

Art History 209 W: Art Now

Spring 2016

M,T,W, 2:30-3:20 pm in Mary Gates Hall 389

Writing sections convened on Thursday

Professor Adair Rounthwaite, vadair@uw.edu, office hours M, W 10-11am in Art Building 367

TA Anna Wager, wagera@uw.edu, office hours Monday 1-2pm in Art Building 341

Course description

Contemporary art today confronts viewers with a bewildering array of images, objects, and processes. This can leave viewers thinking: can anything count as “art?” And what’s the point of it all? In this class, we explore how contemporary art connects artists and viewers in forms of creative engagement with pressing social and political issues. We will see how artists use diverse strategies to help us consider who we are, how our world is changing, and how we can best inhabit it together. Across a set of themes that address the state of contemporary global culture, students will analyze how today’s art speaks to both individual and collective life.

The course trains students how to express these ideas in clear, structured pieces of writing. In particular, contemporary art—which places heavy emphasis on the viewer’s subjective experience—provides an ideal case study for considering how to develop a convincing thesis statement based on one’s own experience or opinion, and how to support it using visual evidence.

Learning goals

In this class, students will:

- Become familiar with a wide range of contemporary art practices of the past twenty years, and with important milestones in the modern art from which they evolved.
- Build skills in the visual analysis of artworks.
- Practice writing and revising clear, well-structured texts that express ideas about artworks, supported by visual evidence.
- Make connections between contemporary artistic production and questions of pressing social and political importance, and explain these connections in writing.

Required textbook

Eleanor Heartney, *Art & Today*. London: Phaidon, 2008.

Grade breakdown

Short paper #1 (5 pages, double spaced, 12-point Times New Roman font; in response to prompt available on Canvas) = 15%

Revision of short paper #1 = 20%

Short paper #2 (5 pages) = 25%

Midterm quiz, April 27th = 15%

Final quiz, June 7th (exam period) = 15%

Section participation, via contribution to small and large group discussions, bringing the required pieces of writing to section, and actively sharing your work = 10%

Writing section

The Thursday writing section is compulsory for everyone enrolled in the course. It is not possible to take the course without a W credit. For each section, you must bring to class the piece of writing listed for that week, as well as either a pen and paper or computer with which to work on writing exercises.

Spring 2016 class schedule:

Date	Topic	Readings
M 3/28	Introduction Syllabus review	
T 3/29	Art and Everyday Life, part 1	Heartney, "Art & Popular Culture"
W 3/30	Art and Everyday Life, part 2	Heartney, "Art & the Quotidian Object"
Thursday section	Group introductions and sharing concerns about writing Email communication <i>Bring to section: An email you've written in an academic or professional context</i>	
M 4/4	How Contemporary Art Looks, part 1: Abstraction	Heartney, "Art & Abstraction"
T 4/5	How Contemporary Art Looks, part 2: Realism	Heartney, "Art & Representation"
W 4/6	Art and the Environment, part 1	Brooke Rapaport, "Plant Art: Is There Room to Grow?" <i>Sculpture</i> 22, no. 5 (June 2003): 46-51.
Thursday section	Revision, part 1: Writing and revising sentences <i>Bring to section: An excerpt of 3-4 sentences from a previously written paper</i>	
M 4/11	Art and the Environment, part 2	Ann Reynolds, "Without Words [review of Joan Jonas's performance for the U.S. Pavilion at the Venice Biennale]," <i>Artforum</i> (Sept. 2015) 330-33, 408.
T 4/12	Art and Protest, part 1	Heartney, "Art & Politics"

W 4/13	Art and Protest, part 2	Watch <i>The Yes Men Are Revolting</i> , dir. Andy Bichlbaum and Mike Bonanno, U.S.A., 2015. Available for purchase on platforms including Amazon, iTunes, and Vimeo (https://vimeo.com/ondemand/theyesmenarerevolting)
Thursday section	Revision, part 2: Writing and revising paragraphs <i>Bring to section: A paragraph from your paper #1 draft</i>	
M 4/18	Art and Finance, part 1	Heartney, “Art & Its Institutions”
T 4/19	Art and Finance, part 2	Paper #1 due at 9:00am via Canvas
W 4/20	Art and Technology, part 1	Heartney, “Art & Nature and Technology”
Thursday Section	Section meetings are cancelled this week. Please use the time to visit the exhibition of Paul McCarthy’s <i>White Snow</i> sculptures currently on view at the Henry Art Gallery.	
M 4/25	Art and Technology, part 2	Nicole Fleetwood, “Performing Empathies: The Art of Saya Woolfalk,” <i>Callaloo Art and Culture in the African Diaspora</i> 37.4 (Fall 2014): 973-989.
T 4/26	Art and Religion, part 1	Heartney, “Art & Spirituality”
W 4/27	Art and Religion, part 2	Adila Laïdi-Hanieh, “Destination: Jerusalem Serves – Interview with Emily Jacir,” <i>Palestine Studies</i> , http://www.palestine-studies.org/jq/fulltext/78340 . Tracy Zwick, “Return: An Interview with Yael Bartana,” <i>Art in America</i> online, http://www.artinamerica.com/news-features/previews/return-an-interview-with-yael-bartana/ .
Thursday section	Midterm quiz review <i>Bring to section: Your notes from lecture up to this point</i>	
M 5/2	Midterm quiz	

T 5/3	Art and Public Space, part 1	Heartney, “Art & Architecture”
W 5/4	Art and Public Space, part 2	
Thursday section	Thesis statements <i>Bring to section: The final version of your first paper</i>	
M 5/9	Gender and Sexuality, part 1	Heartney, “Art & the Body” Paper #1 revision due on Monday, May 9th at 9:00am via Canvas
T 5/10	Gender and Sexuality, part 2	Heartney, “Art & Deformation”
W 5/11	Race and Ethnicity, part 1	Heartney, “Art & Identity”
Thursday section	Techniques for addressing writers’ block <i>Bring to section: A previous piece of writing with which you struggled</i>	
M 5/16	Race and Ethnicity, part 2	Mostafa Heddaya, “Artist Collective Withdraws from Whitney Biennial,” <i>Hyperallergic</i> (May 14, 2014), http://hyperallergic.com/126420/artist-collective-withdraws-from-whitney-biennial/ . Ryan Wong, “I am Joe Scanlan,” <i>Hyperallergic</i> (June 17, 2014), http://hyperallergic.com/131687/i-am-joe-scanlan/ .
T 5/17	Art and War, part 1	Monument Group, “Artist’s Intervention: Matheme,” <i>Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism</i> 8:2 (Winter 2011): pp. 57-73.
W 5/18	Art and War, part 2	Emily Wroczynski, “Walid Raad and the Atlas Group: Mapping Catastrophe and the Architecture of Destruction,” <i>Third Text</i> 25:6 (October 2015): 763-73.
Thursday section	Conclusions – How to Wrap Up <i>Bring to section: The conclusion of a previously written paper</i>	

M 5/23	Art and Its Audience, part 1	Heartney, "Art & Audience"
T 5/24	Art and Its Audience, part 2	Grant Kester, "The Art of Listening (and of Being Heard): Jay Koh's Discursive Networks." <i>Third Text</i> , no. 47 (Summer 1999): 19-26.
W 5/25	Art and Migration, part 1	Heartney, "Art & Globalism"
Thursday section	Peer review session for paper #2 <i>Bring to section: A <u>hard copy</u> of your second paper</i>	
M 5/30	Memorial Day holiday – no class	
T 5/31	Art and Migration, part 2	Alex Kershaw, "An interview with Tania Bruguera," <i>FIELD</i> (Spring 2015) (http://field-journal.com/issue-1/bruguera).
W 6/1	Art and Networks	Paper # 2 due
Thursday section	Final quiz review <i>Bring to section: Your notes from the lectures since quiz #1</i>	
Tuesday, 6/7	Final quiz	

Lateness policy

We will deduct 1/3 of a grade for every day, including weekends, that a written assignment is late (i.e. a B paper that is one day late becomes a B-). The exams can only be rescheduled if you provide written medical or mental health documentation. If the tests and assignments for this course fall at times when you'll have a heavy workload from other classes, either the TA or I would be happy to have a time-management strategy discussion with you early in the quarter, in order to help you plan to complete your work on time.

Technology policy

You are permitted to use your computer to take notes in class, or to view the readings in order to contribute to the discussions. Please silence your cell phones. Use of cell phones, or distracting yourself, other students and me through extracurricular internet use on your laptop, will lead to a reduced participation grade. These policies hold for both the lecture and the section meetings.

Accommodation

I look forward to working with students who may need learning accommodations (for the official School of Art policy, see below). If you have relationship with Disabled Student Services, or documentation concerning travel for varsity sports, please make sure I receive it within one week of the start of class.

University of Washington School of Art Policies and Procedures

Information for Students

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Disability Accommodation

- If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu.
- If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

Participation Policy

- Absences from class prevent participation and may negatively affect grades.
- If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed.

Plagiarism

- Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference.
- Please check with your instructor if you have questions about what constitutes plagiarism.
- Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

Incomplete Grades an incomplete is given only when you:

- Have been in attendance and done satisfactory work through the eighth week of the quarter.
- Have furnished satisfactory proof to the instructor that the work cannot be completed because of illness or other circumstances beyond your control.

Concerns about a course, an instructor, or a teaching assistant

- Talk with the instructor in charge of the class as soon as possible.
- If you are not comfortable talking with the instructor or are not satisfied with the response that you receive, you may contact the Director of Advising and Student Services, Judith Clark, Art 104, 206-543-0646
- If you are not satisfied with the response that you receive you may contact the Chair of the School of Art, Christopher Ozubko, 102 Art.

Examination Schedule

- Students are required to take exams as scheduled.

- Exceptions are granted in cases of documented emergencies and must be approved by instructor.

Grade Appeal Procedure If you are concerned that the grade you received for a class is incorrect:

- Contact the instructor who issued the grade and discuss the matter with her/him.
- If not resolved to your satisfaction make an appointment with the Director of Academic Advising and Student Services, Judith Clark, 104 Art, 543-0646.
- If necessary submit a written appeal to the Director of the School of Art who will take the matter under advisement and call a faculty committee to review the student's course work and make a final determination concerning the grade dispute.

Materials Fees

- All art and art history classes have materials fees that are billed on your tuition statement. Information is available in 104 Art.
- If you drop a class in the first five days of the quarter, the fee is automatically removed from the quarterly billing.
- If you drop after the first five days (and before using any class materials) you must petition for a refund. Studio Art Fee Refund Petitions are available in 102 Art.
- The School of Art cannot process any petitions received after noon on the last day of the quarter.

Building Use Policy

- The Art building is open to students 365 days a year from 6am to 11pm.
- Students wishing to work in the building after 11pm obtain a key and building pass from Ann Greene in 102 Art.
- For the safety of our students, the campus police frequently monitor the facility. Individuals found without a pass may be asked to leave the building.
- All students working after hours in the studios and classrooms must maintain quiet, refrain from tampering with the work of others, and follow all regulations established by the faculty for each classroom/studio.
- Students who are not enrolled in classes for the quarter may not use the facilities, classrooms or studios in the School of Art.
- All students taking studio classes are expected to follow faculty direction in terms of keeping classrooms clean, safe, and workable for themselves and others.

Copy Write Policy

The SoA regularly displays works of art that students create in class, images of student works, and images of students participating in SoA activities. We do this to promote our students, their work and the School, and the ways we display student works and related images vary widely. Use of such images is traditional among all art schools and we assume that by participating in UW SoA classes and activities students have no objection. However, if you do have concerns about these image uses, please contact Academic Advising and Student Services (206-543-0646 or uaskart@u.washington.edu).