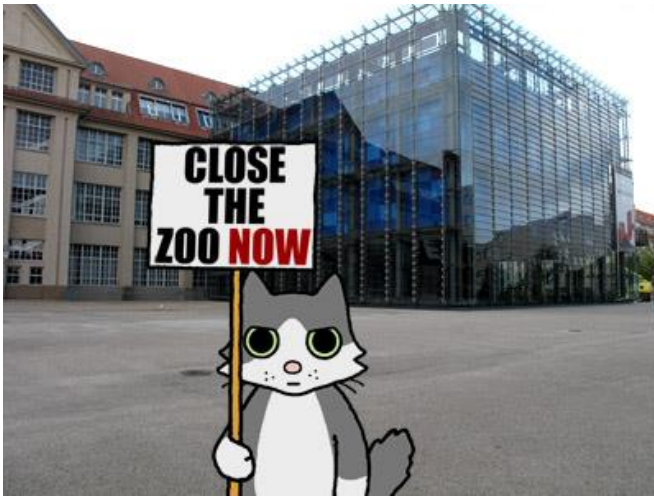


ART 4000: Theories of Visual Arts



The Pinky Show

CSUB Art & Art History Dept.

Fall 2023 • M/W 10-11:15am

Course Zoom: 854 8512 1454

Dr. Bill Kelley Jr. • bkelleyjr@csub.edu

Personal Zoom: <https://csub.zoom.us/my/bkelleyjr>

www.billkelleyjr.net/csub.html

Office Hours via Personal Zoom:

Mon 7-8am / 11:30-12pm • Tue 10-12pm

Wed 7-8am / 11:30-12pm

Students are introduced to the variety of theoretical and philosophical approach to art. From the birth of our history as a discipline to the current (and often controversial) theories of visual culture, this class covers a variety of ways of looking at art. Pre-requisite: art major with upper division standing. Satisfactory completion of ART 3630 or 384.

By the end of this course, students will be able to discuss various works of art with a graduate level of art vocabulary-both in class and in formal writing assignments. Students should also be able to analyze a work of art from multiple points of view and read and speak about different theoretical perspectives.

It is expected that students attend all classes as information will be presented that is not in the texts, take thorough notes, participate in class discussions and complete the required reading and assignments as listed in the syllabus. It is imperative that you stay current with the reading and videos as the class will be moving very quickly. Because our time is limited in class, students will have to work on assignments outside of class and work collaboratively with peers. Students will need to complete two exams (Mid-term and Final) and a several short 250 word written responses to the assigned readings and lectures. A copy of this syllabus and course info is listed on: www.billkelleyjr.net/csub.html

Please be aware that some of the content we will be discussing in class may provoke strong emotions and may make you uncomfortable. Art is inherently challenging to our faculties and we must be open to that which questions our understanding of things. Part of the purpose of this class is to create a space where we can have an open, equal and honest exchange of ideas – we must be mindful that, even when disagreeing with classmates, one needs to always be respectful of differing opinions.

Please feel free to stop by my office during office hours. If you are experiencing a personal issue that is affecting your ability to do well in the course, please come talk to me – it is best to discuss these things early. Do not wait for a failing grade.

REQUIRED TEXTBOOKS

- D'Alleva, Anne. *Methods and Theories of Art History*, 2012 (2nd Ed.)
- Emerling, Jae. *Theory for Art History*, 2019 (2nd Ed.)

Plan to have the textbooks by Tue, Sep 1st. Speak with me if you are having difficulty obtaining a copy.

RECOMMENDED TEXTS

(for students interested in pursuing topics in greater depth)

- Robert Atkins, *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*, 2013 (3rd Ed.)
- Sylvan Barnet, *A Short Guide to Writing About Art*, 2010 (10th Ed.)

GRADE BREAKDOWN

25% - Midterm		25% - Final		25% - Writing Assignments		25% - Participation	
A+: 100-98	A: 97-93	A-: 92-90	B+: 89-88	B: 87-83	B-: 82-80	C+: 79-78	
C: 77-73	C-: 72-70	D+: 69-68	D: 67-63	D-: 62-60	F/I: 59 and below		

ATTENDANCE & PARTICIPATION

Your participation grade is a combination of attendance at visiting artist talks, contributions to class discussions, and group work. It is expected that students attend all classes as information will be presented that is not in the texts. Regular attendance is key as there will be a great deal of material covered in class that is not in the textbook. Two classes can be missed without an excuse. Every absence after two will cause one point to be deducted from your final grade. Habitual tardiness will also affect your final grade (each late arrival after two will count as half an absence). If you are absent for an emergency or illness, please come talk to me to arrange for work to make up the material missed.

Because nonverbal feedback is essential in human interactions, **I expect students in this class to keep their cameras on during synchronous portions of online instruction.** With this in mind, please plan where you will be during class time so you can participate in a setting that is free from visual distractions. Do not participate in class while driving or travelling. Repeatedly having your cameras off will affect your Participation grade. If you believe you have a legitimate reason not to have your camera turned on, please consult with me well in advance of the class period, and I will make a determination.

EXAMS

The two exams will not be cumulative. There will be a class prior to each exam where we review the material and students are encouraged to study together outside of class. Missed exams will count as an "F" unless the student has a valid excuse, cleared in advance, in which case a make-up exam will be arranged. Blue books are required.

• **MIDTERM: Thu 10/18**

• **FINAL: Tue 12/12 (11-1:30pm)**

WRITING RESPONSES

Students will respond to the section prompts at the end of each assigned section and write a 250 word response. It should fit on a single type written page. There is no single correct answer, only intelligent and thoughtful arguments. These will be turned in as email Word documents. No late papers accepted.

ARTIST TALK REQUIREMENT

As part of your participation in this class you are required to attend one Visiting Artist Lecture Series talk this semester organized by the Art & Art History Department (if you're unable to attend, please let me know to arrange an alternative assignment). You will be required to turn in a 250-word reflection on that presentation. Schedule will be announced by the Art & Art History Department.

ACADEMIC ACCOMMODATIONS

If you have any needs or require accommodations related to a disability or learning difference, please contact the Office of Services for Students with Disabilities (SSD). You can reach them by calling 661-654-3360 / TDD 661-654-6288 or visiting SADM 140. Once you have your accommodations letter, please schedule a time to meet with me during office hours to coordinate your accommodations.

RESPECT FOR THE CLASSROOM ENVIRONMENT

Please show courtesy to your peers and instructor through:

- Coming to class on time and not leaving early.
- Don't check your phone or other media while class is on.
- Always keep your cameras on. If you don't, I will assume you left and mark you absent.
- Be in a quiet, stationary space where you can take notes during class.

LAPTOPS, TABLETS & EMAIL

To assure your ability to benefit from all of the resources available in this class, please be sure you have a computer that meets or exceeds the following standards:

- A PC or Mac laptop with at least an i5 processor or equivalent
- 8 GB of RAM / 256 GB hard drive
- A web camera (built in or stand-alone)
- High speed internet access

Please also check your CSUB email regularly, at least once a day, as faculty use it to communicate important information about class and assignments. The instructor will only check his CSUB email during working hours (M-F 8am-6pm) and will not be checking phone messages during this semester.

LATE ASSIGNMENTS & PLAGIARISM

Late papers and exams will not be accepted unless prior arrangements are made (i.e. a legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time) or if you have a justifiable illness with a doctor's letter. If you have an excused absence and your assignment is late, send it to me as an e-mail attachment as soon as it is complete and then check with me to see if you need to follow up with a hard copy. It is your responsibility to follow up when an assignment is late.

I use TurnItIn software on all exams and papers (www.turnitin.com). It checks for AI use and all forms of plagiarized material. Don't tempt fate. Plagiarism is generally an automatic failing grade on the assignment.

Always be careful about plagiarism. Plagiarism is the use of another person's ideas or words without proper acknowledgement. Two of the most common forms of plagiarism are defined by Diana Hacker in *The Bedford Handbook for Writers* (1994) as: "1) borrowing someone's ideas, information, or language without documenting the source and 2) documenting the source but paraphrasing the source's language too closely, without using quotation marks to indicate that language has been borrowed" (477). The instructor regularly checks to see if material has been plagiarized using Turnitin.

Please ask me if you are unsure when should you document a source (see Hacker 477-78) or what is meant by paraphrasing too closely (Hacker 467-79) and read CSUB's statement on Academic Integrity: <http://www.csub.edu/osrr/academic%20integrity>

SCHEDULE

Please note, changes may be made to the schedule if necessary and will be announced at the beginning of class

❖ **WEEK 1**

- 8/28 - Introduction to the class
- 8/30 - Formalism in art history
 - READ:
 - D'Avella, 16-19

❖ **WEEK 2**

- 9/4 – Labor Day, No Class
- 9/6 – Iconography and Iconology
 - READ:
 - D'Avella, 19-26
 - DUE:
 - WRITING RESPONSE: Every theory has its positives and negatives. In your view, what is a shortcoming of iconographic/iconological analysis in art? (See D'Avella, 24)

❖ **WEEK 3**

- 9/11 – Semiotics
 - READ:
 - D'Avella, 26-44
- 9/13 – Marxism, cont.
 - READ:
 - D'Avella, 46-59
 - Emerling, 15-23 (Marx)
 - Emerling, 57-64 (Althusser)

❖ **WEEK 4**

- 9/18 – Marxism, cont.
 - READ:
 - D'Avella, 46-59
 - Emerling, 15-23 (Marx)
 - Emerling, 57-64 (Althusser)
 - DUE:
 - WRITING RESPONSE: In questioning dominant ideologies, Marxist theory ultimately asks the field of art to focus on _____. (See D'Avella, 56-59)
- 9/20 – Feminism
 - READ:

- D'Avella, 59-68
- Emerling, 115-120 (J. Butler)

❖ WEEK 5

- 9/25 – Feminism, cont.
 - READ:
 - D'Avella, 59-68
 - Emerling, 115-120 (J. Butler)
- 9/27 – Feminism, cont.
 - READ:
 - D'Avella, 59-68
 - Emerling, 115-120 (J. Butler)
 - DUE:
 - WRITING RESPONSE: Name one aspect of Feminist art history and what it asks of the field of art: ____? (See D'Avella, 65-68)

❖ WEEK 6

- 10/2 – LGBTQ+
 - READ:
 - D'Avella, 68-74
- 10/4 – Post-Colonialism
 - READ:
 - D'Avella, 75-87
 - Emerling, 219-226 & 227-233 (E. Said and G. C. Spivak)
 - Oswald de Andrade, *The Manifesto Antropófago*, 1928 (translation, online)

❖ WEEK 7

- 10/9 – Post-Colonialism, cont.
 - READ:
 - D'Avella, 75-87
 - Emerling, 219-226 & 227-233 (E. Said and G. C. Spivak)
- 10/11 – Post-Colonialism, Interview with Dr. Lena Taub Robles (Modern Languages)
 - READ:
 - D'Avella, 75-87
 - Emerling, 219-226 & 227-233 (E. Said and G. C. Spivak)
 - Dr. Taub Robles will talk about post-colonial theory in the afro-Caribbean, concepts of Negritude and literature.
 - READ:
 - Aimé Césaire, *Discourse on Colonialism*, 1950, (Pgs: 29- 53, translation, online)
 - DUE:
 - WRITING RESPONSE: How does Post-colonial theory question the Western paradigm of art standards? (See D'Avella, 84-86)

❖ WEEK 8

- 10/16 – Midterm Exam Review
 - Come prepared with questions
- 10/18 – MIDTERM EXAM (essay responses on Canvas)

❖ WEEK 9

- 10/23 – Case Studies in Post-Colonial Theory: Liberation Theory and the Andes
 - Lecture on Sumak Kawsay, the work of Pablo Sanaguano and the Kichwa communities in the high Andes
- 10/25 – Psychoanalysis
 - READ:
 - D'Avella, 88-117
 - Emerling, 3-14 (S. Freud)

❖ WEEK 10

- 10/30 – Psychoanalysis, cont.
 - READ:
 - D'Avella, 88-117
 - Emerling, 3-14 (S. Freud)
- 11/1 – Psychoanalysis, cont.
 - READ:
 - D'Avella, 88-117
 - Emerling, 3-14 (S. Freud)

❖ WEEK 11

- 11/6 – Structuralism and Post-Structuralism
 - READ:
 - D'Avella, 126-136
- 11/8 – Structuralism and Post-Structuralism
 - READ:
 - D'Avella, 126-136

❖ WEEK 12

- 11/13 – Structuralism and Post-Structuralism
 - READ:
 - D'Avella, 126-136
- 11/15 – Michele Foucault
 - READ:
 - D'Avella, 126-136
 - Emerling, 145-156 (M. Foucault)

❖ WEEK 13

- 11/20 – Independent work
 - WATCH:
 - The Century of the Self (links also available on my website).
 - DUE:

- WRITING RESPONSE: What does the documentary “Century of the Self” reveal about the role psychoanalysis, and Freud, plays in the development of the self.

- 11/22 - No Class: Thanksgiving Break. Go thank an indigenous person

❖ WEEK 14

- 11/27 – Deconstructionism
 - READ:
 - D’Avella, 137-142
- 11/29 – Deconstructionism, cont.
 - READ:
 - D’Avella, 137-142

❖ WEEK 15

- 12/4 – Special Topic lecture, TBD
- 12/6 – Open topic day: Catch up on syllabus

❖ WEEK 16

- 12/11- Final Exam Review
 - Come prepared with questions

❖ FINAL EXAM

- 12/12: 11am - 1:13pm
- Final exam on Canvas, same format as the midterm