or working with media appropriations). 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 that help explain your position.

All papers should be five pages, double-spaced, and typewritten. The first draft is due Monday November 12. A personal conference with the instructor will follow and a revised final paper will be due Monday December 3.

Project 4: JOURNAL RECORD

Compile your pages of articles, questions, comments, and discussion notes into a folder or binder (to be scanned by the professor at the end of the semester). Keep it organized. It will be evaluated for evidence of critical thinking and thorough analysis of text.

EVALUATION: The grade is made up as follows:

- 20% general participation in all discussions
- 20% Project 1 Discussion leadership & presentation or Review
- 20% Project 2 Discussion leadership & presentation
- 20% Project 3: term paper and presentation
- 20% Project 4: Journal record

SUPPORT SERVICES: Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). 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 Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation of disability is confidential.

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.

PROPOSED SCHEDULE (subject to change):

DATE	READING	TOPIC
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F Sept. 7	---	Introduction to course
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M Sept. 10	CULTURE WARS AND THE CANON: In our age of rapid demographic change and increasing globalization, what is important for students to learn, their own heritage or that of other cultures?	
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Lucy Lippard, "Mapping," intro. to
Mixed Blessings: New Art in a Multi-Cultural America, 1990.

Gallery	View: Guillermo Gomez-Pena in Washington D.C.'s Corcoran
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W Sept. 12	THE ART HISTORY COURSE: Are students failing to learn to discriminate about quality, to appreciate the role of tradition and style in creating art? Is the new emphasis on "visual culture" undermining students' understanding of art itself? Is the "New Art History" merely a set of fashionable ideologies that will fade, or does it create a stronger, more relevant discipline?
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Scott Heller, "What Are They Doing to Art History?" *ARTnews* 96, no. 1, (1997): 102-105.

Corrupted	Roger Kimball, "Introduction to <i>Tenured Radicals: How Politics Has Corrupted Our Higher Education</i> , 1998. View: Kara Walker
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F Sept. 14	View: Shazia Sikander
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M Sept. 17	ART AND SOCIETY: POSTCOLONIALISM & MULTICULTURALISM
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"Postcolonialism," from Terry Barrett, *Why is that Art? Aesthetics and Criticism of Contemporary Art*, 2008.

"Cultural Studies and Postcolonial Theory," from Anne D'Alleva,

Look Again: Art History and Critical Theory, 2005.

View: **Imagining Indians**. VH 2567

W Sept. 19 "Postcolonialism," continued.

View: **Fred Wilson**

F Sept. 21 "Cultural Studies and Postcolonial Theory"

Answer questions p. 83-85

View: **Kerry James Marshall**

M Sept. 24 Ruth Phillips, "Art History and the Native Made Object:
New Discourses, Old Differences?" from *Native American Art in
The Twentieth Century*, ed. W.Jackson Rushing III, 1999.

Lecture on Images of Native Americans in art

W Sept. 26 continue discussion of Phillips article.

Suggested reading:

Lucy Lippard, "Independent Identities," from *Native American Art in
The Twentieth Century*, ed. W.Jackson Rushing III, 1999.

THURSDAY SEPT. 27 and

F Sept. 28 and Sat Sept. 29

Attend "**Art & Survival in Changing Worlds**"
2007 conference for the Native American Arts Studies
Association held at Fairbanks Princess Hotel.

Thursday Sept. 27:

10:00 – 12:30

address

Artists' panel of six Native Alaskan artists will

worlds'

the conference theme, 'art & survival in changing

1:30-3:30

Session: What's so Visual about Visual Culture?
Moving Beyond the Optical in Native American Art

3:45-5:30

Session: Contemporary Art Practices –
including (Re)Creating the Canon

Friday Sept. 28:

10:30-12:30

Session: Landscapes of Desire and Despair:
New Sites for Contemporary Art Practices

Saturday Sept. 29

11:00-12:30

Keywords for Native American Art History/Criticism:
Art/Artifact, Resistance, Modernity, Rarity, Signature,
Two Worlds

1:30-3:30

Brokering Indigenous Modernisms in the
mid 20th Century: International Dimensions of
Contemporary Aboriginal Art

M Oct 1
W Oct 3
Diego,
F Oct 5

*Homework: see www.aguinigadesign.com
for Tanya Aguiniga's background and projects. Tanya, from Tijuana & San
will be a guest artist in the UAF Art Department's Native Art Center
for the month of October, courtesy of the Rasmuson Foundation

LATE MODERNIST FORMALISM: CLEMENT GREENBERG

1960s

Irving Sandler, "Introduction to *Art of the Postmodern Era: From the Late*

to the Early 1990s, 1996.

Clement Greenberg, "Modernist Painting," from *Art and Literature* 4, 1963.

Terry Barrett on Greenberg's formalism in relation to artists Agnes Martin,
Joel Shapiro, and Andy Goldsworthy. *Why is that Art?: Aesthetics
and Criticism of Contemporary Art*, pp. 118-141, 143-145.

"Modernism", "Kitsch", "Postmodernism" from Robert Atkins,
*Artspeak: A Guide to Contemporary Ideas, Movements, and
Buzzwords*. 1990.

View: Greenberg on **Jackson Pollock**.

View: **Andy Goldsworthy**

M Oct. 8
W Oct. 10
F Oct. 12

SOCIOLOGICAL AND MARXIST PERSPECTIVES

Anne D'Alleva, "Marxist and Materialist Perspectives on Art," from
Look Again: Art History and Critical Theory, 2005. Pp. 48-59.
(note your answers to the questions she poses.)

View: **Judith Baca**

John Berger, excerpt from "Ways of Seeing," 1972.

View: _____

M Oct. 15
W Oct. 17
of
F Oct. 19

FEMINIST ART THEORY AND CRITICISM

Terry Barrett, "Feminism," from *Why is that Art?: Aesthetics and Criticism
Contemporary Art*, pp. 162-166.

Anne D'Alleva, "Feminisms," and "Sexualities," from *Look Again*, 2005,
pp. 60-76. (note your answers to the questions she poses)

Linda Nochlin, "Women, Art, and Power," 1988.

View _____

M Oct. 22
W Oct. 24
F Oct 26

Attend evening lecture W Oct 24 for extra credit:
Denise Wallace talks about her exhibition of jewelry at
UA Museum of the North, 7:00 p.m.

STRUCTURALISM - FROM WORD TO IMAGE / SEMIOTICS AND ART: FERDINAND DE SAUSSURE and ROLAND BARTHES

Terry Barrett, pp. 147-155.

Vernon Hyde Minor, "From Word to Image: Semiotics and Art History."

From *Art History's History*. 1994, pp. 171-182.

- Author, Abigail Solomon Godeau, excerpt on **Barthes and the Death of the**
and "Winning the Game When the Rules Have Been Changed:
Art Photography and Postmodernism," *New Mexico Studies in the
Fine Arts*, vol VII, 1983, pp. 5-13.
View: _____
- M Oct. 29 **FURTHER QUESTIONING THE RELIABILITY OF LANGUAGE &**
W Oct. 31 **SEMIOTICS – POSTSTRUCTURALISM**
F Nov. 2 Terry Barrett, pp. 155-162
Vernon Hyde Minor, "Deconstruction," *Art History's History*, 1994.
Laurie Anderson, "Words in Reverse," from Brian Wallis, *Blasted*
Allegories. Anne D'Allevé, "Structuralism and Poststructuralism," from *Look Again*,
pp. 131-149 (answer question for yourself)
View: _____
- M Nov. 5 **"THE POSTMODERN CONDITION": JEAN-FRANCOISE**
LYOTARD
Terry Barrett, pp. 166-180
Johanna Drucker, "Postmodernism," *Art Journal*, Winter 1990, p. 429-431.
Todd Gitlin, "Postmodernism Defined at Last!" *Dissent*, 1989,
Reprinted in *Utne Reader*, July/Aug. 1989, pp. 52-63.
View: _____
- W Nov. 7 **WHAT IS THE ORIGINAL? QUESTIONING THE AUTHENTIC**
F Nov. 9 **THE SIMULACRA & SIMULATIONS / JEAN BAUDRILLARD**
review Terry Barrett from last week, p. 169-170
Anne D'Allevé, "Postmodernism as Condition and Practice," from *Look*
Again,
pp. 149-158 (answer questions)
Bruce D. Kurtz, "Simulationism: Simulacra and Arts Status as
Commodities,"
Contemporary Art 1965-1990, 1992. Pp. 228-238.
Jonathon Crary, "Eclipse of the Spectacle," reprinted in Brian Wallis,
Art After Modernism, 1984, pp. 283-294.
View: _____
- M Nov 12 **THE RELATIONSHIP OF POWER, LANGUAGE, AND**
KNOWLEDGE:
W Nov. 14 **MICHEL FOUCAULT**
F Nov. 16 Terry Barrett, pp. 157-158
Anna Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine*, Jan.
1990
pp. 44-63.
View: _____
- M Nov. 19 **ART & SOCIETY: POST-COLONIALISM & MULTICULTURALISM**
W Nov. 21 Anna C. Chave, "New Encounters with Les Demoiselles d'Avignon:
Gender,

Race, and the Origins of Cubism, *The Art Bulletin*, Dec. 1994,
pp. 596-611.

Terry Barrett, pp. 180-186 on Lorna Simpson

View: **Lorna Simpson**

F Nov. 23 --- --- THANKSGIVING HOLIDAY

M Nov. 26 **PSYCHOANALYSIS AND ART**

W Nov. 28 Anne D'Alleva, "Art History and Psychoanalysis, from *Look Again*, pp. 88-121

F Nov. 30 View: **Louise Bourgeois**

M Dec. 3 **RELATIONAL AESTHETICS: NICOLAS BOURRIAUD**

W Dec. 5 readings downloaded from various web sources, including
F Dec 7 Chris Cobb, "Relational Aesthetics: Why It Makes So Much Sense,"
Review of "Touch" Relational Art from the 1990's to Now at the
San Francisco Art Institute. Oct. 18-Dec. 14, 2002.

<http://www.stretcher.org/archives>

Nicolas Bourriaud and Karen Moss interviewed by Stretcher,

http://www.stretcher.org/archives/il_a/2003_02_25_il_archive.php

also – Hal Foster on 2003 Interactive Aesthetics, **Art Since 1900**, pp. 864-

669.

View: **Andrea Zittel**

View: **Gabriel Orozco**

M Dec. 10 Student Presentations

W Dec. 12

F Dec. 14

--submit journal records for review

W Dec. 19 --- 1:00-3:00 EXAM MEETING TIME – last presentations /
journals returned

**UAF ART 663: SEMINAR IN ART HISTORY:
HISTORIES OF PHOTOGRAPHY**

revised syllabus 9/9/12

Dr. Mary Goodwin
MW 2:00-3:30

mary.goodwin@alaska.edu
Office: Music Room 304
Office Hours: MWF 1:00-2:00 & by appointment

Fall 2012
phone: 474-7726

COURSE DESCRIPTION: The advent of photography brought radical changes to both art and mass culture. Combining new visual perspectives with a reverence for past traditions and high artistic aspirations with a newly democratic approach to image-making, photography ushered in a new way of thinking about images and their place in society.

This survey course will present an overview of the major trends, developments, and critical responses to photography in the 19th and 20th centuries.

COURSE GOALS: In contemporary visual culture, photography is not only an art form, but also a documentary record, a sentimental domestic practice, a commercial tool, and a symbolic cultural language. As such, photography can be seen to have multiple histories: aesthetic, technological, social, political, and economic. The aim of this course will be to explore these multiple histories by examining photography as a whole and the negotiations and inter connections between its various functions.

STUDENT LEARNING OUTCOMES: The student will be able to identify, research, and discuss a variety of important pre-photographic and photographic images; to discuss photography as a medium that both constructs and reflects culture, and to discuss photography as an aesthetic form, a technological practice, and a vehicle for social issues.

REQUIRED TEXTS: *Seizing the Light: A Social History of Photography* (second edition, 2009) by Robert Hirsch, and *Criticizing Photographs: An Introduction to Understanding Images* (fifth edition, 2010) by Terry Barrett. Both are available as new or used paperbacks through the UAF Bookstore. A suggested reading schedule is included below. Reading assignments are to be completed before class.

I have also ordered an optional book that is also available at the bookstore, shelved with the others. The new paperback, *Framing Photography*, by Rebekah Modrak and Bill Anthes, combines instruction in photographic production alongside cultural history. I think you will find it inspirational. This is also available online to rent as a Kindle edition; it's up to you.

METHOD OF INSTRUCTION: Class format will be primarily lecture with discussion.

SUPPORT SERVICES: Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). 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 Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation is confidential.

COURSE REQUIREMENTS:

WRITING ASSIGNMENTS: There will be four short directed-writing assignments as homework. They will serve to bring us together in discussion as a class. The writing

exercises will be graded for clear articulation and expression. Critical and analytical thinking will be emphasized.

Papers are due: Mon Sept. 17, Mon Oct. 22, Mon Nov 19, and Mon Dec. 3

EXAMINATIONS: There will be three non-cumulative examinations on the text and lecture material. Students are expected to have a knowledge of the basic characteristics and chronological development of photographic techniques and aesthetic styles. In addition, they should be able to identify and discuss a number of critical approaches and important photographers. A list of important works, reproduced in the text, will be distributed before each exam.

GRADUATE PROJECT: Choose A or B.

A) A graduate student may choose to present a visual project that relates to the history of photography. A portfolio of 8-10 mounted photographs (or approved technological substitution) can be submitted along with a typed page discussing the rationale of the project. For example, you might consider making photographs "in the style of" some artist(s) we have studied. I do NOT want a recycling of images produced for other classes, but rather, a current effort produced with this class in mind. The student will present their project to the class in 15 minutes...to be scheduled in advance.

B) A graduate student may produce a 6-page research paper. I will provide guidelines. The student will present their project to the class in 15 minutes...to be scheduled in advance.

CLASS: Lectures will be supplemented with field trips and class discussions. All reading assignments are to be completed before class.

GRADING: Grades will be based on the average of "the 4 short writing assignments' average" and the three exams and the graduate project. In other words, each of the 4 writing assignments is worth 5 points. Each of the three exams is worth 20 points. The project & presentation are worth 20 points. The final grade will be this total number of points against a scale of a possible 100 points,

93-100=A 90-92=A- 87-89=B+ 83-86=B 80-82=B- 77-79=C+ 73-76=C 70-72=C- 67-69=D+ 63-66=D 60-62=D- <60=F

The instructor's Final Grades **will** include plusses and minuses.

HISTORIES OF PHOTOGRAPHY LECTURE TOPICS AND READING SCHEDULE

Date	<i>Seizing the Light</i> Reading	Topic and <i>Criticizing Photography</i> reading
F Aug. 31	---	Introduction
W Sept. 5	Ch. 1	The prehistory of photography. Strategies of representation in Art History Including Realisms from the Romans through Virtual Reality.
F Sept. 7	Ch. 1	The invention of photography: J.L.M. Daguerre, N. Niepce, W.H.F. Talbot;

Theorist Walter Benjamin (1930s)

Read Ch. 4 in *Criticizing Photography*

M Sept. 10	Ch. 2 & 3	Portraits, 1839-1890 Marcus A. Root
W Sept. 12	Ch. 4	The Social Climate Surrounding Early Photography
M Sept. 17	Ch. 5	Documentation: Objects & Events 1839-1890; Matthew Brady Homework Due today: Read Ch 1 & 2 of <i>Criticizing Ph/y</i> . Choose 1 photo and write a 3-page paper in Which you describe the subject and form.
W Sept. 19	Ch. 6	Photography & Art 1839-1890; Oscar G. Reijlander, Henry Peach Robinson, Peter Henry Emerson, Julia Margaret Cameron; writers Lady Eastlake and Charles Baudelaire
M Sept. 24	Ch 7	Documentation: Landscapes and Architecture, 1839-1890 John Thomson, William Henry Jackson, Theorist Barbara Novak
W Sept. 26		potential field trip to UAF Archives
M Oct. 1	---	EXAM #1
	Ch 8	Spirit Photography
W Oct. 3		Advances in Technology & Vision 1875-1925; Eadweard Muybridge, Thomas Eakins, Etienne-Jules Marey
M Oct. 8	Ch 8 & 9	American Photography and the Social Context At the Turn of the Century
W Oct. 10	Ch. 9	Photography and Art 1890-1920 Alfred Stieglitz
M Oct. 15	Ch. 9 & 10	more Photography & Art 1890-1920
W Oct. 17	Ch. 10	Photography, Art, & Modernism 1920-1945; Photomontage artist Hannah Hoch in Europe
M Oct. 22	Ch. 11	Photography, Art, & Modernism 1920-1945; Paul Strand, Edward Weston, Ansel Adams in The U.S. Homework due today:

Read Ch. 3, 4, & 5 of *Criticizing Photographs* (also pp. 169-170). Write a 3-page Interpretation paper of a photo of your choice.

W Oct. 24	Ch. 11	more modernism
M Oct. 29	Ch. 12	Documentation: Society & Events 1890-1945; Lewis Hine; Farm Security Administration (FSA_ Photographers. Ethnological Approaches.
W Oct. 31		EXAM #2
M Nov. 5	---	Field trip to UA Museum
W Nov. 7	Ch. 13 & 14	Photographs in Print Media 1920-1980; Weegee, W. Eugene Smith
M Nov. 12	Ch 15	Photography Since 1950; the Straight Image; Minor White, Robert Frank, Harry Callahan, Gary Winogrand, Diane Arbus.
W Nov. 14		" " "
M Nov. 19	Ch 16	Photography Since 1950: Manipulations; Henry Holmes Smith, Jerry Uelsmann. Homework Due Today: read Ch. 6 and pages 171-174 of <i>Criticizing Photography</i> . Write a 3-page Evaluation paper on a photo of your choice
W Nov. 21		" " "
M Nov. 26	Ch 17	Photography and Postmodernism: Barbara Kruger, Cindy Sherman
W Nov. 28	Ch 18	Photography & Postmodernism, part 2
M Dec. 3	---	Student presentations Homework Due today: read Ch. 7 of <i>Criticizing Photographs</i> and write a 3-page response paper in which you relate a photo of your choice to one of the theoretical positions discussed.
W Dec. 5	---	Review & Student Presentations
M Dec. 10	---	Review & Student Presentations
W Dec. 12	---	FINAL EXAM 1-3 p.m.

**UAF ART 663: SEMINAR IN ART HISTORY -
CONTEMPORARY ART, CRITICISM, & THEORY**

Fall 2007

Class held: MWF 2:15- 3:15 in MUSI 301

3 credits

Dr. Mary Goodwin's Office Hours: MWF 1:00-2:00 & by appointment in MUSI 304

Office phone: 474-7726; e-mail: ffmcg@uaf.edu

COURSE DESCRIPTION: A survey of art from the last thirty 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.

Our 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.

This course would normally open with a broad overview of Modern versus Postmodern culture. However, because we want to fully understand presenters at the September 27-29 conference of the Native American Art Studies Association here in Fairbanks, we will detour from a strictly chronological approach and read-up on 1990s postcolonial theory during the first two weeks of class. After we enjoy the conference, we *will* take up a chronological approach and trace the evolution of postmodern theory from the late 1960s to the present.

We will contrast Greenberg's Modernist Formalism against Lyotard and Baudrillard's insights into the Postmodern cultural condition, with its mass culture, spectacles, and simulacra. Mid-twentieth century inquiries into the social process of art (Hauser and Berger) will be examined before exploring the Feminist critiques of power and representation. We will read excerpts from Barthes, Foucault, and Derrida in relation to critics who question the reliability of text or image as "accurate" representations. Aided by techniques appropriated from these literary theorists, critics of art use strategies from semiotics, structuralism, and deconstruction to explore conventions of visual culture.

Consensus culture and cultural conventions are further questioned by critics who assume a multicultural stance: postcolonial criticism will be seen to question the Eurocentric bias of traditional art history and cultural criticism. In a similar vein, feminist criticism challenges the tradition of representation and the institution of art patronage which tends to favor the male gaze and patriarchal culture. What was once a monolithic discipline (art criticism in the age of modernism) is seen today as interdisciplinary, a shifting field without a center.

As we investigate the revolution in the field of art criticism, we will take care to simultaneously examine the products of the postmodern revolution in the visual arts.

COURSE GOALS: It is the mission of Art History classes to increase the student's understanding of art, cultures, and societies. Art History classes inquire into the relationship between visual images and the personal, social, and historical issues that shape culture.

In this course, we will examine the structure of various critical perspectives by studying the "New Art Criticism's" reliance on theory, with its focus on ideological, economic, political, and social ramifications.

STUDENT LEARNING OUTCOMES: 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.

INSTRUCTIONAL METHODS: This class will be conducted as a seminar, and as such, students can expect the class to consist mainly of reading and subsequent discussion. There will be an element of lecture, but the professor will act principally as facilitator of interaction. There will be a great deal of whole class interaction and some individual presentation.

Every day we will engage in discussions about the assigned readings, which are an integral part of this seminar class. Active participation in class discussions will assist you in assimilating, questioning, and processing the information provided in the readings. The emphasis is on Active participation, meaning that you need to be prepared before class starts. For each reading you should prepare at least 3 comments/questions/reflections and be ready to apply those during our class discussions.

You might ask yourself these questions while reading each assigned reading:
Is there anything you struggle to understand?
What was particularly interesting to you?
Do you have any personal connection/anecdote/etc. related to this reading?
Do you disagree with anything stated in this reading?
Do you notice any contradiction between this reading and other writings you are familiar with?

COURSE MATERIALS: Readings for the first weeks will be distributed as Xeroxes. Following the Native American Art Studies Association conference, a virtual coursepack can be found online at <http://eres.uaf.edu/courseindex.asp> or by following the links through the library's main website. You are responsible for printing it out and bringing to class the correct readings for any given day.

COURSE REQUIREMENTS: The class is primarily based on readings, discussions, and end-of-semester presentations.

PARTICIPATION: This 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 or lectures.

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. Each student will sign up to lead two discussions (and partners cannot be duplicated). A sign-up sheet will be available. 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.

I will be glad to discuss your topics with you in advance and point you in the direction of visual support material. 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*.

Project 3: TERM PAPER. First draft due M November 12 (5 pages).

This is a research paper of 5 pages, which will be shared with the class as a presentation in the last weeks of the semester. Your paper should be an essay on the theme of your choice within the history of art since 1975. 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. working with surveillance cameras, or working with media appropriations). 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 that help explain your position.

All papers should be five pages, double-spaced, and typewritten. The first draft is due Monday November 12. A personal conference with the instructor will follow and a revised final paper will be due Monday December 3.

Project 4: JOURNAL RECORD

Compile your pages of articles, questions, comments, and discussion notes into a folder or binder (to be scanned by the professor at the end of the semester). Keep it organized. It will be evaluated for evidence of critical thinking and thorough analysis of text.

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:

- 16.6% general participation in all discussions
- 16.6% Project 1 Discussion leadership & presentation or Review
- 16.6% Project 2 Discussion leadership & presentation
- 16.6% Project 3: term paper and presentation
- 16.6% Project 4: Journal record
- 16.6% Project 5: My Artistic Traditions Paper

Graduate students are expected to perform at a level of critical inquiry that reflects their additional years of education.

| **SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). 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 Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation of disability is confidential.

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 The concept of the artist as a bohemian to
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 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.

PROPOSED SCHEDULE (subject to change):

DATE READING TOPIC

F Sept. 7 --- Introduction to course

M Sept. 10 **CULTURE WARS AND THE CANON:** In our age of rapid demographic change and increasing globalization, what is important for students to learn, their own heritage or that of other cultures?

Lucy Lippard, "Mapping," intro. to
Mixed Blessings: New Art in a Multi-Cultural America, 1990.

View: **Guillermo Gomez-Pena** in Washington D.C.'s Corcoran
 Gallery

W Sept. 12 **THE ART HISTORY COURSE:** Are students failing to learn to discriminate about quality, to appreciate the role of tradition and style in creating art? Is the new emphasis on "visual culture" undermining students' understanding of art itself? Is the "New Art History" merely a set of fashionable ideologies that will fade, or does it create a stronger, more relevant discipline?

Scott Heller, "What Are They Doing to Art History?" *ARTnews* 96, no. 1,
 (1997):
 102-105.

Corrupted Roger Kimball, "Introduction to *Tenured Radicals: How Politics Has*
Our Higher Education, 1998.
 View: **Kara Walker**

F Sept. 14 View: **Shazia Sikander**

M Sept. 17 **ART AND SOCIETY: POSTCOLONIALISM &
 MULTICULTURALISM**

"Postcolonialism," from Terry Barrett, *Why is that Art? Aesthetics and Criticism of Contemporary Art*, 2008.
 "Cultural Studies and Postcolonial Theory," from Anne D'Alleva,

Look Again: Art History and Critical Theory, 2005.

View: **Imagining Indians**. VH 2567

W Sept. 19 "Postcolonialism," continued.

View: **Fred Wilson**

F Sept. 21 "Cultural Studies and Postcolonial Theory"

Answer questions p. 83-85

View: **Kerry James Marshall**

M Sept. 24 Ruth Phillips, "Art History and the Native Made Object:
New Discourses, Old Differences?" from *Native American Art in
The Twentieth Century*, ed. W.Jackson Rushing III, 1999.

Lecture on Images of Native Americans in art

W Sept. 26 continue discussion of Phillips article.

Suggested reading:

Lucy Lippard, "Independent Identities," from *Native American Art in
The Twentieth Century*, ed. W.Jackson Rushing III, 1999.

THURSDAY SEPT. 27 and

F Sept. 28 and Sat Sept. 29

Attend "**Art & Survival in Changing Worlds**"
2007 conference for the Native American Arts Studies
Association held at Fairbanks Princess Hotel.

Thursday Sept. 27:

10:00 – 12:30

address

Artists' panel of six Native Alaskan artists will

the conference theme, 'art & survival in changing

worlds'

1:30-3:30

Session: What's so Visual about Visual Culture?
Moving Beyond the Optical in Native American Art

3:45-5:30

Session: Contemporary Art Practices –
including (Re)Creating the Canon

Friday Sept. 28:

10:30-12:30

Session: Landscapes of Desire and Despair:
New Sites for Contemporary Art Practices

Saturday Sept. 29

11:00-12:30

Keywords for Native American Art History/Criticism:
Art/Artifact, Resistance, Modernity, Rarity, Signature,
Two Worlds

1:30-3:30

Brokering Indigenous Modernisms in the
mid 20th Century: International Dimensions of
Contemporary Aboriginal Art

M Oct 1
W Oct 3
Diego,
F Oct 5

*Homework: see www.aguinigadesign.com
for Tanya Aguiniga's background and projects. Tanya, from Tijuana & San
will be a guest artist in the UAF Art Department's Native Art Center
for the month of October, courtesy of the Rasmuson Foundation

**LATE MODERNIST FORMALISM:
CLEMENT GREENBERG**

1960s

Irving Sandler, "Introduction to *Art of the Postmodern Era: From the Late
to the Early 1990s*, 1996.
Clement Greenberg, "Modernist Painting," from *Art and Literature* 4, 1963.
Terry Barrett on Greenberg's formalism in relation to artists Agnes Martin,
Joel Shapiro, and Andy Goldsworthy. *Why is that Art?: Aesthetics
and Criticism of Contemporary Art*, pp. 118-141, 143-145.
"Modernism", "Kitsch", "Postmodernism" from Robert Atkins,
*Artspeak: A Guide to Contemporary Ideas, Movements, and
Buzzwords*. 1990.
View: Greenberg on **Jackson Pollock**.
View: **Andy Goldsworthy**

M Oct. 8
W Oct. 10
F Oct. 12

SOCIOLOGICAL AND MARXIST PERSPECTIVES

Anne D'Alleva, "Marxist and Materialist Perspectives on Art," from
Look Again: Art History and Critical Theory, 2005. Pp. 48-59.
(note your answers to the questions she poses.)
View: **Judith Baca**
John Berger, excerpt from "Ways of Seeing," 1972.
View: _____

M Oct. 15
W Oct. 17
of
F Oct. 19

FEMINIST ART THEORY AND CRITICISM

Terry Barrett, "Feminism," from *Why is that Art?: Aesthetics and Criticism
Contemporary Art*, pp. 162-166.
Anne D'Alleva, "Feminisms," and "Sexualities," from *Look Again*, 2005,
pp. 60-76. (note your answers to the questions she poses)
Linda Nochlin, "Women, Art, and Power," 1988.
View _____

M Oct. 22
W Oct. 24
F Oct 26

Attend evening lecture W Oct 24 for extra credit:
Denise Wallace talks about her exhibition of jewelry at
UA Museum of the North, 7:00 p.m.

**STRUCTURALISM -
FROM WORD TO IMAGE / SEMIOTICS AND ART:
FERDINAND DE SAUSSURE and ROLAND BARTHES**

Terry Barrett, pp. 147-155.
Vernon Hyde Minor, "From Word to Image: Semiotics and Art History."
From Art History's History. 1994, pp. 171-182.

- Author, Abigail Solomon Godeau, excerpt on **Barthes and the Death of the**
and "Winning the Game When the Rules Have Been Changed:
Art Photography and Postmodernism," *New Mexico Studies in the
Fine Arts*, vol VII, 1983, pp. 5-13.
View: _____
- M Oct. 29 **FURTHER QUESTIONING THE RELIABILITY OF LANGUAGE &**
W Oct. 31 **SEMIOTICS – POSTSTRUCTURALISM**
F Nov. 2 Terry Barrett, pp. 155-162
Vernon Hyde Minor, "Deconstruction," *Art History's History*, 1994.
Laurie Anderson, "Words in Reverse," from Brian Wallis, *Blasted*
Allegories.
Anne D'Alleva, "Structuralism and Poststructuralism," from *Look Again*,
pp. 131-149 (answer question for yourself)
View: _____
- M Nov. 5 **"THE POSTMODERN CONDITION": JEAN-FRANCOISE**
LYOTARD
Terry Barrett, pp. 166-180
Johanna Drucker, "Postmodernism," *Art Journal*, Winter 1990, p. 429-431.
Todd Gitlin, "Postmodernism Defined at Last!" *Dissent*, 1989,
Reprinted in *Utne Reader*, July/Aug. 1989, pp. 52-63.
View: _____
- W Nov. 7 **WHAT IS THE ORIGINAL? QUESTIONING THE AUTHENTIC**
F Nov. 9 **THE SIMULACRA & SIMULATIONS / JEAN BAUDRILLARD**
review Terry Barrett from last week, p. 169-170
Anne D'Alleva, "Postmodernism as Condition and Practice," from *Look*
Again,
pp. 149-158 (answer questions)
Bruce D. Kurtz, "Simulationism: Simulacra and Arts Status as
Commodities,"
Contemporary Art 1965-1990, 1992. Pp. 228-238.
Jonathon Crary, "Eclipse of the Spectacle," reprinted in Brian Wallis,
Art After Modernism, 1984, pp. 283-294.
View: _____
- M Nov 12 **THE RELATIONSHIP OF POWER, LANGUAGE, AND**
KNOWLEDGE:
W Nov. 14 **MICHEL FOUCAULT**
F Nov. 16 Terry Barrett, pp. 157-158
Anna Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine*, Jan.
1990
pp. 44-63.
View: _____
- M Nov. 19 **ART & SOCIETY: POST-COLONIALISM & MULTICULTURALISM**
W Nov. 21 Anna C. Chave, "New Encounters with Les Demoiselles d'Avignon:
Gender,

Race, and the Origins of Cubism, *The Art Bulletin*, Dec. 1994,
pp. 596-611.

Terry Barrett, pp. 180-186 on Lorna Simpson
View: **Lorna Simpson**

F Nov. 23 --- --- THANKSGIVING HOLIDAY

M Nov. 26 **PSYCHOANALYSIS AND ART**

W Nov. 28 Anne D'Allevé, "Art History and Psychoanalysis, from *Look Again*, pp. 88-
121

F Nov. 30 View: **Louise Bourgeois**

M Dec. 3 **RELATIONAL AESTHETICS: NICOLAS BOURRIAUD**

W Dec. 5 readings downloaded from various web sources, including
F Dec 7 Chris Cobb, "Relational Aesthetics: Why It Makes So Much Sense,"
Review of "Touch" Relational Art from the 1990's to Now at the
San Francisco Art Institute. Oct. 18-Dec. 14, 2002.

<http://www.stretcher.org/archives>

Nicolas Bourriaud and Karen Moss interviewed by Stretcher,

http://www.stretcher.org/archives/il_a/2003_02_25_il_archive.php

also – Hal Foster on 2003 Interactive Aesthetics, **Art Since 1900**, pp. 864-

669.

View: **Andrea Zittel**

View: **Gabriel Orozco**

M Dec. 10 Student Presentations

W Dec. 12

F Dec. 14

--submit journal records for review

W Dec. 19 --- 1:00-3:00 EXAM MEETING TIME – last presentations /
journals returned

ART 463 /663

DISCUSSION LEADERSHIP SIGN-UP SHEET -

prepare to lead discussion on the article mentioned below. Please meet with your partner ahead of time to prepare. I will be glad to meet with you as well to suggest visuals, etc.

These will be held on Wednesdays. 2 LEADERS FOR EACH DISCUSSION – sign up below:

W Oct. 10 Sociological and Marxist Perspectives
John Berger article

W Oct 17 Feminist Theory
Linda Nochlin article

W Oct 24 Structuralism / Roland Barthes
Abigail Solomon Godeau article

W Oct 31 Poststructuralism
Laurie Anderson article

W Nov 7 The Simulacra/Baudrillard
Jonathon Crary article

W Nov 14 Power/Language/Knowledge: Foucault
Anna Chave article

W Nov 21 Postcolonialism
Anna Chave article

W Dec 5 Relational Aesthetics
Hal Foster article

Spring 2012 3 credits

ART F463/663

Seminar in Art History: History of Color (Paints and Pigments)

Class held: Thurs 9:45am- 12:45pm in the UAF Museum classroom

Instructor: Mareca Guthrie

e-mail: mrguthrie@alaska.edu

Office phone: 474-5102

Office hours: by appointment

COURSE DESCRIPTION:

This course will present a historical perspective on the development of pigments and other fine art materials with particular emphasis on the color palettes of the Paleolithic, Egyptian, Roman, Renaissance and Impressionist artists. Hands-on labs will supplement the readings, lectures and discussions.

MATERIALS FEE:

\$100 materials fee to pay for the cost of the raw pigments, binders, masks, muller, paint tubes and solvents that we use in our hands-on labs. The fee must be paid in order to participate in the labs.

WEEKLY READING:

There are no assigned textbooks for the class. There are however, daily assigned readings that will be provided in pdf form. If you would like to purchase hardcopies of the books that the majority of the readings are taken from, they are listed below. Please note that additional readings will be required from other sources, and will be provided to you in pdf form.

Color: A Natural History of the Palette

Victoria Finlay

\$10-\$17

The Artist's Handbook

Ray Smith

\$12-\$20

**The Artist's Handbook of
Materials and Techniques**

Fifth Edition

Ralph Mayer

\$22-\$45

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 in your sketchbook during these quizzes. These quizzes count also for attendance so please do not be late.

EXAMS:

There is a final exam. You may not use your sketchbook for reference during the exam.

REQUIRED SKETCHBOOK:

This sketchbook will be graded twice 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)
- All weekly sketching assignments.

You may choose what kind of sketchbook 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

Unlined pages so that drawing is easier

Medium or heavy weight paper so that the pages are strong

WEEKLY SKETCHES:

Each week a “master copy” sketch is required from the time period we are studying. You may choose an image on your own or you may choose one provided for you. An hour minimum should be spent on these and they should be in color. You may use any media you wish. I recommend completing the work on a higher quality paper and then pasting it into your sketchbook. You are not graded on the drawing skill that you enter the class with, but rather the effort and enthusiasm with which you complete the assignments.

FORGERY (FINAL ART PROJECT):

Using the information we have learned in the class, the assignment is to as faithfully as possible recreate a historic work of art. Further details will follow and readings on techniques and methods will be provided. This project may not be used for any assignment for any other course.

ATTENDANCE and GRADING:

You can not make up absences, quizzes, exams.

20% Attendance

20% Sketchbook

10% Weekly sketches

20% Quizzes

20% Final exam

10% “Forgery”

BLACKBOARD:

All material for the course will be provided on blackboard. I will demonstrate during class how this website can be accessed.

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. No food is permitted in the hands-on labs due to the nature of the art materials.

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:

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 at 474-7043 and appropriate accommodations will be determined. All documentation of disability is confidential