



Bo Bartlett, School of the Americas, 2010.

Monday & Wednesday 2:30 to 3:45 PM  
Moulton Center 213  
Prerequisite: none  
3 units

Instructor: Denise Johnson  
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Office: Moulton Center 218  
Office Hours by appointment:  
Monday & Wednesday 1 PM - 2:30 PM and 4 PM - 5:30 PM  
Tuesday 10 AM - 11 AM

Art 371 explores the evolution of art since 1970 in Europe, America, and Asia. Traditional media, performance, video, and installation are discussed in light of post-modernist theory, feminist and Marxist criticism, and the impact of mass media and new technologies.

(Offered spring semester)

## Objectives & Outcomes

### Course Learning Outcomes

Students who successfully complete the course will:

1. Learn major artists and movements in art from 1970 – present;
2. Be able to identify and compare the aesthetic and philosophical characteristics associated with each of the major movements of art from 1970 to the present;
3. Become familiar with the resources in contemporary art that are available to be directly experienced in Southern California;
4. Analyze and evaluate the social, political, and technological influences upon the production of art in the late 20<sup>th</sup> century and early 21<sup>st</sup> century;
5. Learn the predominant theoretical ideologies that affect art movements of this period, and be able to recognize and apply them when looking at contemporary art;
6. and synthesize strategies in critical theory to write analyses of contemporary artworks.

### Program Learning Outcomes

Students will be able to:

1. Write both descriptively and analytically about works of art in a variety of media;
2. Write an independent research paper that uses visual analysis and scholarly research to develop and support a thesis;
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 apply specific theoretical perspectives to their research projects.

### General Education Learning Outcomes

7AI Artistic Inquiry: students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

7SI Social Inquiry: employs theories of how people frame and analyze social and/or historical phenomena.



Yasumasa Morimura, To My Little Sister: For Cindy Sherman, 1998

## Instructional Strategies

Lectures, student presentations, active participation in class discussions, presentation by visiting artist and possibly viewing of an off-campus exhibition that may require a commute, parking fee, and/or entrance fee.

## Materials

### Instructional Websites

This class will be taught from the instructional website The Slide Projector at, [www.theslideprojector.com](http://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. Additionally, two exams will be taken outside of class on Blackboard.

### Required Reading

Selected essays will be posted to the Art 371 Assignments page at [www.theslideprojector.com](http://www.theslideprojector.com) (see weekly schedule).

### Required Textbook

Foster, Krauss, Bois, Buchloh. *Art Since 1900, vol. 2*. Thames & Hudson. ISBN 9780500285350

### Recommended Texts

Barnet, Sylvan. *A Short Guide to Writing About Art*. Boston: Pearson Education Inc. (any edition, 10<sup>th</sup> or 11<sup>th</sup> preferred)

Stiles, Kristine. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. University of California Press: 2011.

Osborne, Richard and Dan Sturgis. *Art Theory For Beginners* (2nd). Danbury, Connecticut: For Beginners LLC. 2009. ISBN 9781934389478



Robert Longo, *Men in the Cities*, 1979.

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## Major Study Units

- Critiquing art history and its institutions
- The Feminist movement
  - Gaze Theory
- Postmodernism
  - Appropriation
  - The Simulacra
  - Identity politics
  - Body Politics
- Culture Wars
- Postcolonialism
- The posthuman body
- The end of the avant-garde?
- Meta Modernism
- Globalism
- New Genres
- Critiques for the future

## Methods of Evaluation

Students will be evaluated on the frequency and quality of their contributions to in-class discussion; on their ability to make oral and written critical observations about the artists, movements, and concepts presented in the course; on the quality of the writing they present for homework assignments; and on their ability to demonstrate growth in their understanding and application of the history and theory of contemporary art from 1970 to the present. Students will be evaluated on the presentation of evidence that they have achieved the course objectives.

### Class Participation 10%

Students will earn up to 50 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 15 participation points.
- Voluntarily reporting on assigned readings during class to earn up to 10 participation points through meaningful contributions to multiple conversations over the semester.
- Attending one lecture in the Visual Thinker Lecture Series and submitting a VTLS Report worth 25 points. Please be reminded that Art and Art History majors are required by the department to attend all Visual Thinker Lectures.

### Exams 30%

Students will demonstrate learning through two midterm exams worth 50 points each. Midterms will be taken online and outside of class on the course Blackboard page at <https://blackboard.chapman.edu>. A final examination in the form of a Socratic Circle will be worth 50 points and will be executed in class during our scheduled final exam period. Make-up quizzes cannot be accommodated, except under extenuating circumstances!

### Visual Analysis Paper 10%

Students will be asked to attend a professional exhibition including contemporary works made after 1970, relevant to our course of study this semester, and choose two works seen in person to analyze using the art historical methodologies learned in class. This assignment will require students to commute, pay for parking and/or an entrance fee. The Visual Analysis Paper will be worth 50 points.



Andrea Bowers, Nonviolent Protest Training, Abalone Alliance Camp, Diablo Canyon Nuclear

### Research Paper 50%

Over the course of the semester, you will be asked to identify an artist, body of work, or issue relevant to the study of contemporary art after 1970 in which to conduct research. You'll be asked to write a paper in Chicago Manual of Style (no bibliography) that reflects skilled research techniques and demonstrates your ability to analyze works of art utilizing various art historical methodologies and theories. To oversee progress on your research, a preparatory assignment worth 15 points will be submitted early in the semester and each student will be asked to share a rough draft of the paper with a fellow Art 371 student worth up to 35 points. The final Research Paper will be worth 200 points.

### Extra Credit

Students are limited to earning a maximum of 25 points, 5% of the total points possible (500), in extra credit points during the semester. Any points earned above this cap will NOT be applied to the final grade.

## Grading

Points will be earned on writing assignments through committed consideration of the material, demonstration of learned concepts and language, and evidence of critical thinking. In addition to the individual requirements, each writing assignment will earn points based on rigorous analysis through the skilled application of the art historical methodologies, as well as pointed and thoughtful responses to the questions proposed.

A	100 - 97%	500 - 483 points	Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with exceptional skill. All questions are answered thoroughly, and discussion points carry beyond basic responses with sophistication. Credible academic sources were employed to support the author's positions, and Chicago Manual of Style citation rules were carefully followed. The written assignment 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 a basic response. The work 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, but the stated positions could be significantly 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 the focus is not entirely clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Citation issues are present, little research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that make the writing somewhat difficult to understand.
C	76 - 74%	382 - 368	
C -	73 - 70%	367 - 348	
D +	69 - 67%	347 - 333	Lowest possible grade for a complete assignment submitted on time. Writing demonstrates little understanding or connection with the material and is flawed in content and form. Question responses do not provide evidence of critical thinking. Citation issues are present, no research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that 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 one additional class day to revise, add to, and resubmit the assignment.

## Instructor Policies

### Commitment to the Conversation

Conversation and debate will be central to the learning experience this semester. Art historians do not work in secluded spaces that are entirely disconnected from the world around them. Given the importance of engagement, students will be expected to fully commit to in-class dialogues and will agree to take a break from texting, emailing, and fulfilling requirements for courses other than our own, while in class. Laptop, tablet, and smart phone use will only be permitted for use in class when the devices are being used for the purpose of understanding Art 371 material.

### Attendance

Regular attendance is mandatory. You are permitted two unexcused absence 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. Please also be punctual! Students arriving 15 or more minutes after class begins should expect to be marked absent for the entire class session.

### Respect is Key

We will often consider provocative, challenging, even vulgar subject matter in this class. It is assumed that each of us undertakes this learning endeavor with honorable intention and a commitment to understanding diverse perspectives and histories. When this is difficult for us, we agree to keep an open mind and to respect all views and identities, even those with which we are not able to concur. When this suits our viewpoint, we equally agree to openly consider ideas that may conflict with our own. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do such, fully committed to the principles of academic freedom, holding “that the widest possible



Adrian Piper, Vanilla Nightmares #16, 1982.

scope for freedom of expression is the foundation of an institution dedicated to vigorous inquiry, robust debate, and the continuous search for a proper balance between freedom and order,” “that censorship is always suspect, that intimidation is always repugnant, and that attempts to discourage constitutionally protected expression are antithetical to the central focus of the University's mission: education and discovery of new knowledge,” and that these principles are “accompanied by a corresponding principle of responsibility.” (From the Chapman University Faculty Manual, 2016)

### Timeliness

Please submit coursework that is due on Blackboard by the beginning of class. If you know you will be absent, please make arrangements with a fellow student to submit coursework on the day it is due.

### Late Assignments

You may submit one assignment, one class day late. The late assignment will not be marked down, however any assignments turned in more than one class late, or in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

## 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](http://www.chapman.edu/academics/academic-integrity/index.aspx)

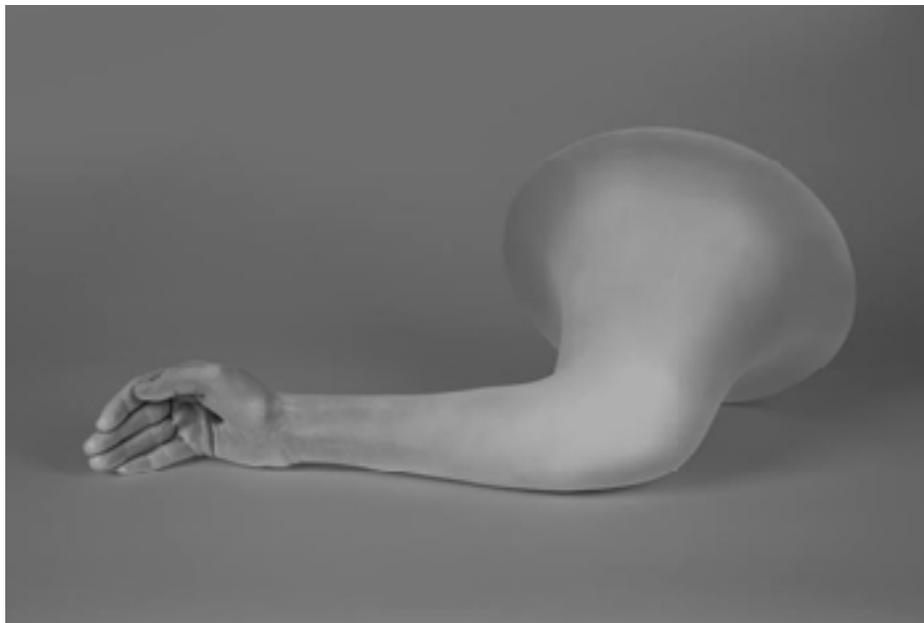
### Students with Disabilities Policy

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 inform the instructor at the beginning of the term. Upon recommendation of the Center for Academic Success, adaptations of teaching methods, class materials, including text and reading materials or testing may be made as needed to provide for equitable participation.

### 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 <http://www.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.

Prepared by Denise Johnson, Spring 2017



Elana Mann, Hands Up Don't Shoot Horn, 2015 - 2016.