**Advanced Art History: What can Art do? ART 4395-005**

**Instructor: Dr. Lucy Bartholomee**

**Format: Hybrid 2 or in person**

**Course Description**: During this season of extraordinary challenges and change, artists all over the world are leading and responding to the global conversation.  This course provides the opportunity to engage with the visualization of protest and social justice issues and ideas, the aesthetics of activism, and the particular ways that art is both a catalyst for change and an expression of the human experience in this setting.

Course curriculum will include the following major topics:

1. Global artists addressing BlackLivesMatter, anti-racism, and other social justice issues – primary topic.
2. Protest art (handmade signs, painted murals, digital images, and new media).
3. When art is protested (removal of certain images by crowds; issues of censorship).
4. Digital Dissent: new media artists, events
5. Contemporary global artists (regional indigenous visualization, gender and equity).
6. How museums are addressing the BlackLivesMatter movement this year & a range of diversity and representation issues.
7. How gallerists are addressing these issues and representing diverse artists.
8. Biennials, Art Fairs, and the global art market in terms of diversity and equity.
9. Equity in art education (traditional cannon vs. diversity; approaching social issues through school art).

A parallel topic in this course is the global pandemic and its impact on the art world in each of the areas named above.  For example, during the classes focused on museums we will also look at how they adapted and responded to the health crisis and closures.

**Course Objectives/Learning Outcomes**

Understanding and communicating with others about contemporary art is fundamental to the study of art and art making. Students in this course will analyze aesthetic principles of artwork, including media, processes, techniques, themes and functions with a particular emphasis on issues of social justice and public engagement with monuments, art, and visual culture.

In our increasingly global society, artworks can have varied interpretations that change over time and from different viewpoints. Students in this course research and discuss visual reactions to contemporary issues on a global scale, tracing influences across boundaries of language, distance, and culture.

* Students will investigate and analyze responses to global issues of race, equity, inclusion and other social justice issues from the international art world (museums, galleries, art fairs, biennials).
* Students will research and critique contemporary artwork, political events involving artwork, and artmaking practices related to themes and topics in the course, with opportunities for writing and creative expression.
* Students will demonstrate a developing ability to act as knowledgeable professionals by leading a dialogue (class discussion and online) and to engage with peers about art and visual experiences.

**Texts for the course**

There is no textbook to purchase for this course. Selected news articles, chapters, and excerpts will be provided in Canvas from the following list. Careful reading of this material is expected prior to each class.

*Rethinking Contemporary Art and Multicultural Education*, produced by New Museum of Contemporary Art, edited by Eungie joo and Joseph Keehn II. (selections)

*The Dematerialization of Art* by Lucy Lippard & John Chandler

*Why is that art?* By Terry Barrett

“The Social Life of Art,” chapter 3 in *Teaching Visual Culture: Curriculum, Aesthetics, and the Social Life of Art* by Kerry Feedman

*But is it Art?* By Cynthia Freeland

*The Art of Feminism: Images that Shaped the Fight for Equality, 1857-2017* by Gosling, Robinson & Tobin. (Introduction and excerpts)

Articles and news stories related to themes of the course, primarily focusing on 2019 to the present.

References and descriptions for a range of theoretical frameworks, including (but not limited to) Critical Race Theory, Post-Modern Theory, Post-Colonial Theory, Queer Theory, Feminist Theories.

The syllabus is a general guide and is subject to change. Such adjustments will be kept to a minimum, such as for severe weather cancellations. You are responsible for completing assignments announced in class as well as those noted in the syllabus. If you miss a class, it is your responsibility to contact a classmate for information regarding missed work, class notes, and handouts.

**Grading policy**

Points earned for each assignment will be **added together** using the following grading scale to determine the final course grade.

A 900-1000

B 800-899

C 700-799

D 600-699

F Below 599

**Assignments**

Global Current Events (twice during the course, 100 points each)

Students will seek out current events related to topics from the course from around the world. This will be organized on a scheduled plan to discuss global regions and continents. Students will post the article to a discussion board with a summary and then lead a short discussion with the class (10 minutes).

Museum Visit and Reflection (twice during the course, 100 points each)

Many museums and galleries have made changes to events and exhibitions related to ideas of equity and inclusion, the BLM protests of 2020, and other issues. Two museum visits are scheduled for this course (hopefully together, but independently if necessary). While visiting the museum, seek out and document events, exhibition themes, didactic material, and other evidence of such changes or the need for improvements. Write a one page reflection to describe what you observed and your views.

Creative Conversation (100 points)

This assignment is designed to stimulate an aesthetic creative interaction with a selected artwork that is on display in the DFW area. Visit this artwork in person and plan to spend at least an hour with this work. While with the artwork, **create an artifact** that expresses some idea or image inspired by the work. These artifacts could include, but are not limited to: poetry, song lyrics (with or without music), a paragraph of prose writing, a short story, a sketch or artwork inspired by (but not duplicating) the original work. On the designated class, each person will display the selected artwork on screen and share their artifact.

Mapping Public Art (50 points)

The students and the professor will construct an interactive map noting places in the DFW area where public artwork related to the topics of the course can be found. Each person should expect to contribute at least one location.

Personal Creative Component (50 points)

Select a social issue that is important to you and create an original expression of this idea, perhaps inspired by some of the artists investigated in the course.

Choose one of these options, or propose another idea:

* Write a speech for a specific person (yourself, a hero, celebrity, artist, etc.)
* Create an artwork, any media
* Poem or prose writing
* Dialogue between two artworks

Re/Interpretation Exercise (100 points)

Select one artwork and construct an aesthetic framework for interpretation using a selected theoretical lens. A chart will be provided to guide this assignment, which will be in preparation for the essay that is the final assessment.

Analytical Paper – Final Assessment (200 points)

Write a 2-3 page paper on one selected artwork or aesthetic event related to the themes of the course. This should provide a close visual description and analysis using a cited theoretical framework for interpretation.

Participation (100 points)

Full participation is required for the benefit of yourself and the community of our class. Your ideas, questions and dialogue are necessary to enrich our discussions, and your own diverse histories will add important thoughts at every class gathering.