

Topics in Contemporary Art: Art and the Body

Art History 3500-06

3 Credits

MW 7-8:20pm EB 203

Instructor: Teri Frame

Email: teriframe@gmail.com

Office Hours: By appointment

COURSE DESCRIPTION

This course addresses shifting bodily paradigms within 20th century art. During this time, philosophers of the body such as Sigmund Freud, Carl Jung, Paul Schiller and Maurice Merleau-Ponty refuted the mind body separation suggested within Cartesian thought. Their writings influenced the practitioners of Expressionism, Dada, Surrealism and Abstract Expressionism. These Modernist movements paved the way for Happenings, Body Art, and Performance Art. The body has been a recurring theme of postmodernism and was the catalyst for Culture War censorship and the Abject Art anti-movement of the 1990's. The course begins a viewing of the "Bodies Revealed" exhibition and a dialog about the controversy that surrounds it as well as "Body Worlds."

REQUIRED TEXT

Postmodern Heretics: The Catholic Imagination in Contemporary Art Eleanor Heartney

RECOMMENDED TEXT

The Little, Brown Handbook Ramsey Fowler and Jane E. Aaron

The Artist's Body Amelia Jones and Tracy Warr

HANDOUTS AND/OR TEXTS ON RESERVE

The Artist's Body Amelia Jones and Tracy Warr

Dada and Surrealist Performance Annabelle Winograd

Powers of Horror: An Essay on Abjection Julia Kristeva

"Abstract Expressionism and the Body: Philosophical and Cultural Interpretations" Doctoral Thesis by Leesa Fanning

COURSE OUTLINE

Cartesian Theory and its influences

The Enlightenment concept of Purity

Anti-Cartesian Philosophers- Sigmund Freud, Carl Jung, Maurice Merlot-Ponty, Paul Schiller

Dada and Surrealism – Performative elements

Abstract Expressionism and the body- Willem De Kooning, Jackson Pollock and Mark Rothko

Gutai and Butoh

Fluxus and Happenings

Body Art

Performance Art

The body and feminist art of the 1970s

Multiculturalism in the 1980s and 1990s

The Culture Wars

Abject Art anti-movement of the 1990s

Body Worlds and The Body Revealed

DETERMINING THE FINAL GRADE

Your attendance will be factored into the determination of the final grade. In addition to this, I will be taking your class participation into consideration. It doesn't take me very long to learn who you all are, who's attending to class business and who is not. That will also be reflected in your grade. For example if, at the

end of the semester, you are right on the border between two grades, I would be inclined to give you the benefit of the doubt if you were a regular participant in class discussion. Of course I will also take into consideration the quality of that class participation. I will be evaluating your examinations according to not only how much factual data you provide, but how well you express that information. I am interested in seeing you think expansively rather than reductively. The same is true of the way in which I will evaluate your research paper. In order to help you understand my criteria for grading, I have attached a copy of the statement of Liberal Arts Learning Outcomes and our Assessment process. Please read this carefully. Your grade in this course is based on two take-home essay exams and a research paper.

"Bodies Revealed" paper	25 points
Class Participation	25 points
15-source Bibliography:	20 points
600-word Research Paper Description:	15 points
Mid-Semester Essays:	50 points
First Draft of Research Paper:	100 points
Second Draft of Research Paper:	65 points

Total Points Available: 300 points

COURSE REQUIREMENTS

1. Two examinations. Mid-Semester and Final Exam take-home essay questions.
2. One Research paper (see below)
3. Attendance.
4. Punctuality: Two tardies equal one absence.

Students are expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. Students are required to observe the student code of conduct, which includes an anti-discrimination statement and no harassment policy. Please refer to your student handbook for more information.

GRADING SCALE: 90 – 100% = A 80 – 89% = B 70 – 79% = C 60 – 69% = D 0 – 59% = F

A: The writing demonstrates a detailed understanding of the subject matter. Amply exceeds the minimum word requirement. Little or no grammatical or spelling errors. Use of language is thoughtful and demonstrates a passion for the topic at hand.

B: The writing demonstrates a detailed understanding of the subject matter. Exceeds the minimum word requirement. Little or no grammatical or spelling errors.

C: All word minimums have been met. Very few grammatical and spelling errors. Generally understands the subject matter.

D: Falls short of the minimum word requirement. Grammar and spelling are questionable, and so is the understanding of the subject matter.

F: Falls woefully short of the minimum word requirement. Grammar and spelling are extremely poor. Clearly demonstrates a lack of understanding of the subject matter.

RESEARCH PAPER

You will be writing a 12 to 15 page research paper. The idea of this paper is to help you, through an intensive investigation of one particular theme, to develop a more sophisticated understanding of the changing bodily paradigms as evidenced within the 20th century artwork, as well as to become more fluent in research skills. In choosing your topic, be creative. Choose carefully, because you'll be spending a fair amount of time on this paper and you'll want someone or something about which you can get passionate.

Please note: Include illustrations. You may also download images from Artstor and other sources on the internet. PLEASE NOTE: YOU MUST CITE THE SOURCES OF YOUR ILLUSTRATIONS AS FAITHFULLY AS YOU CITE ALL OTHER SOURCES.

Your paper must be a minimum of 4000 words double spaced, with full Chicago style notation and Bibliography. This bibliography must include a minimum of 10 sources, of which there should be a mixture of books and articles. Internet sources are permitted, but only for academic journals who publish their articles online. Wikipedia is NOT an academic source and will not be accepted. Instructions on how to cite websites are included in the Little, Brown Handbook.

There will be a library orientation on September 29. M. J. Poehler, Director of the Library, will further familiarize you with the vast array of sources available through various consortiums. This is an extremely valuable orientation and your best hope for doing good research. You will meet at the regular class time in the library. Attendance is MANDATORY.

I expect you to generate your paper in a typed format, using 1" margins and a 12 Times New Roman font, both in hardcopy and digital file. And you will use the Chicago Style of notation and I will not accept any other form. I will not accept a paper which is not either presented in a folder or is not in some way attached.

Please note: I am happy to meet with you as you research and write your paper. If you are struggling with content, form or both, I am happy to help and would be pleased to read a draft if you wish. Also don't forget, the ARC can help you with writing issues.

DETERMINING THE FINAL GRADE

As stated earlier in the syllabus, you will have two exams and one research paper. Each will be of equal weight. Your attendance will be factored into the determination of the final grade. In addition to this, I will be taking your class participation into consideration. It doesn't take me very long to learn who you all are, who's attending to class business and who is not. That will also be reflected in your grade. For example if, at the end of the semester, you are right on the border between two grades, I would be inclined to give you the benefit of the doubt if you were a regular participant in class discussion. Of course I will also take into consideration the quality of that class participation.

I will be evaluating your examinations according to not only how much factual data you provide, but how well you express that information. I am interested in seeing you think expansively rather than reductively. The same is true of the way in which I will evaluate your research paper. In order to help you understand my criteria for grading, I have attached a copy of the statement of Liberal Arts Learning Outcomes and our Assessment process. Please read this carefully.

ATTENDANCE

Please be sure to turn off all cell phones or other such devices before class starts. Please email me no later than the start of class time on the day of the absence, if you must be absent. If you attain more than three unexcused absences your grade will be lowered. Excessive tardiness will also lower your grade.

KCAI Attendance Policy

The general attendance policy is in place because students are responsible for the entire content of the courses, including required portfolios and examinations. An absence from a regularly scheduled class or studio session is defined by a student not attending a scheduled class time and/or missing a significant portion of any class time (as defined by the instructor). If absences meet or exceed 15 percent of the class meetings in any one semester, the student will be subject to a reduced final full letter grade. The use of attendance in grading, up to that point, is at the discretion of the instructor. If absences reach 20

percent of the class meetings in any one semester, the student will fail the course (if absences are excused, the student may be eligible for a withdrawal from the course).

"Excused absences" include absences due to illness of the student, illness of an immediate family member for whom the student must care, death of an immediate family member, religious observance (where the nature of the observance prevents the student from being present during class), or representation of KCAI in an official capacity. Students seeking an excused absence must provide documentation to the ARC to substantiate the excuse. The ARC will notify instructors that the documentation is on file. Students with excused absences are responsible for completing all course requirements as outlined by the instructor.

15%

1 credit hour		3 credit hours		5 credit hours		6 credit hours		9 credit hours	
1x/wk		1x/wk	2x/wk	1x/wk	2x/wk		2x/wk	3x/wk	4x/wk
2.4 classes		2.4 classes	4.8 classes	2.4 classes	4.8 classes		4.8 classes	7.2 classes	9.6 classes
Morning/afternoon sessions w/ lunch break:				4.8 sessions	9.6 sessions		9.6 sessions	14.8 sessions	19.2 sessions

20%

1 credit hour		3 credit hours		5 credit hours		6 credit hours		9 credit hours	
1x/wk		1x/wk	2x/wk	1x/wk	2x/wk		2x/wk	3x/wk	4x/wk
3.2 classes		3.2 classes	6.4 classes	3.2 classes	6.4 classes		6.4 classes	9.6 classes	12.8 classes
Morning/afternoon sessions w/ lunch break:				6.4 sessions	12.8 sessions		12.8 sessions	19.2 sessions	25.6 sessions

NOTE TO STUDENTS WITH DISABILITIES

Students who have documented disabilities and are eligible for accommodations must provide documentation of the disability to Kathy Keller, Disabilities Coordinator in the Academic Resource Center before accommodations can be provided. All requests are confidential.

ACADEMIC DISHONESTY POLICY

Academic Dishonesty is defined as follows:

- A.) The copying of another student's work or the use of unauthorized notes and materials during examinations,
- B.) Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own
- C.) Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio- and liberal arts work. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. Students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.

Students are also expected to be honest in their studio practices, particularly since the practice of appropriation is such an important strategy in art history. Though they might appear to be similar, plagiarism and appropriation are actually two very different practices. While it is true that appropriation involves taking possession of something often without permission—which for the visual artist usually means taking an image—it is also true that an appropriated image isn't passed off as the original production of the appropriating artist. Indeed, the appropriation artist wants the viewer to recognize that an image has been utilized and referenced. (An artist who appropriates an image inevitably wishes

to comment upon the original source in some way, usually as a critique, parody, or homage—all of which happen to fall under the realm of “fair use” in copyright law.) As such, appropriation is actually more like citing a source than plagiarizing it. All academic dishonesty is taken as an offense against the Institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the Judicial Board, up to and including expulsion.

When a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. The faculty member will forward a report in writing to the Dean of Student Life for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

Once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. (Faculty members shall articulate their basic grading policy concerning academic dishonesty in their syllabi.) Additional penalties, up to and including expulsion, will be determined by the Judicial Board working in tandem with the faculty member who reported the offense.

Cheating/Unauthorized Assistance

It is inappropriate for students to provide or receive unauthorized assistance during an examination or for other assignments. For example, the use of cheat sheets, copying from another individual's paper/examination is in violation of the KCAI student code of conduct.

LIBERAL ARTS LEARNING OUTCOMES

#1: demonstrates the ability to express thoughts clearly and effectively.

#2: has the ability to analyze and critically assess issues and ideas.

#3: has the capacity to address art, artistry, and aesthetics from a position of cultural, historical, political and philosophical awareness and understanding.

Learning Outcome #1: demonstrates the ability to express thoughts clearly and effectively

1. possesses a linguistic fluency evidenced by a grammatical ease and a mature vocabulary that avoids mechanical errors such as spelling, punctuation, usage, and syntax
2. produces a clear and defensible thesis
3. supports the thesis with evidence
4. understands what constitutes evidence by relying on the specific and the concrete, rather than on the vague and the abstract
5. provides adequate transitions to move from one point to the next
6. avoids all use of meaningless phrases, ready-made phrases, clichés, euphemisms, elevated diction, meaningless non sequiturs, logical fallacies, and other methods that cloud, rather than clarify thought
7. considers the audience, who may or may not be familiar with or interested in the content of the material being discussed
8. employs literary devices such as image and metaphor, dialogue and simile, making every effort to clarify thought so that the audience may attain and retain the writer's meaning and intention more readily and effectively

Learning Outcome #2: has the ability to analyze and critically assess issues and ideas

1. distinguishes sense from nonsense, in their own assertions, as well as in others
2. acknowledges, tolerates, and is able to represent fairly, opposing positions
3. able to evaluate sources: aware of the difference between primary and secondary sources, university and commercial presses, a university web page, a government web site, a nutty internet site, a popular magazine article like Time, a scholarly journal, a proceeding, a first-person narrative, a dissertation abstract, etc.; has a sense for when the nutty web site can be as useful in an argument as a scholarly tome

4. recognizes the difference between paraphrase, accurate and inaccurate quotations, and plagiarism
5. able to cite sources correctly, using the Chicago Manual of Style format

Learning Outcome #3: has the capacity to address art, artistry, and aesthetics from a position of cultural, historical, political and philosophical awareness and understanding

1. able to identify influences on their own work and processes of individual artists, movements, and aesthetic theories
2. able to identify influences on their own work and processes from a political, cultural, and historical perspective
3. achieves a mature conceptual reach in their assertions
4. demonstrates a deep and wide creative reflection of relevant research
5. able to determine the information requirements for the research question, problem, or issue and then be able to locate and retrieve the relevant information, using the technological tools needed for accessing information
6. able to pose interesting, intelligent and relevant questions
7. acknowledges the intrinsic value of knowledge, as well as know-how by incorporating what they have learned in their liberal arts classes into their studio work
8. able to engage an audience, with reason, information and insight.