



Kerry James Marshall, *Past Times*, 1997.

Tuesday & Thursday 9 to 10:15 AM
Online Course
Prerequisite: none
3 units

Instructor: Denise Johnson
email: denjohns@chapman.edu
Office hours: Monday and Thursday noon to 1 PM, and by appointment
Join Here: <https://chapman.zoom.us/j/93243261295>

Course Description

This experimental course endeavors to explore both depictions of Black subjects in the so-called “western art tradition” and the emergence of Black artists within an elitist art historical canon that not only reflects and supports white supremacy, but is actively utilized to further argue against the merit and very existence of Black cultural contributions in the Global North. Accordingly, we’ll interrogate the use of Black subjects by European artists, grapple with prevailing concerns in the western canon leading to the systematic exclusion of Black artistic aesthetics, and work to untangle philosophical themes that have, for far too long, fashioned the white male perspective as natural, normal, and superior to all others.

Our course will trace the emergence of Black artists in the 19th and 20th centuries, and examine the jubilant and varied successes of Black artists in the 21st century. Students will be introduced to works not typically considered in art historical surveys such as folk art, quilts, and literature to address gaps in scholarly research and understanding. We will also consider painting, sculpture, photography, and new genre works intending to problematize, complicate, and intervene in assumed narratives and foundational art historical texts. In this work, we’ll ask who is served by narrow restrictions, and what responsibilities we might hold as viewers, artists, scholars, and citizens to challenge art’s institutions? Our investigation aims to develop a clear and compelling understanding of the remarkably diverse and rewarding artistic expressions of Black artists and subjects from the early modern period to the present.

While this upper division survey will utilize art historical terminology and methodologies, there are no prerequisites. Students who have taken *Art 195 Art and Text*, *AH 201 Renaissance to Modern Art*, and/or *AH 341 Contemporary Art: 1970 to Present* will find themselves well grounded to begin this exploration. Students who have not previously taken an art history course may have to do some additional introductory reading (which won’t be too time consuming) to establish a firm footing.

Objectives & Outcomes

Course Learning Outcomes

Students who successfully complete the course will:

1. Demonstrate a critical understanding of the contributions of Black artists and collectives to the western art tradition;
2. Demonstrate an understanding of the historical context of Black artist’s contributions to the western art tradition including elements of the canon that dismissed, rendered invisible, and negated Black cultural production;
3. Develop understanding of the ways that the intersecting dynamics of race, ethnicity, class, and gender produce dissimilar experiences for individuals and groups;
4. Describe, discuss, and interpret the formal, stylistic, material, and conceptual components of works of art by Black artists and considering Black subjects from the early modern period to the present day utilizing appropriate art historical

methodologies; and

5. Synthesize strategies in critical theory to write about and discuss works by Black artists and about Black subjects with nuance and complexity.

Program Learning Outcomes

Students who successfully complete the course will:

1. Develop the writing competencies used in the discipline of art history;
2. Locate works of art and visual culture within the context of world art history and articulate the relationship between intended meaning/function and audience response in specific cultural and historical contexts;
3. Conduct advanced art historical research using the full range of scholarly resources; and
4. Recognize the theoretical concerns of art history and its allied disciplines, and discuss and apply specific theoretical perspectives to a given art historical context and to their own research projects.

General Education Learning Outcomes

AI Artistic Inquiry: Provides students an opportunity to explore artistic media, performance and/or creative expression.

Learning Outcome: Students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

SI Social Inquiry: Provides students an opportunity to explore processes by which human beings develop social and/or historical perspectives.

Learning Outcome: Students identify, frame and analyze social and/or historical structures and institutions in the world today.

CCS Citizenship, Community, and Service Inquiry: Encourages students to be active learners in and beyond the classroom.

Community Learning Outcome: Students demonstrate through analysis and/or personal engagement an understanding of the emergence, development, changes and challenges to and, in some cases, destruction of diverse social groups who are marginalized within the context of larger societal environments. Students demonstrate through written, oral, media or other communication process a critical perspective on issues of civil rights, self-representation, participatory politics, and/or similar issues of inclusiveness.



Paul R. Williams with William Pereira, Charles Luckman and Welton Becket, *LAX Theme Building*, 1961.

Materials

Instructional Websites

This class will be taught from the instructional website The Slide Projector at, www.theslideprojector.com. Lecture presentations, assignments, and other course materials will be available for you at this site and you will need to access it regularly. Coursework must be submitted on Canvas *before* the class session which it is due on begins.

Required Text

Farrington, Lisa. *African-American Art: A Visual and Cultural History*, Oxford University Press, 2016. ISBN: 9780199995394. [Click here to buy the digital version.](#)

African-American Art's companion website offering additional information can be found here: <https://global.oup.com/us/companion.websites/9780199995394/>



Recommended Supplemental Texts

Patton, Sharon F. *African-American Art*. Oxford History of Art, 1998. ISBN: 9780192842138

Powell, Richard J. *Black Art: A Cultural History* (World of Art series), 2003. ISBN 978-0500203620.

Additional Readings

ARTnews Editors, "Auction Items: Flipping a Kerry James Marshall, Day-Sale Surprises, and Jeff Koons Oddities." *ARTnews*, November 17, 2017, <http://www.artnews.com/2017/11/17/auction-items-flipping-kerry-james-marshall-day-sale-surprises-couple-jeff-koons-oddities/>.

Atkins, Robert. *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*, 3rd edition. New York: Abbeville Press, 2013. ISBN 978-0789211514

Barnet, Sylvan. *A Short Guide to Writing About Art*, any edition, 10th or 11th preferred. Boston: Pearson Education Inc. ISBN 978-0205708253

Cooks, Bridget R. *Exhibiting Blackness: African Americans and the American Art Museum*. University of Massachusetts Press, 2011. ISBN 978-1558498754

Du Bois, W. E. B. "Criteria of Negro Art." 1926. *Writings*, Library of America, 1986.

- - -. "The Negro in Literature and Art." 1913. *Writings*, Library of America, 1986.

- - -. "Of the Dawn of Freedom," *The Souls of Black Folk*, 1903. *Writings*, Library of

America, 1986.

--."Of Our Spiritual Strivings," *The Souls of Black Folk*, 1903. *Writings*, Library of America, 1986.

Ellison, Ralph. *Invisible Man*. 1952.

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*. New York: W.W. Norton & Company, 2019. ISBN 978-0393285673

Hughes, Langston. "The Negro Artist and the Racial Mountain." *The Nation*, 1926. https://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm.

Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House." 1984. *Sister Outsider: Essays and Speeches*. Berkeley, CA: Crossing Press. 110- 114. 2007.

Marshall, Kerry J, Helen A. Molesworth, Ian Alteveer, Dieter Roelstraete, and Lanka Tattersall. *Kerry James Marshall: Mastry*. Skira Rizzoli Publications, Inc., 2016. ISBN 978-0847848331

Painter, Nell Irvin. *Creating Black Americans: African-American History and Its Meanings, 1619 to the Present*. New York: Oxford University Press, 2007. ISBN 978-0195137569.

Pindell, Howardena. "Gallery Statistics." *We wanted a Revolution Black Radical Women, 1965-85: A Sourcebook*, edited by Catherine Morris, Brooklyn Museum, 2017, 273-290.

Tully, Judd. "Kerry James Marshall Painting Sells for Record-Smashing \$21.1 M. in Sotheby's High-Flying \$284.5 M. Contemporary Art Evening Sale." *ARTnews*, May 17, 2018, <http://www.artnews.com/2018/05/17/kerry-james-marshall-painting-sells-record-smashing-21-1-m-sothebys-high-flying-contemporary-art-evening-sale/>.

Recordings

13th. Ava DuVernay. 2016; Netflix.

"Identity." *Art 21: Art in the 21st Century*. Susan Dowling and Susan Sollins. 2001. <https://www.imdb.com/title/tt0495556/episodes?season=1>.

"Nat Turner: A Troublesome Property." Charles Burnett. 2003.

"Ralph Ellison: An American Journey." *American Masters*. PBS. see: <http://www.pbs.org/wnet/americanmasters/ralph-ellison-an-american-journey/587/>.

"Reconstruction: America After the Civil War." Henry Louis Gates Jr. and Dylan McGee. 2019. PBS. <https://www.pbs.org/weta/reconstruction/>.

Instructional Strategies

Students will work toward course objectives through: lecture presentations; student reports on readings, active participation in class discussions; in class partner exercises; reading assignments; writing assignments; exams; viewing and discussing images, videos, and audio representations of art from the prehistoric era to the present day.

Major Study Units

- Art History and its institutions
- Introduction to African artistic traditions
- Ancient Models
- Renaissance “Masters”
- Modernism & the Avant-Garde
 - Ideas of Utopia
 - Ideas of Radical Will
- Great Migration
 - Folk Art
- Harlem Renaissance
- Double Consciousness
- Federal Arts Project
 - Social Realism
- American Abstraction & Formalism
 - Abstract Expressionism
 - Primitivism
 - Second Generation Ab Ex
- Civil Rights Movement
 - Student Worker Strikes
- Marxism
- Semiotics
- Conceptualism
- Black Freedom Movements
 - NAACP
 - Black Panther Party
 - Civil Rights Congress
- Defining Black Art
 - Black Art and Black Power
 - Black Art Aesthetics
- Postmodernism
 - Appropriation
 - Identity Politics
 - Figuration vs. Abstraction
- Postcolonialism
 - Institutional Critique
 - Mining the Museum
- Mastry
- The Art Market
- Things Fall Apart

Methods of Evaluation

Students will be evaluated on the presentation of evidence that they have achieved the course objectives; active participation in synchronous class discussions; their ability to make oral and written critical observations about the artists, movements, and concepts presented in the course; the quality of the writing they present in written assignments; student presentations on readings; in-class partner exercises; reading assignments; exams; and on their ability to demonstrate growth in their understanding of, and application of art historical methodologies while analyzing works of art considering Black subjects as well as works of made by Black artists in the U.S.

There are 500 points possible, which will be earned through the following graded components.

Class Participation 15%

Students will earn class participation points through the following activities:

- One of the most important learning activities we will undertake this semester, is also the most sustained, and therefore, the easiest to lose track of. Added to the unusual circumstances of our semester, online learning can be particularly challenging because our devices allow for easy and copious distractions. With this in mind, students are asked to commit to focusing your attention on our class discussions, and agree not to work on class assignments (for AH 329 or other classes), converse through text or on social media, sleep, or toggle between activities during recorded class sessions. While it can be difficult to determine that a student is engaged in activities not related to our class, please know that there are clear and obvious signs that alert the instructor and classmates to your divided attention. Students are expected to do their best to avoid these distractions as they are counter productive to the learning process and do not nurture a supportive climate. Class participation may earn up to 25 points, and will be assessed at the midterm, and at the conclusion of the semester.
- Posting at least ten times to the class Discussion Board with questions and thoughts that synthesize your understanding of class discussions and required readings. Posts need to be made throughout the term; earned points are limited to one post in a single day, and up to three in the same week. Please avoid simply stating that you agree/disagree, like/dislike, or find interesting/are neutral on a given topic. *Remember, posts will not earn credit if made all at once, and/or just at the end of the semester.* Students may earn up to five points on each post, for a total of 50 points possible.

Assignments 80%

Students are asked to choose three assignments from six different project types to submit at regularly scheduled points across the semester. Students are asked to submit a different project type (i.e. infographic poster + essay + podcast) for each of the three assignment due dates. The type of assignment you submit on any given due date is your choice, with the exception of the Assignment Proposal and Scalar Worksheets.

- **Assignment Proposals and Scalar Worksheets 5%**
Students are asked to submit a proposal for the three assignments they intend to submit. Your proposal should briefly explain what type of assignment (podcast, infographic, essay, etc.) you intend to create and outline in narrative form (complete sentences rather than bullet points, please) what topics, questions, and artists you intend to explore. A note should be made on the analytic approaches (feminist, psychoanalytic, marxist, etc.) you intend to utilize. Additionally, if you plan to write and build an essay on our Scalar site, you will need to submit the Scalar page planning worksheets posted on Canvas. Students may earn up to 25 points on their proposal and Scalar worksheets.
- **Mapping Time and Space Project 25%**
Considering the tools that art historians use to locate art viewers in the time and space in which artists work can reveal gaps in knowledge, moments of connectivity, under-acknowledged work, and otherwise possibilities. Likewise,

creating a historical timeline or mapping important spaces to an artist's practice can be a necessary, although infrequently discussed, task when endeavoring to learn about their work more deeply. This assignment suggests (but does not require) that students team up with a classmate to create either a map, timeline, or infographic that visualizes the contributions, networks, chronology, and historical placement of a single Black artist, the influence of an idea or project on a Black artist, the work of an artist collective, or the activities of an institution focusing on the work of Black artists. Students may create paper posters, but will need to final posters with a digital camera. The final poster file will need to be at least 300 dpi, but should not exceed 600 dpi in size. Please also remember to "flatten" digital file layers and/or "compress" your final image to decrease file size as larger files may not upload. It is your job to reduce the file such that it can be uploaded AND text can be easily read. Students may earn up to 125 points on the Mapping Time and Space project.

- **Material Project 25%**

A valid criticism of art history as a discipline is the hierarchical manner in which art historians and other academics have ordered creative expression, placing history painting in oil in a position superior to all other types, and downright dismissing creative expressions with utilitarian purpose such as quilt making and batik. This project asks students to research the materials and methods in which to produce an art object made in a manner or material used by Black artists in the Americas or Caribbean, then to make an object using that technique/those materials. Students will need to describe their materials and methods, as well as write about their experience making the work. Students may earn up to 125 points for producing an object, discussing its historical connection to the creative practices of Black artists, and describing the process and experience of making the work. Submission must include photos of the object produced.

- **Media Project 25%**

To extend the reach of our knowledge, students are encouraged (though not required) to collaboratively produce either a podcast or a video (each ideally about 20 minutes in length) on a theme, issue, artistic movement, or Black creative producer relative to our course. Students will learn how to develop an idea, script, produce, and record media that will be uploaded to a public webpage. Students may earn up to 125 points on the Media Project.

- **Scalar Project 25%**

Students will write an essay during the semester concerning an artist, body of work, or issue relevant to the study of Black artists in the U.S. Essays must be written in Chicago Manual of Style and include a minimum of three different, credible sources of information cited as footnotes. As well, essays must meaningfully apply appropriate critical theory while utilizing multiple art historical methodologies to analyze at least two works of art relevant to our course. Each essay may earn up to 100 points.

In addition to submitting on Canvas, you will need to post your essay to a class Scalar book similar to: <https://scalar.chapman.edu/scalar/24-works-of-modern-art-that-shook-the-world/index>. Students will design their own essay pages which will additionally include illustrations, links, and other media. Students will be offered tutorials covering the basic building procedures for a Scalar page. Scalar pages will be graded on their design, inclusion of useful media and links, and the degree to which the pages effectively communicate the student's research. Building and posting your Scalar page may earn up to 25 points.

Grand Finale 5%

During our assigned final exam period, we will gather to consider all that we have learned, identify gaps in knowledge, and respond to each other's work. Up to 25 points may be earned through your participation in this conversation.

Extra Credit 5%

Students are limited to earning a maximum of 5% of the total points possible in extra credit during the semester. Any points earned above this cap will NOT be applied to the final grade.

- Students may earn up to 25 extra credit points by preparing questions in advance for guest lecturers scheduled to join our classes. Questions must be submitted to a shared Google Doc located on Canvas so that we can see what questions others have posted. Students will be asked to pose their questions to the guest during their visit. Ideally, each student will get a chance to ask at least one question. However, time constraints may prevent this. In that case, a discussion board will be set up on Canvas for students to consider unasked questions after the lecture.



Mikalene Thomas, *Racquel Reclining Wearing Purple Jumpsuit*, 2016.

Grading

| | | | |
|----------|-------------|------------------|--|
| A | 100 - 97% | 500 - 483 points | Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with skill. Questions are answered thoroughly, and discussion is carried beyond question prompts with sophistication. Credible scholarly sources are employed to support the author's position, and Chicago Manual of Style citation rules are carefully followed. Submission leaves little to no room for improvement, and demonstrates committed interest in the discipline. |
| A - | 96 - 90% | 482 - 448 | |
| B + | 89 - 87% | 447 - 433 | Writing demonstrates clear focus and an above average consideration of the subject matter. While all questions have been answered, there is room for improvement by carrying the analysis and discussion beyond basic responses to the essay prompts. Writing exhibits potential for excellence however, a clearer application and understanding of the art historical methodologies is needed. Author has met the requirements for research and citations with few errors. Thesis could be served by additional research. |
| B | 86 - 84% | 432 - 418 | |
| B - | 83 - 80% | 417 - 398 | |
| C + | 79 - 77% | 397 - 383 | Most of the material is understood, but thesis is not clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Distracting citation, grammatical, and/or spelling, issues are present, little research was executed in support of thesis, and/or sources are not credible or scholarly. There are issues with language that make the writing difficult to understand. |
| C | 76 - 74% | 382 - 368 | |
| C - | 73 - 70% | 367 - 348 | |
| D + | 69 - 67% | 347 - 333 | Writing demonstrates little understanding or connection with the material and is flawed in content and form. Little evidence of critical thinking is apparent. Major citation issues are present, no research was executed in support of thesis, and/or sources are not credible, or scholarly. Issues with language make the writing very difficult to understand. |
| D | 66 - 64% | 332 - 318 | |
| D - | 63 - 60% | 317 - 298 | |
| F | 59% or less | 297 - 0 | Work fails to meet any requirements satisfactorily. |
| Resubmit | | | Assignment is incomplete but shows potential. Student is offered additional time to revise, add to, and resubmit the assignment. |

Instructor Policies

Assignment Submissions on Canvas

Please submit all coursework—including group assignments, drafts, and extra credit—on the class Canvas page *before class begins*, on the day the assignment is due, whether you will be absent or in attendance. If you encounter a problem with your submission, please notify the instructor immediately, and attach your completed assignment to the message. Assignments will not be graded via email.

All coursework must be submitted by the last class meeting, Thursday, December 10.

Late Assignments

You may submit one assignment, one week late. The late assignment will not be marked down, and you do not need to receive prior permission for the late submission from the instructor. However, any late assignments in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

Attendance

Regular attendance is mandatory. You are permitted two unexcused absences without damage to your grade. More than two missed classes will potentially lower your grade, and missing four or more classes will put you at risk of failing (FW) the class. Please also be punctual! Students logging in 30 or more minutes late should expect to be marked absent for the entire class.

Letting the instructor know that you will be absent by email is appreciated! Please understand, due to the large number of emails received, the instructor may not be able to reply to your absence notification. Additionally, the instructor will maintain a simple record of attendance that will not distinguish between excused and unexcused absences. If you are not present, you are not able to participate. The circumstances that prevented you from being able to attend class, however unfortunate, do not change this.

Notes on Note Taking

Some students benefit greatly from taking notes during class, others gain more by completely immersing themselves in the dialogue, or even doodling while actively listening. However, it's doubtful that any student is assisted in their learning by social media alerts, text messages, online shopping, pop-up ads, news feeds, or by catching up on errands during class time. Although laptops and smart phones are powerful tools that are sold to us on the (increasingly false claim) that they help us to be more efficient and productive, their potential to distract and disrupt our learning is significant enough to warrant alarm. This can be especially true for classmates with different learning styles than your own who might be substantially distracted by the flashes and swipes happening in your shopping bag, even if they don't seem to be a bother for you.

With these issues in mind, students are strongly advised to take hand-written notes on paper. Students who find paper notes difficult to handle, or who's learning is significantly assisted by typed notes are welcome to share their concerns with the instructor, who is open to making accommodations. No matter your note taking approach, please think of

class time as a luxury—you've just secured the time to clear your head, and practice deep focus on an incredible subject. ❤️

Respect is Key

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in [Chapman's Harassment and Discrimination Policy](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

This semester, we will consider provocative, challenging, even vulgar subject matter and imagery. It is assumed that each of us undertakes this learning endeavor with honorable intent and a commitment to understanding diverse perspectives and histories. When this is difficult, we agree to keep an open mind and to respect all views and identities—even those with which we do not personally agree. Likewise, we agree to avoid using derogatory, inflammatory, or otherwise hurtful language.

Pronoun Guide

Creating and maintaining a safe and inclusive classroom for all participants is our shared work! Our commitment to this effort communicates respect for each other and encourages all of us to engage in self-discovery, self-awareness, and creative decision-making. One of the easiest ways that we do this work is in how we refer to each other. Everyone will be asked on the first day of class to specify pronouns, if desired, and commit to utilizing correct pronouns at all times. In this endeavor, I've found the following guidelines helpful:

- Keep in mind that pronouns can't be assumed.
- Some common pronouns are “she, her, hers,” “he, him, his,” and “they, their, them.” Other useful pronouns are: “ze or zie” (pronounced “zee”), and “hir or hers” (pronounced “here”). Some people don't use pronouns, and would like their names to be used instead.
- Remember that it can sometimes be difficult to announce one's pronouns publicly. As well, self-discovery is an ongoing process, so pronouns can change from situation to situation, and day to day. Please respect everyone's privacy by only sharing identities after receiving consent.
- Last, but not least, remember that if you make a mistake, that's okay! Simply apologize, move on, and continue working to utilize correct pronouns.



James Van Der Zee, c. 1920s.

Chapman University Policies

Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and for submitting coursework completed this semester, for this class. Academic dishonesty of any kind will not be tolerated anywhere in the university. Academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at www.chapman.edu/academics/academic-integrity/index.aspx.

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services at: DS@chapman.edu; chapman.edu/students/health-and-safety/disability-services/index.aspx; and 714.516.4520. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized.

Please contact Disability Services if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: at chapman.edu/faculty-staff/human-resources/eoo.aspx. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Religious Accommodations

Your instructor will provide a course syllabus at the beginning of each term that specifies dates of exams and due dates of assignments. It is the responsibility of each student to review these syllabi as soon they are distributed, as well as final examination schedules (within the first three weeks of the semester) and to consult the faculty member promptly regarding any possible conflicts with major religious holidays where those holidays are scheduled in advance and where those holidays constitute the fulfillment of their sincerely held religious beliefs. Upon the timely request of one or more students, your instructor will work with student(s), whenever possible, to

accommodate the student(s) using reasonable means, such as rescheduling exams and assignment deadlines that fall on major religious observances and holidays. Please see the full description of Chapman University's policy on Religious Accommodation at <https://www.chapman.edu/about/our-family/leadership/provosts-office/religious-accomodation.aspx>

Resources

Chapman Diversity & Inclusion Program

Chapman University is deeply committed to enriching diversity and inclusion through on-going efforts to cultivate a welcoming campus climate for all members of the Chapman community. We strive to provide an inclusive academic curriculum, promote equity and access in recruitment and retention, and develop meaningful outreach programs and partnerships with our diverse local communities. We value diversity and inclusion in the learning environment and believe it is vital to the fulfillment of the university mission. It is our conviction that an inclusive learning environment facilitates complex, critical and creative thinking and that differences in identities, values, beliefs and perspectives are fundamental to a comprehensive education.

At Chapman the term diversity implies a respect for all and an understanding of individual differences including race, color, religion, sex, gender identity, gender expression, pregnancy, national origin, ancestry, citizenship status, age, marital status, physical disability, mental disability, medical condition, sexual orientation, military or veteran status, genetic information and any other characteristic protected by applicable state or federal law, so that all members of the community are treated at all times with dignity and respect.

Students are strongly encouraged to get involved with the Diversity & Inclusion Program by filling out the CDP Engage Interest form at: chapman.campuslabs.com/engage/submitter/form/step/1?Guid=3fbdfefe-ac83-4d60-a505-00dab304572e to share your areas of interest and we will connect you with opportunities to further engage with the initiative. You can always reach the Diversity Project at cdp@chapman.edu if you have any questions.

Writing Center

Students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment to editing your final drafts. The Writing Center is located in DeMille Hall 130. To guarantee time with a tutor, call (714) 997-6828 or email tutor@chapman.edu to schedule an appointment.

Food Pantry

Students in need of food should contact Lisette Martínez Gutiérrez in the Office of Student Affairs & Dean of Students at martinezgutierrez@chapman.edu or 714.532.6042 to access the food pantry.

Sexual Assault

If you have been sexually assaulted, make sure you are in a safe place. Call 911 in an emergency, Chapman Public Safety at (714) 997-6721 and Chapman University's Sexual Assault Information Line at (714) 744-7000. Orange Police can be reached at (714) 744-7444.

Student Support

Over the course of the semester, you may experience a range of challenges that interfere with your learning, such as problems with friend, family, and or significant other relationships; substance use; concerns about personal adequacy; feeling overwhelmed; or feeling sad or anxious without knowing why. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. You can learn more about the resources available through Chapman University's Student Psychological Counseling Services here: chapman.edu/students/health-and-safety/psychological-counseling/.

If you are in need of immediate help or support you can contact:

CU Student Psychological Counseling: (714) 997-6778

Suicide Prevention Hotline: (800) 273-8255

Drug and Alcohol Abuse Hotline: (800) 662-HELP

National AIDS/STD Info Hotline: (800) 458-5231

Prepared by Denise Johnson, Summer 2020



Kehinde Wiley, *Rumors of War*, 2019.

Class Schedule & Required Reading

This is a tentative schedule that may change. Updates will be announced in class, and modified on Canvas and the class "Assignments" page on The Slide Projector. Reading and

Legend

Required reading is highlighted in a box. Students are asked to log into class ready to discuss required readings.

- * Recommended readings are designated with an asterisk. Students should expect to find references to these readings in class presentation and lecture materials. They are also great sources to consider when writing your research papers!

September 1 **Introduction** Join URL: <https://chapman.zoom.us/j/99794838406>
 We will begin our examination by considering the scope of our undertaking, and the conditions under which we engage with this important material.

September 3 **Pre-Colonial Foundations**
 Who were the people that were kidnapped, exploited, tortured, and sold for the benefit of European colonies and the expansion of capitalism? We'll begin with an introduction to the artistic traditions of the people of pre-colonial Central and West Africa to provide a foundation for our investigation and unseat western hierarchies.

Wallace, Michelle. "Why Are There No Great Black Artists?: The Problem of Visuality in African American Culture" in *Dark Designs and Visual Culture*. Durham, North Carolina: Duke University Press, 2004.

September 8 **How Art Communicates**
 Students will be introduced to prevailing art historical methodologies in the Global North and begin using them to analyze representations of Black subjects.

Farrington, Lisa. "The Art of Perception: How Art Communicates." In *African-American Art: A Visual Culture History*. New York: Oxford University Press, 2017.

September 10 **Black Subjects in White Art History**

We will continue analyzing representations of Black subjects from Europe made during the Renaissance and the Age of Enlightenment in order to glean from these examples the contexts under which Black subjects visited, interacted with, and inhabited Europe as capitalism was invented.

Farrington, Lisa. "Art and Design in the Colonial Era."

Desmond, Matthew. "In order to understand the brutality of American capitalism, you have to start on the plantation" *The New York Times*, August 14, 2019.

September 11 Last day to add or drop courses

September 15 **The Invention of Race**

Many people were involved in the invention and development of ideas of race. We'll ask what purposes these concepts served and look at how they undergirded colonizing enterprises. Finally, we will utilize an article by Jamelle Bouie from *The New York Times's* "1619" project to consider the racist and sexist ideas embedded in the American constitution.

Farrington, Lisa. "Federal Period Architecture & Design."

Bouie, Jamelle. "America holds onto an undemocratic assumption from its founding that some people deserve more power than others," *The New York Times*, August 14, 2019.

September 17 **The Transatlantic Slave Trade**

Our examination will work to dispel common but faulty assumptions about the African people who were stolen from their homelands and transported across the Atlantic, then look to the ways that they engaged in creative expression despite the treacheries of plantocracies.

Farrington, Lisa. "19th-Century Neoclassicism."

September 22 **Scalar Tutorial**

September 24 **Art As Fugitive Practice**

Black people, like all humans, have always engaged in creative expression, even under the most oppressive conditions. Perhaps surprisingly, works by Black people living in the Global North often demonstrate keen knowledge of the Western canon, and a desire to assimilate to Western ideas of beauty and artistry. At the same time, an astute analysis of works by Black artists reveals moments of covert critique. Our discussion will look to the creative production of Phillis Wheatley, an enslaved woman who was originally from West Africa and was taught to read and write, as an incredible example of such resistance. Wheatley is the first African American to publish her poetry, which is still in print today.

Wheatley, Phillis. *To Maecenas*. <https://www.bartleby.com/150/1.html>

Ford III, James Edward. "The Difficult Miracle: Reading Phillis Wheatley Against the Master's Discourse." *CR: The New Centennial Review* 18, no. 3 (2018): 181-124 [doi:10.14321/crnewcentrevi.18.3.0181](https://doi.org/10.14321/crnewcentrevi.18.3.0181).

* Optional Reading: Atlas, Nava. "10 Poems by Phillis Wheatley from Poems on Various Subjects, Religious and Moral (1773)." *Literary Ladies Guide*, <https://www.literaryladiesguide.com/classic-women-authors-poetry/10-poems-by-phillis-wheatley-from-poems-on-various-subjects-religious-and-moral-1773/>.



September 29 **Controlling Black Women's Bodies**

We will examine the pseudo-scientific illustrations commissioned by Georges Cuvier of Sara Baartman, the so-called "Hottentot Venus" to interrogate the far-reaching ramifications of language and visual culture that continue to be overtly used to eroticize Black women, their bodies, and their reproductive capabilities.

Collins, Lisa Gail. "Historic Retrievals: Confronting Visual Evidence and the Imaging of Truth." In *Black Venus 2010: They Called Her "Hottentot"*, edited by Willis Deborah, by Williams Carla, 71-86. Temple University Press, 2010. <http://www.jstor.org/stable/j.ctt14bt8mv.11>.



Assignment Proposals and Scalar Worksheets Due

October 1

Still Life and Still Lives

Centering our discussion on Kerry James Marshall's *Still Life With Wedding Portrait*, 2015, we'll consider abolition leaders who worked to free slaves and outlaw slavery such as Harriet Tubman, Frederick Douglass, Sojourner Truth, and John Brown.

* Optional viewing (January 14): Lemmons, Kasi, dir. *Harriet*. 2019; Great Lakes Center, Illinois: Martin Chase Productions, 2019. Stream on Amazon.

October 2

Last day to change grading option

October 6

From Here I Saw What Happened and I Cried

We will pivot to a discussion of the earliest known photos of enslaved people, which also happen to be the earliest known photographs of Black subjects, daguerreotypes commissioned by Harvard zoologist, Louis Agassiz as part of a project to collect visual evidence of polygenesis. Murray's text will offer the historical background of these images and trace Harvard University's legal claim of ownership. Murray will also introduce students to Carrie Mae Weems's 1995 work, *From Here I Saw What Happened, and I Cried*, which appropriates the photos, as well as other photographs of Black subjects, to critique the insidious and ubiquitous nature of racist characterizations of Black people.

Murray, Yxta Maya. "From Here I Saw What Happened and I Cried: Carrie Mae Weems' Challenge to the Harvard Archive," *8 Unbound: Harvard Journal of the Legal Left* 1, (September 11, 2013), 14, SSRN: <https://ssrn.com/abstract=2324363>.

* Optional Reading: Hartocollis, Anemona. "Who Should Own Photos of Slaves? The Descendants, not Harvard, a Lawsuit Says," *The New York Times*, March 20, 2019.

October 8

Podcasting & Video Making Tutorial

October 13

Posing Modernity

Denise Murrell argues in her catalog essay to the exhibition, *Posing Modernity*, that Manet’s 1863 painting, *Olympia* goes well beyond the provocations typically considered by art historians to imagine the Black subject as “active participant in everyday life rather than as exotic ‘other’” (book jacket). Through fastidious research, Murrell evidences the important relationships and interactions between 19th century avant-garde artists and free Blacks in Paris. Where art historians typically dismiss the Black woman in Manet’s famous painting as merely a servant, Murrell’s research reveals the identity of the model “Laure,” then traces Manet’s influence across the Atlantic to Harlem jazz clubs and the emergence of the “New Negro” style which “defied racial stereotypes,” (book jacket) influenced the next generation of Black artists in the U.S. and France, and continues to inform the work of contemporary Black artists. Murrell’s examination will offer an incredible example for how art history’s Eurocentric white supremacist viewpoint can and should be disrupted.

Farrington, Lisa. “Romanticism to Impressionism in the 19th Century.”

Denise Murrell, *Posing Modernity: The Black Model from Manet and Matisse to Today* (New York: The Miriam and Ira D. Wallach Art Gallery, Columbia University, 2018).

* Optional Reading: Roberta Smith, “A Long Overdue Light on Black Models of Early Modernism,” *The New York Times*, November 1, 2018, <https://www.nytimes.com/2018/11/01/arts/design/black-models-olympia-columbia-university.html>.



Assignment 1 Due

October 15

Wayward Lives

Saidiya Hartman’s incredible book traces the lives of the countless Black women who undertook the Great Migration at the end of the Civil War and amidst Black Reconstruction. Using photographs found in archives, Hartman applies an impeccable research practice to uncover the voices and stories of Black women in this period. Like the women who are portrayed, the text crosses boundaries, and actively works to make this history queer. It is a poignant and capacious strategy, which we’ll also use to understand the art of the Harlem Renaissance.

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*. New York: W.W. Norton & Company, 2019.

Farrington, Lisa. "Modernism and the Harlem Renaissance."

October 20

The Racial Mountain

A crucial intertextual reference to Saidya Hartman's, *Wayward Lives*, as well as to Africana studies in general, is the work of Black Sociologist, historian, novelist, civil rights activist, and editor of the NAACP's newsletter, *The Crisis*, W. E. B. Du Bois. Writing in 1926, in the "Criteria of Negro Art" Du Bois describes the precious few black artists recognized, albeit tepidly, in the western tradition recognizing that "We have, to be sure, a few recognized and successful Negro artists; but they are not all those fit to survive or even a good minority. They are but the remnants of that ability and genius among us whom the accidents of education and opportunity have raised on the tidal waves of chance." (999) However concluding, "But today there is coming to both the realization that the work of the black man is not always inferior" (997). Du Bois affirms in "The Criteria for Negro Art" that art wields the potential for ending race distinctions, as it coaxes both viewer and maker to look up and beyond the veil and raise 'a mighty cry'" (1002) where interracial audiences might find common ground. Du Bois argues that through art, the problem of the color line can be overcome, if not dismantled. This stance was in opposition with Langston Hughes's position, expressed in "The Negro Artist and the Racial Mountain," that race was a burden upon an artist's creative identity.

Farrington, Lisa. "Social Realism."

Du Bois, W. E. B. "Criteria of Negro Art." 1926. *Writings*, Library of America, 1986.

Hughes, Langston. "The Negro Artist and the Racial Mountain." *The Nation*, 1926. https://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm.

* Optional Viewing: "Ralph Ellison: An American Journey." *American Masters*. PBS. see: <http://www.pbs.org/wnet/americanmasters/ralph-ellison-an-american-journey/587/>

October 22

Jim Crow

As Black folks worked against formidable obstacles to establish themselves as full fledged citizens, family members, and paid employees at the end of the Civil War, politicians, lawyers, and newly formed white supremacist groups organized to reinvent slavery and reformulate covenants that have continued to deny Black people human rights and full entry into the American economy. During the Redemption period, grossly unjust caricatures and entertainments were developed to reinforce racist stereotypes concocted to justify the practice of slavery. We'll investigate the origins of Jim Crow and black face minstrelsy, explore how racist images were used to demand and enforce segregation across the U.S., and consider contemporary works that engage in a critique of these images and practices.

Farrington, Lisa. "Mid-20th-Century Transitions and Surrealism." In *African-American Art: A Visual Culture History*. New York: Oxford University Press, 2017.

Henry Louis Gates Jr., interview by Terry Gross, "Fresh Air," 89.3 KPCC FM, April 3, 2019. <https://www.npr.org/2019/04/03/709094399/henry-louis-gates-jr-points-to-reconstruction-as-the-genesis-of-white-supremacy>

October 27

Black People in Theatre: Minstrelsy and Harlem Renaissance

Actress Abie Iabor will visit our class to discuss black face minstrelsy and the Black playwrights who worked to disrupt and contend with racist stereotypes during the Harlem Renaissance. Given the difficulty and pain embedded in this history and imagery, we'll also take some time to check-in, regroup, and refresh.

October 29

13th

◆ Screening: Duvernay, Ava, dir. *13th*. 2016; Los Angeles, CA: Forward Movement. Netflix.

DuVernay's documentary, *13th* will provide important context to the tyranny enacted against Black people in the U.S. after 20 years of unprecedented gains and progressive reforms advanced through the work of Black folks during Reconstruction. Connecting back to the Jamelle Bouie article from the first week, we will consider DuVernay's argument that slavery was reimaged in America (both in the South and the North) via the 13th amendment, which ended involuntary servitude except as a punishment to convicted criminals. This seemingly benign berth, coupled with Jim Crow laws, the war on drugs, and three-strikes laws have resulted in the mass incarceration of Black and brown people in the U.S. and stoked a massive prison-industrial complex that profits copiously from the inhumane, inexcusable and dramatic rise in incarceration rates, despite the steady decline of crime rates during the same period. We will look at the film's use of animation to deploy daunting statistics, and students will be introduced to foundational principles in prison abolition through interviews with Black scholars and legal experts.

Coates, Ta-Nehisi. "The Case for Reparations," in *The Atlantic*, June 2014.

November 3

The Black Vote

Please remember to vote! The 1960s and 70s saw a fecund explosion of Black creative action and expression through activism through the Civil Rights Movement, the emergence of academic fields such as cultural and ethnic studies, and the leadership of Black collectives and political organizations such as the Black Panther Party and the Student Nonviolent Coordinating Committee. We'll consider the intersecting trajectories of activist work as reflected in powerful works by Black artists.

Hannah-Jones, Nikole. "Our democracy's founding ideals were false when they were written Black Americans have fought to make them true," *The New York Times*, August 14, 2019.

November 5

Mid-20th-Century Transitions

We'll look at works by Black artists in conversation with elitist viewpoints to ask what happens to the sanctified story of modern art when Black artists are included in the storyline? What is at stake, and what do we gain through this wider view?

Farrington, Lisa. "Abstract Expressionism."



November 10 **Intersections**

It is too often taken for granted that Pop Art is the story of white males. We'll ask how Black women artists especially worked to counter this narrative, while also employing incisive critique that will become classic feminist theory. Finally, we'll consider the overdetermined nature of white feminist positions against the overshadowed arguments of Black feminists in the Farrington selection.

Pindell, Howardena. "Gallery Statistics." *We wanted a Revolution Black Radical Women, 1965-85: A Sourcebook*, edited by Catherine Morris, Brooklyn Museum, 2017, 273-290.

Farrington, Lisa. "Pop and Agitprop: The Black Arts Movement."



Assignment 2 Due

November 12 **The Master's Tools**

In 1987, artist Howardena Pindell conducted a demographic survey of artists represented by New York city art galleries and major museums. At the time, New York was understood to be the locus of contemporary art and its art institutions, as Pindell explained, “represent[ed] the major pool from which artists are selected for inclusion in exhibitions and publications, private, corporate and museum collections” (173). Using Pindell’s analysis, and referencing Linda Nochlin’s 1971 essay, “Why Have There Been No Great Women Artists?” as methodological models, Michelle Wallace’s “Why Are There No Great Black Artists?” (read during our first week) will re-situate our investigation as we enter into the contemporary period. Beginning by ruminating on the Clarence Thomas confirmation hearings in which Anita Hill was subpoenaed to testify before Congress concerning her accusations that Thomas had sexually harassed her at work, Michelle Wallace argues that, “vision, visibility, and visibility are part of a problematic in African American discourse, and that problematic has much to do with related issues of gender, sexuality, postmodernism, and popular culture” (186). Further, Wallace asserts that “the problem takes many forms” including “the problem of a white-dominated art world that does not usually conceptualize blacks as visual producers” (186).

Farrington, Lisa. “Black Feminist Art: A Crisis of Race and Sex.”

Lorde, Audre. “The Master's Tools Will Never Dismantle the Master's House.” 1984. *Sister Outsider: Essays and Speeches*. Berkeley, CA: Crossing Press. 110- 114. 2007.

November 17

Mining the Museum

Postcolonial theory will be introduced through Fred Wilson’s landmark artistic “intervention,” *Mining the Museum* “which reconfigured an already-existing museum space at the Maryland Historical Society” in order to “[critique] how the history of American slavery and Native-American genocide was presented or, more fittingly, not presented to museum-goers” (319). As Farrington argues, “Key for Wilson was that the Maryland Historical Society presented this history from a white, male vantage point almost exclusively, while overlooking the viewpoints of women, Native Americans, and black in Maryland history. We will read the artist’s and curator collaborator’s catalog essay from the exhibition catalog, as well as a critical posthumous review of the intervention’s influence and importance.

Farrington, Lisa. "Postmodernism."

- * Optional Reading: Wilson, Fred and Howard Halle. *Mining the Museum*, Grand Street, No. 44 (1993). 151-172, <http://www.jstor.org/stable/25007622>.
- * Optional Reading: Houston, Kerr. "How Mining the Museum Changed the Art World." *Bmore Art*, May 3, 2017, <http://www.bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html>

November 19

Black Male

We will consider debates surrounding the controversial traveling exhibition, *Black Male* by first reading the Whitney Museum's first Black curator, Thelma Golden's curatorial essay for the exhibition catalog, then move to a reconsideration of the uproar, with specific analysis of some of the more contested works, in Bridget Cooks' essay. As the Hammer Museum explains, Golden conceived the exhibition as "a catalyst for further introspection into the ways in which black masculinity is addressed in contemporary art, and how this work is informed by stereotypes and falsities of black masculinity that have saturated popular culture for centuries" (<https://hammer.ucla.edu/blog/2017/08/where-are-we-now-revisiting-black-male>). The exhibition included works by artists who identified as male and female artists, as well as Black and white artists. Works on view considered stereotypes, black hyper masculinity, police violence, civil unrest, the absence of Black artists from art establishments, among other important topics. The exhibition's complexities proved "provocative—evoking feelings of anger, disappointment, sadness, and even embarrassment from visitors, but a consensus was reached in the exhibit's depiction of reality. The anger felt by visitors was warranted. One should be concerned with such a narrow-scope of representation particularly when it mirrors society" (<https://hammer.ucla.edu/blog/2017/08/where-are-we-now-revisiting-black-male>).

Thelma Golden, "My Brother" in *Black Male*. New York: Whitney Museum of American Art, 1994, 19-43.

Cooks, Bridget R. "New York to L.A., Black Male: Representations of Black Masculinity in Contemporary American Art, 1994-1995" in *Exhibiting Blackness: African Americans and the American Art Museum*. University of Massachusetts Press, 2011, 110-134.

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- * Optional Reading: Whitney Museum of American Art “Looking Back at Black Male: A Conversation with Thelma Golden, Hilton Als, and Huey Copeland,” *Whitney Museum of American Art*, December 12, 2014.

November 24 Thanksgiving Break

November 26 Thanksgiving Break

December 1 **Black Necropolitics**

Our discussion will pivot to the controversial painting depicting slain teenager, Emmett Till who’s mother defiantly decided to display her deceased son’s horribly beaten body in a glass coffin which was included in the 2014 Whitney Biennial. Black artists called for the work’s removal, and when curators refused, Black activists stood in front of the work, making viewing the painting nearly impossible for the run of the exhibition. Through this pairing, we’ll consider the historical debates in favor and against Black activism, as well as the potency of politically engaging works by Black artists.

Kennedy, Randy. “White Artist’s Painting of Emmett Till at Whitney Biennial Draws Protest” *The New York Times*, March 21, 2017.

- * Optional Reading: Streeter, Kurt. “Is Slavery’s Legacy in the Power Dynamics of Sports?” *The New York Times*, August 16, 2019.

December 3 **A Subtlety**

Extending the conversation, Gwendolyn Dubois Shaw’s and Siddhartha Mitter’s essays will investigate Kara Walker’s infamous cut out figures, evocative of Antebellum plantations, that depict often black figures engaged in provocative, violent, and horrifying acts that rely on the viewer’s complicity, experience, and knowledge of racist stereotypes and theories to pack a destabilizing punch. Our conversation will focus on an exemplary cut-out, the sensational 2014 *A Subtlety*, and a more recent work for the Tate that takes Britain to task for its role in and benefit from the transatlantic slave trade, which is analyzed in Khalil Gibran Muhammad’s essay.

Shaw, Gwendolyn Dubois. "Final Cut," in *Seeing the Unspeakable: The Art of Kara Walker*. Durham, North Carolina: Duke University Press, 2004, 126-151.

- * Optional Reading: Muhammad, Khalil Gibran. "The sugar that saturates the American diet has a barbaric history as the 'white gold' that fueled slavery," *The New York Times*, August 14, 2019.
- * Optional Reading: Mitter, Siddhartha. "Kara Walker Takes a Monumental Jab at Britannia" in *The New York Times*, September 30, 2019.



December 8

Mastry

Farrington's chapter on contemporary art and Kennedy's essay on the triumphant emergence of Black artists in critical understandings of contemporary art will anchor our consideration. As well, we will consider the work of Kerry James Marshall, who employs similarly insistent tactics to engage with matters of race, racism, and the idea of a "post-racial" imaginary in a radically inventive manner.

Farrington, Lisa. "Neo-Expressionism, The New Abstraction, and Architecture." In *African-American Art: A Visual Culture History*. New York: Oxford University Press, 2017.

Kennedy, Randy. "Black Artists and the March into the Museum," *The New York Times*, November 28, 2015.

Marshall, Kerry J, Helen A. Molesworth, Ian Alteveer, Dieter Roelstraete, and Lanka Tattersall. *Kerry James Marshall: Mastry*. Skira Rizzoli Publications, Inc., 2016.

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 Assignment 3 Due

December 10

The New Millennium

We will tie up loose ends by considering future possibilities in Farrington’s final chapter, and swing back to ideas and arguments introduced in earlier articles from *The New York Times*’ 1619 project with a final text by Hanne-Jones and Streeter. In this consideration, we’ll look to works by Kehinde Wiley, Mikalene Thomas, Nick Cave, Mark Bradford as bench marks for new paths and ulterior dynamics that might engage Black artists in the future.

Farrington, Lisa. “Post-Black Art and the New Millennium.”



All late, re-submitted, and extra credit coursework due



December 5 **Grand Finale** 1:30 to 4 PM



Kerry James Marshall, *Untitled* 2008.