

Cover Sheet: Request 13772

ART 3XXX Art and Theory

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Bethany Taylor bwarp@ufl.edu
Created	3/19/2019 1:32:21 PM
Updated	11/12/2019 10:42:30 AM
Description of request	Requesting approval of new course in the School of Art and Art History to be required for BFA art majors and optional for BA art majors. The course introduces students to the study of theory, with a focus on its applications to the analysis, contextualization, and production of art, film and popular culture.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		9/27/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Recycling at the request of the unit for edits.	9/27/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		10/2/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Returning for edits as described over email.	10/14/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple	items corrected per email from Bethany	10/16/2019
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		10/18/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			10/18/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					

Step	Status	Group	User	Comment	Updated
College Notified					
No document changes					

Course|New for request 13772

Info

Request: ART 3XXX Art and Theory

Description of request: Requesting approval of new course in the School of Art and Art History to be required for BFA art majors and optional for BA art majors. The course introduces students to the study of theory, with a focus on its applications to the analysis, contextualization, and production of art, film and popular culture.

Submitter: Bethany Taylor bwarp@ufl.edu

Created: 11/12/2019 12:43:24 PM

Form version: 19

Responses

Recommended Prefix ART

Course Level 3

Number XXX

Category of Instruction Intermediate

Lab Code None

Course Title Art and Theory

Transcript Title Art and Theory

Degree Type Baccalaureate

Delivery Method(s) On-Campus

Co-Listing No

Co-Listing Explanation n/a

Effective Term Earliest Available

Effective Year Earliest Available

Rotating Topic? No

Repeatable Credit? No

Amount of Credit 3

S/U Only? No

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description Art and Theory introduces students to the study of theory, with a focus on its applications to the analysis, contextualization, and production of art, film and popular culture.

Prerequisites Must be BFA Art or BA Art or BFA Graphic Design major & must have passed sophomore portfolio review.

Co-requisites none.

Rationale and Placement in Curriculum It is an intermediate art course designed to introduce students to art and critical theory. The goal of the course is to offer students an opportunity to develop a more nuanced understanding of the range of schools of contemporary thought that are used to analyze and produce visual culture and to assess the roles and function of art in society.

Offering it at the 3000 level allows students enough time to process the knowledge to be able to utilize theory to inform their art practice in their final year of study.

It is essential that they have prior experience in art and art history.

Course Objectives This course is designed to introduce students to art and theory through case studies in modern and contemporary art and other forms of cultural production. The goal of the course is to offer students an opportunity to develop a more nuanced understanding of the range of schools of contemporary thought that are used to analyze and produce visual culture and to assess the roles and function of art in society.

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

Students will:

- o Identify, describe, and explain a range of theories and a diversity of positions used to analyze and produce visual culture.
- o Identify and evaluate essential questions about art and visual culture using established practices in the arts and humanities.
- o Recognize how the meaning of art/cultural production is affected by the social, cultural and economic environment existing at the time of its creation, and by the politics, beliefs and established visual systems of contemporary audiences.
- o Understand both critical theory and art as useful toward challenging assumptions, critiquing and transforming society.
- o Connect the theoretical models in the course content with critical assessment of students' intellectual and professional development as visual thinkers/makers.
- o Develop and present clear and effective responses to essential questions in oral and written forms.
- o Effectively engage in respectful dialogue that honors diversity.

Course Textbook(s) and/or Other Assigned Reading All course readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>

Suggested Bibliography:

- 9.5 Theses on Art and Class, Ben Davis, 2013
- Art Since 1900, Hal Foster; Rosalind Krauss; Yve-Alain Bois; Benjamin H. D. Buchloh; David Joselit
- Avant-Garde and Kitsch, Clement Greenberg (PDF)
- Being Ecological, Timothy Morton, 2018
- Blackout: The Necropolitics of Extraction, T. J. Demos, Dispatches 001 (October 1, 2018)
- Contemporary Thinkers Reframed Book Series (5 Books)
- Critical Art Ensemble: The Electronic Disturbance (<http://critical-art.net/the-electronic-disturbance-1994/>)
- Everything You Always Wanted to Know about Lacan But Were Afraid to Ask Hitchcock (Excerpt), Slavoj Zizek
- Examined Life, by Astra Taylor (video)
- Introduction to Iconology and Iconography, Erwin Panovsky (PDF)
- Methods and Theories of Art History, Anne D'Alleva, 2012
- Modernity and the Spaces of Femininity, Griselda Pollock (PDF)
- Performative Acts and Gender Constitution, Judith Butler (PDF)
- We Who Feel Differently: A Manifesto/Take Away Poster New Museum of Contemporary Art, Carlos Motta, 2012
- Mundane Afrofuturist Manifesto, Martine Syms (2013)
- Seeing Differently, Amelia Jones, 2012
- Selections from seminars and lectures by Jacques Lacan (jouissance) (PDF)
- The Condition of Postmodernity, David Harvey (PDF)
- The Pervert's Guide to Ideology, Slavoj Zizek's (video)
- The Precession of Simulacra, Jean Baudrillard (PDF)
- The Rhetoric of the Image, Roland Barthes (PDF)
- The Semiotics of Virtuality: Mapping the Posthuman, Katherine Hayles (PDF)
- The Society of the Spectacle, Guy Debord (film)
- The Uncanny and Mourning and Melancholia, Sigmund Freud (PDF)
- Theory in Contemporary Art since 1985, Zoya Kocur & Simon Leung (Editors), 2012
- Vibrant Matter: A Political Ecology of Things, Jane Bennett, 2009
- What Do Pictures Want? The Lives and Loves of Images, W. J. T Mitchell, 2004
- White Chapel Document of Contemporary Art: Queer, 2016

Weekly Schedule of Topics CALENDAR / TIMELINE

Week 1

Introduction to the Course - What is Theory and how is it useful in the interpretation of art? An intro to philosophy's power to transform the way we see the world around us and imagine our place in it. A look at how artistic production is informed by various modes of thought and theories of knowledge.

View Film: Examined Life, by Astra Taylor

Week 2

Thinking about Theory:

View Film: Slavoj Zizek's The Pervert's Guide to Ideology (video)

Week 3

Iconography, Iconology, Semiotics

Artist Case Studies: Jan van Eyck, Francois Boucher, Paul Cezanne, Jackson Pollock, René Magritte, Victor Burgin, Laurie Anderson, Rosemarie Trockel, among others.

Readings:

Erwin Panovsky: Introduction to Iconology and Iconography (PDF)

Clement Greenberg: Avant-Garde and Kitsch (PDF)

Roland Barthes: The Rhetoric of the Image (PDF)

Week 5

Marx, Materialism and Idealism

Artist Case Studies: Yue Minjun, Mierle Laderman Ukeles, Dulce Pinzón, Martha Rosler, Joseph Beuys, Jeremy Deller, Dread Scott among others.

Readings: Ben Davis, 9.5 Theses on Art and Class

View: The Society of the Spectacle (Guy Debord)

Week 6:

Feminist Theory, Queer Theory, LGBTQI Studies

Artist Case Studies: Catherine Opie, David Wonjnarowicz, Wolfgang Tillman, Wu Tsang, Gran Fury Posters, Adrian Piper, Valie Export, Zanele Muholi among others.

Readings:

Griselda Pollock: Modernity and the Spaces of Femininity (PDF)

Judith Butler: Performative Acts and Gender Constitution (PDF)

Carlos Motta: We Who Feel Differently: A Manifesto/Take Away Poster New Museum of Contemporary Art, 2012

Week 7:

Psychology & Psychoanalysis

Artist Case Studies: Louise Bourgeois, Dianne Arbus, Mary Kelly, Tracy Emin, Annette Messenger, Ron Mueck among others.

Readings:

Sigmund Freud: "The Uncanny" and "Mourning and Melancholia" (PDF)

Selections from seminars and lectures by Jacques Lacan (jouissance) (PDF)

Slavoj Zizek: Everything You Always Wanted to Know about Lacan But Were Afraid to Ask Hitchcock (Excerpt)

Week 8

Race and Postcolonial Studies

Artist Case Studies: William Pope L., El Anatsui, Fred Wilson, Cildo Meireles, Pala Pothupitiye, Kara Walker, Howardena Pindell, John Akomfrah, Al Loving, Melvin Edwards

Readings: Edward Said: Orientalism (PDF)

Frantz Fanon: Black Skin White Masks (PDF)

Gayatri Chakravorty Spivak: A Critique of Postcolonial Reason (PDF)

Week 9

Hermeneutics: Structuralism/Deconstruction

Artist Case Studies: Joseph Kosuth, Ad Minolit, Glenn Ligon, Lorna Simpson, Louise Lawler, Carrie Mae Weems, Robert Kusmiroski, Jeff Wall among others.

Readings:

Michel Foucault: Introduction to The Archeology of Knowledge (PDF)

W.T.J. Mitchell: What do Pictures Want? (PDF)

Week 10

Postmodernism

Artist Case Studies: Kehinde Wiley, Matthew Barney, Lawrence Weiner, Sherrie Levine, Jeff Koons, Damien Hirst, Guerilla Girls, Meyer Vaisman, Gilbert and George, Lara Favaretto, Kahlil Joseph among others.

Readings:

David Harvey: The Condition of Postmodernity (PDF)

Jean Baudrillard: The Precession of Simulacra (PDF)

Week 11

The Post-Human

Artist Case Studies: Pierre Huyghe, Eduardo Kac, Stelarc, Patricia Piccinini, Neil Harbisson, Orlan, and Lee Bul, Ed Atkins, among others.

Readings:

Katherine Hayles: The Semiotics of Virtuality: Mapping the Posthuman (PDF)

Critical Art Ensemble: The Electronic Disturbance (<http://critical-art.net/the-electronic-disturbance-1994/>)

Week 12

Ecosocialism and New Materialism

How might art practice approach climate emergency by foregrounding social justice and ecological flourishing?

Artist Case Studies: Allora & Calzadilla, Alexis Rockman, Helen and Newton Harrison, Ala Plastica, Submankar Banerjee, The Yes Men, Tue Greenfort, Mark Dion, Dominique Gonzalez-Foerster, Theaster Gates, Tomás Saraceno, and Mary Mattingly among others.

Readings:

T. J. Demos, "Blackout: The Necropolitics of Extraction," Dispatches 001 (October 1, 2018).

Martine Syms, "Mundane Afrofuturist Manifesto" (2013).

Timothy Morton - Being Ecological (PDF)

Jane Bennett - Vibrant Matter (PDF)

View: All Watched Over By Machines Of Loving Grace episode 2: The Use And Abuse Of Vegetational Concepts, Adam Curtis

Week 13-15

Student Oral Reports/Visual Presentations

Students present brief analyses of artworks using theories studied in the course.

Links and Policies ATTENDANCE POLICY

Students are expected to attend and actively participate in ALL scheduled class sessions. Attendance will be taken at the beginning of each class session. Attendance/participation grades will drop a full

letter grade for each absence after the first three unexcused absences. If a student arrives late three times (without a documented excuse) it will be counted as an unexcused absence. Lateness of more than 30 minutes or early departure is considered an absence.

In general, acceptable reasons for an excused absence include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

* Students with a legitimate documented excuse who are absent on a quiz or presentation due date will be given a reasonable amount of time to make up the assignment. An unexcused absence does not constitute a quiz make-up or extension of an assignment deadline. Without a documented excuse late work will drop a full grade each class period it is not submitted.

The UF policy on attendance can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> - absences
UNIVERSITY AND SA+AH RESOURCES AND POLICIES

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACADEMIC HONESTY POLICY

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The course will follow the University's honesty policy found on-line at: <https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The Disability Resources Center (<https://drc.dso.ufl.edu/>) is located in 001 Reid Hall (phone (352) 392-8565)

U MATTER, WE CARE

Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: <http://www.counseling.ufl.edu/cwc/>

UNIVERSITY POLICE DEPARTMENT:
392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to the facilities you use for your work. Each student will be asked to complete an H&S student waiver form (which will be given to you and signed during studio).

DEMEANOR POLICY

Students must silence cell phones, and all electronic devices during class time and respect and participate in course activities at hand.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:

The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of University policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

COURSE EVALUATION:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

ACADEMIC RESOURCES

E-LEARNING TECHNICAL SUPPORT: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

LIBRARY SUPPORT: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.

WRITING STUDIO: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/

Grading Scheme METHODS OF EVALUATION

Students will be assessed based on their attendance and participation in class, weekly quizzes, and the final oral report/visual presentation.

Letter grades for quizzes, oral report/visual presentation and attendance/participation will be entered on e-learning and it will auto-figure final grades by the following percentage weighted categories:

- Quizzes: 65% of final grade / 13 quizzes - 100 pts. each – submitted as separate letter grades. Quizzes will be based on the readings, lectures and other assigned course materials.
- Quality of oral report/visual presentation: 25% of final grade / 100 pt. assignment – submitted as a letter grade. (criteria will be discussed in class and posted on e-learning.)
- Attendance/Participation: 10% of final grade / 100 pts. – submitted as a letter grade. Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. This letter grade will be 10% of the final grade in the course. It will be figured by participation points (listed below). If a student misses more than the 3 allowed unexcused absences, the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

- o 75 pts. – engagement in class discussions and activities (possible 5 points per week).
- o 20 pts. - Each student will be given multiple opportunities (announced on in class and on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 10 pts will be earned for attendance at each.
- o 5 pts. – Research Visit to the Harn Museum of Art

TOTAL = 100 participation pts. – submitted as a letter grade.

GRADING SCALE:

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/ C 73-76 2.0/
C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/ E 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Instructor(s) To be determined.

Art faculty with expertise in theory will be rotated into the course each semester it is taught.

ART 3XXX – ART AND THEORY

*Studio art faculty will be rotated into the course each semester it is taught.
Meeting time T.B. D.

Instructor:	3 Credits
Meeting Time:	Location:
Office Hours:	Office Location:
Email:	

COURSE DESCRIPTION

This course introduces students to the study of theory, with a focus on its applications to the analysis, contextualization, and production of art, film and popular culture. It challenges students to interpret art, society, history, culture, and other forms of visual representation from diverse intellectual perspectives. The course introduces key thinkers, ideas, schools of thought, and debates surrounding contemporary art, and will utilize case studies to offer glimpses into the connection between theory and practice. The class is structured as a seminar. Students will have weekly reading assignments and quizzes in which they will respond to course readings by discussing artworks, films, videos, digital media and advertising through the language of theory. For the final exam students will give a visual presentation in which they will engage in the theoretical modelling of artworks and concepts using theories studied in the course.

COURSE OBJECTIVES

This course is designed to introduce students to art and theory through case studies in modern and contemporary art and other forms of cultural production. The goal of the course is to offer students an opportunity to develop a more nuanced understanding of the range of schools of contemporary thought that are used to analyze and produce visual culture and to assess the roles and function of art in society.

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

Students will:

- Identify, describe, and explain a range of theories and a diversity of positions used to analyze and produce visual culture.
- Identify and evaluate essential questions about art and visual culture using established practices in the arts and humanities.
- Recognize how the meaning of art/cultural production is affected by the social, cultural and economic environment existing at the time of its creation, and by the politics, beliefs and established visual systems of contemporary audiences.
- Understand both critical theory and art as useful toward challenging assumptions, critiquing and transforming society.

- Connect the theoretical models in the course content with critical assessment of students' intellectual and professional development as visual thinkers/makers.
- Develop and present clear and effective responses to essential questions in oral and written forms.
- Effectively engage in respectful dialogue that honors diversity.

TEXTS / BIBLIOGRAPHY

All course readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>

Suggested Bibliography:

- *9.5 Theses on Art and Class*, Ben Davis, 2013
- *Art Since 1900*, Hal Foster; Rosalind Krauss; Yve-Alain Bois; Benjamin H. D. Buchloh; David Joselit
- *Avant-Garde and Kitsch*, Clement Greenberg (PDF)
- *Being Ecological*, Timothy Morton, 2018
- *Blackout: The Necropolitics of Extraction*, T. J. Demos, Dispatches 001 (October 1, 2018)
- *Contemporary Thinkers Reframed Book Series* (5 Books)
- *Critical Art Ensemble: The Electronic Disturbance* (<http://critical-art.net/the-electronic-disturbance-1994/>)
- *Everything You Always Wanted to Know about Lacan But Were Afraid to Ask Hitchcock* (Excerpt), Slavoj Zizek
- *Examined Life*, by Astra Taylor (video)
- *Introduction to Iconology and Iconography*, Erwin Panovsky (PDF)
- *Methods and Theories of Art History*, Anne D'Alleva, 2012
- *Modernity and the Spaces of Femininity*, Griselda Pollock (PDF)
- *Performative Acts and Gender Constitution*, Judith Butler (PDF)
- *We Who Feel Differently: A Manifesto/Take Away Poster New Museum of Contemporary Art*, Carlos Motta, 2012
- *Mundane Afrofuturist Manifesto*, Martine Syms (2013)
- *Seeing Differently*, Amelia Jones, 2012
- Selections from seminars and lectures by Jacques Lacan (jouissance) (PDF)
- *The Condition of Postmodernity*, David Harvey (PDF)
- *The Pervert's Guide to Ideology*, Slavoj Zizek's (video)
- *The Precession of Simulacra*, Jean Baudrillard (PDF)
- *The Rhetoric of the Image*, Roland Barthes (PDF)
- *The Semiotics of Virtuality: Mapping the Posthuman*, Katherine Hayles (PDF)
- *The Society of the Spectacle*, Guy Debord (film)
- *The Uncanny and Mourning and Melancholia*, Sigmund Freud (PDF)
- *Theory in Contemporary Art since 1985*, Zoya Kocur & Simon Leung (Editors), 2012
- *Vibrant Matter: A Political Ecology of Things*, Jane Bennett, 2009
- *What Do Pictures Want? The Lives and Loves of Images*, W. J. T Mitchell, 2004
- *White Chapel Document of Contemporary Art: Queer*, 2016

QUIZZES

Instructions regarding weekly quizzes: Students will be expected to write short weekly responses to quiz questions that include multiple choice and short answers. The quizzes will include prompts/questions that utilize the texts and lecture information from the week. These quizzes will be taken in the final ten minutes of class and will be turned in by the end of the class meeting.

ORAL REPORT/VISUAL PRESENTATION

Instructions regarding the final visual presentation: Students will create presentations using visual models (their artworks and selected artworks of other artists) and will contextualize these works through the theoretical texts and case studies covered in the course. Students will choose a minimum of three texts (and topics) and a minimum of one work per text/topic. Students can exceed these numbers. Presentations should be no shorter than 5 minutes and no longer than 10 minutes.

CALENDAR / TIMELINE

<p>Week 1</p>	<p>Introduction to the Course - What is Theory and how is it useful in the interpretation of art? An intro to philosophy’s power to transform the way we see the world around us and imagine our place in it. A look at how artistic production is informed by various modes of thought and theories of knowledge.</p> <p>View Film: <i>Examined Life</i>, by Astra Taylor</p>
<p>Week 2</p>	<p>Thinking about Theory:</p> <p>View Film: Slavoj Zizek’s <i>The Pervert’s Guide to Ideology</i> (video)</p>
<p>Week 3</p>	<p>Iconography, Iconology, Semiotics</p> <p>Artist Case Studies: Jan van Eyck, Francois Boucher, Paul Cezanne, Jackson Pollock, René Magritte, Victor Burgin, Laurie Anderson, Rosemarie Trockel, among others.</p> <p>Readings: Erwin Panovsky: Introduction to Iconology and Iconography (PDF) Clement Greenberg: Avant-Garde and Kitsch (PDF) Roland Barthes: The Rhetoric of the Image (PDF)</p>

<p>Week 5</p>	<p>Marx, Materialism and Idealism</p> <p>Artist Case Studies: Yue Minjun, Mierle Laderman Ukeles, Dulce Pinzón, Martha Rosler, Joseph Beuys, Jeremy Deller, Dread Scott among others.</p> <p>Readings: Ben Davis, 9.5 Theses on Art and Class View: The Society of the Spectacle (Guy Debord)</p>
<p>Week 6:</p>	<p>Feminist Theory, Queer Theory, LGBTQI Studies</p> <p>Artist Case Studies: Catherine Opie, David Wonjnarowicz, Wolfgang Tillman, Wu Tsang, Gran Fury Posters, Adrian Piper, Valie Export, Zanele Muholi among others.</p> <p>Readings: Griselda Pollock: Modernity and the Spaces of Femininity (PDF) Judith Butler: Performative Acts and Gender Constitution (PDF) Carlos Motta: We Who Feel Differently: A Manifesto/Take Away Poster New Museum of Contemporary Art, 2012</p>
<p>Week 7:</p>	<p>Psychology & Psychoanalysis</p> <p>Artist Case Studies: Louise Bourgeois, Dianne Arbus, Mary Kelly, Tracy Emin, Annette Messenger, Ron Mueck among others.</p> <p>Readings: Sigmund Freud: “The Uncanny” and “Mourning and Melancholia” (PDF) Selections from seminars and lectures by Jacques Lacan (jouissance) (PDF) Slavoj Zizek: Everything You Always Wanted to Know about Lacan But Were Afraid to Ask Hitchcock (Excerpt)</p>
<p>Week 8</p>	<p>Race and Postcolonial Studies</p> <p>Artist Case Studies: William Pope L., El Anatsui, Fred Wilson, Cildo Meireles, Pala Pothupitiye, Kara Walker, Howardena Pindell, John Akomfrah, Al Loving, Melvin Edwards, among others.</p> <p>Readings: Edward Said: Orientalism (PDF) Frantz Fanon: Black Skin White Masks (PDF) Gayatri Chakravorty Spivak: A Critique of Postcolonial Reason (PDF)</p>
<p>Week 9</p>	<p>Hermeneutics: Structuralism/Deconstruction</p> <p>Artist Case Studies: Joseph Kosuth, Ad Minolit, Glenn Ligon, Lorna Simpson, Louise Lawler, Carrie Mae Weems, Robert Kusmiroski, Jeff Wall among others.</p> <p>Readings: Michel Foucault: Introduction to The Archeology of Knowledge (PDF) W.T.J. Mitchell: What do Pictures Want? (PDF)</p>

<p>Week 10</p>	<p>Postmodernism</p> <p>Artist Case Studies: Kehinde Wiley, Matthew Barney, Lawrence Weiner, Sherrie Levine, Jeff Koons, Damien Hirst, Guerilla Girls, Meyer Vaisman, Gilbert and George, Lara Favaretto, Kahlil Joseph among others.</p> <p>Readings: David Harvey: The Condition of Postmodernity (PDF) Jean Baudrillard: The Precession of Simulacra (PDF)</p>
<p>Week 11</p>	<p>The Post-Human</p> <p>Artist Case Studies: Pierre Huyghe, Eduardo Kac, Stelarc, Patricia Piccinini, Neil Harbisson, Orlan, and Lee Bul, Ed Atkins, among others.</p> <p>Readings: Katherine Hayles: The Semiotics of Virtuality: Mapping the Posthuman (PDF) Critical Art Ensemble: The Electronic Disturbance (http://critical-art.net/the-electronic-disturbance-1994/)</p>
<p>Week 12</p>	<p>Ecosocialism and New Materialism</p> <p>How might art practice approach climate emergency by foregrounding social justice and ecological flourishing?</p> <p>Artist Case Studies: Allora & Calzadilla, Alexis Rockman, Helen and Newton Harrison, Ala Plastica, Submankar Banerjee, The Yes Men, Tue Greenfort, Mark Dion, Dominique Gonzalez-Foerster, Theaster Gates, Tomás Saraceno, and Mary Mattingly among others.</p> <p>Readings: T. J. Demos, “Blackout: The Necropolitics of Extraction,” Dispatches 001 (October 1, 2018). Martine Syms, “Mundane Afrofuturist Manifesto” (2013). Timothy Morton - Being Ecological (PDF) Jane Bennett - Vibrant Matter (PDF)</p> <p>View: <i>All Watched Over By Machines Of Loving Grace</i> episode 2: The Use And Abuse Of Vegetational Concepts, Adam Curtis</p>
<p>Week 13-15</p>	<p>Student Oral Reports/Visual Presentations</p> <p>Students present brief analyses of artworks using theories studied in the course.</p>

METHODS OF EVALUATION

Students will be assessed based on their attendance and participation in class, weekly quizzes, and the final oral report/visual presentation.

Letter grades for quizzes, oral report/visual presentation and attendance/participation will be entered on e-learning and it will auto-figure final grades by the following percentage weighted categories:

- **Quizzes:** 65% of final grade / 13 quizzes - 100 pts each – submitted as separate letter grades into the weighted category. Quizzes will be based on the readings, lectures and other assigned course materials.
- **Quality of oral report/visual presentation:** 25% of final grade / 100 pt. assignment – submitted as a letter grade. (*criteria will be discussed in class and posted on e-learning.*)
- **Attendance/Participation:** 10% of final grade / 100 pts. – submitted as a letter grade. Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. This letter grade will be 10% of the final grade in the course. It will be figured by participation points (listed below). If a student misses more than the 3 allowed unexcused absences, the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

- 70 pts. – engagement in class discussions and activities (possible 5 points per week).
- 30 pts. - Each student will be given multiple opportunities (announced on in class and on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 10 pts will be earned for attendance at each.
- 5 pts. – Research Visit to the Harn Museum of Art

TOTAL = 100 participation pts. – submitted as a letter grade.

GRADING SCALE:

A 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/ **C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

ATTENDANCE POLICY

Students are expected to attend and actively participate in ALL scheduled class sessions. Attendance will be taken at the beginning of each class session. Attendance/participation grades will drop a full letter grade for each absence after the first three unexcused absences. If a student arrives late three times (without a documented excuse) it will be counted as an unexcused absence. Lateness of more than 30 minutes or early departure is considered an absence.

In general, acceptable reasons for an excused absence include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

** Students with a legitimate documented excuse who are absent on a quiz or presentation due date will be given a reasonable amount of time to make up the assignment. An unexcused absence does not constitute a quiz make-up or extension of an assignment deadline. Without a documented excuse late work will drop a full grade each class period it is not submitted.*

The UF policy on attendance can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences>

UNIVERSITY AND SA+AH RESOURCES AND POLICIES

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACADEMIC HONESTY POLICY

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The course will follow the University's honesty policy found on-line at: <https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The Disability Resources Center (<https://drc.dso.ufl.edu/>) is located in 001 Reid Hall (phone (352) 392-8565)

U MATTER, WE CARE

Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: <http://www.counseling.ufl.edu/cwc/>

UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to the facilities you use for your work. Each student will be asked to complete an H&S student waiver form (which will be given to you and signed during studio).

DEMEANOR POLICY

Students must silence cell phones, and all electronic devices during class time and respect and participate in course activities at hand.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:

The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of University policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

COURSE EVALUATION:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

ACADEMIC RESOURCES

E-LEARNING TECHNICAL SUPPORT: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

LIBRARY SUPPORT: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.

WRITING STUDIO: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/