

Introduction to Visual Art, Fall 2019

ARH301 (19360)

Instructor: Elliot Lopez-Finn

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Class: T/TH 2:00 PM -3:30 PM, ART 1.110

Office Hours: T 1:00 PM -1:50 PM, DFA 2.108

**PLEASE READ THIS SYLLABUS CAREFULLY,
AS IT IS YOUR CONTRACT WITH ME.**

General Info

Regardless of your major, art history can be a valuable component of your studies at UT, exposing you to the ways other human beings throughout time have interacted with, and responded to, the world around them. Our course especially focuses on how art and visual culture can help us connect to people outside of our culture(s) and time periods. Be aware that we likely will discuss some potentially controversial subjects, including politics, spirituality, sexuality, gender, etc.

There is no assigned textbook for this course. For most lectures, you will access Canvas to read a textbook chapter, excerpts from Khan Academy, or news articles. Please read the assigned pages before the associated lecture so that you have an appropriate introduction to the cultures that we discuss.

Lectures are an important component of this course, as I will present material and information that is not widely published. As I will reiterate in class: the readings provide the data, and the lectures will provide interpretation. If you do not attend lecture consistently, you will not do well in this course.

Descriptions of the assignments, study materials, and major grades will be posted on Canvas. **You are responsible for keeping track of your own attendance, checking Canvas for announcements and grades, and reporting any errors to the instructor.** Any grading issues need to be resolved by the last day of class, **December 5th**.

This course carries the **VAPA** flag. **VAPA** (Visual Arts and Performing Arts) courses provide introductions to the study and discussion of visual arts of all kinds, including architecture, paintings, video, and dance. You will be expected to become familiar with the visual qualities of art produced in a variety of time periods and geographic regions, and to discuss not only the facts of their production (when/where) but also their messages.

This class also carries the **Global Cultures** flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

Classroom conduct

- **This is a no-laptops and no-cellphone classroom.** If you need a laptop to take notes, please alert me via email or in person.
- **I reserve the right to ask you to leave if you disrupt the rest of the class's ability to learn.**
- You should feel free to interpret ideas and express your thoughts without feeling embarrassed or fearing retribution. Please be open to listening to others' views and compose your comments/questions in the most respectful language possible.
- Audio recording lectures for personal use is allowed! But large-scale distribution (i.e. posting on Youtube, sharing via Dropbox folders, etc.) and monetization of recorded lectures violates copyright law. In addition, refrain from selling your notes of my lectures. Share them for free!

Communication and Email Policy

- Please be aware that it may take up to 24 hours for me to return emails, and I only answer emails that use respectful language. Treat this class as you would a job.
- Check that your email address is up-to-date in Canvas. **You are responsible for checking your email regularly.** You can find instructions for updating your e-mail address at:
 - <http://www.utexas.edu/its/policies/emailnotify.php>

Student and Professor Responsibilities

- I am available to meet during office hours (see first page) and by appointment should you have a scheduling conflict with that time.
- I have listed the assignments and exams for this course below so that you have an idea of when certain assignments are due.
- **You are responsible for tracking your absences and finding notes for any missed classes.**
- **You are responsible for tracking your grades,** which will be available on the assignments I grade online or hand back to you in person.
- Your success in this course will be proportional to your "ownership" of the material. That entails not only studying the class material, but also asking questions for clarification if you have a problem understanding something.

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Grading Policy

- This class uses the typical grade scale with +/- grades. See more:
 - <https://registrar.utexas.edu/students/grades>

Grading Breakdown:	Due Date
5%: Reflection Journal #1	9/10
5%: Formal Analysis #1: building or installation (#1)	9/24
10%: Unit I Test	10/15
5%: Reflection Journal #2	10/31
20%: Formal Analysis #2: sculpture or painting	11/12
15%: Unit II Test	11/19
20%: Final Project (in lieu of Unit III Test)	12/10
20%: Attendance (see Policy*)	

***Attendance Policy**

- There will be an **attendance sheet** to sign for each lecture. It is your responsibility to sign the sheet upon arrival.
- I take up the attendance sheet within 10 minutes of class starting. If you arrive after I collect the sign-in sheet, **you may be counted as absent**.
- **You automatically have four excused absences from class**, with no need to email me or send me notes of any sort. If you miss more than four classes, I will deduct two points from your final grade for each additional absence.
- **Why is attendance important?** Exams will be based on lectures and class discussions and writing assignments will be explained during class time.

Exceptions to Late Attendance/Assignment Policy:

- **Religious holidays:** By UT Austin policy, you must notify me of your pending absence at least **fourteen days prior to the date of observance** of a religious holy day. You will be given an opportunity to complete missed work.
- **Department of Intercollegiate Athletics** travel days are approved and do not take up your excused absences. **HOWEVER**, you must still inform me of your impending absences through the proper paperwork. You are still responsible for any assignments due. If travel days fall on any quizzes or tests in the course calendar of this syllabus, please notify me so arrangements can be made in advance.
- If you have an **illness, injury, personal or family emergency**, your absence can be excused with notification from the Student Emergency Services in the Office of the Dean of Students:
 - <http://deanofstudents.utexas.edu/emergency/students.php>

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Week 1:

8/29 Unit I: Introduction to Visual Culture and Visual Art

- **Reading:** Selections from “Chapter 1: Experiencing Art” from *Art Past, Art Present*, 3-19.

Week 2:

9/3 The Beginnings of art? Small-Scale and Painted Works

- **Assignment: Reflection Journal #1:** Details on CANVAS, due **9/10**.
- **Reading:** “Chapter 2: Prehistoric Art” from *Art Past, Art Present*, 22-29.
- **Khan Academy:** (Video and written articles available through these links)
 - **Stonehenge:** <https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/stonehenge>

9/5 Chronology, Archaeology, and Deep Time

- **Reading:** “Sculpture as Landscape” pp. 66-69.
- **Reading:** “The Story behind *Sun Tunnels*, Nancy Holt’s Land Art Masterpiece”

Week 3:

9/10 Moving Towards Monuments (Neolithic Near Eastern Urbanism)

- **Assignment: Reflection Journal #1** due at the beginning of class.
- **Reading: “Ancient Near Eastern Art”**
 - p32-34 (stopping short of “Sculpture”)
 - p38 (“Neo-Sumerian Revival”)
 - p39-45 (“Assyrian Art” to end of chapter)

9/12 Architecture and Power in Ancient Africa

- **Reading: “Egypt from Narmer to Cleopatra”**
 - p55 - top of page 57 (stop short of “Palette of Narmer”)
 - p58 (“Architecture”) - 63 (stop before “Sculpture”)
 - p67-73 (stop before “Sculpture and Painting”)
 - p80- (“After Alexander”) - 81
- **Reading: “Arts of Africa to the Sixteenth Century”**
 - p413-415 (stop short of “Prehistoric arts”)
 - p418-419 (stop short of “Ethiopia”)

Week 4:

9/17 NO CLASS

- **Assignment: Work on Formal Analysis #1:** Details on CANVAS, due **9/24**

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9/19 Monumental Landscapes and the Religious Experience, part one

- **Reading: “Arts of Africa to the Sixteenth Century”**
 - p419 (“Ethiopia to”) - 425
 - p430 (“Cameroon”) - 435

Week 5:

9/24 Monumental Landscapes and the Religious Experience, part two

- **Assignment: Formal Analysis #1 due via Canvas by 7 PM.**
- **Reading: “The Spread of Indian Art”**
 - p470-475 (stop short of “The Buddha Image”)
 - p477 (“Hindu Resurgence”) - 482 (stop before “Painting”)
 - p485 (“The Spread of Indian Art”) - 491
- **Khan Academy:** (Video and written articles available through these links)
 - **The Stupa:** <https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia/india-art/v/aam-stupa>
 - **Hindu Temples:** <https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia/india-art/v/hindu-temples>
 - **Longmen Grottoes:** <https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia/china-art/v/longmen-grottoes-unesconhk?modal=1>

9/26 Monumental Construction in Mesoamerica

- **Reading: “Pre-Columbian Art”, 23-28 (Stop short of “The Olmec”**
- **Reading: “The Olmecs”, pp. 21, 30-32 (Stop short of the colossal heads)**

Week 6:

10/1 The City of Teotihuacan

- **Reading: “The Classic Period”**
 - p103-118 (Stop short of “The Teotihuacan Pantheon”)
- **Reading: “Michael Heizer’s Monumental “City”” from *The New Yorker*.**

10/3 Classic Maya Architecture, Revivals

- **Reading: “Classic Splendor: The Late Period”, p124-150**
- **Reading: “Frank Lloyd Wright’s Textile Block Houses and the Maya Revival”**
- **Reading: “Nearly a century later, a video artist follows in Frank Lloyd Wright’s Mayan footsteps” from *the Los Angeles Times*, Oct. 15, 2017.**

Week 7:

10/8 NO CLASS

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10/10 Unit Themes and Test Review

Week 8:

10/15 Test #1: 5 IDs

10/17 NO CLASS

- **Assignment: Reflection Journal #2:** Details on CANVAS, due 10/31.

Week 9:

10/22 Unit II: The Human Body: Re-Introducing Sculpture

- **Khan Academy**
 - **Venus of Willendorf:**
<https://www.khanacademy.org/humanities/prehistoric-art/paleolithic-art/v/nude-woman-venus-of-willendorf-c-28-000-25-000-b-c-e>
 - **Tlatilco Figurines:** <https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/v/tlatilco-figurines>
- **Reading: "Ancient Near Eastern Art"**
 - p32-33 (stopping short of "Temple Architecture")
 - p34-39 ("Sculpture"; stop short of "Assyrian Art")
 - p44-45 re-read "Persepolis"
- **Reading: "Egypt from Narmer to Cleopatra"**
 - p55-58 (stop short of "Architecture")
 - p60 ("Old Kingdom"; stop before "Architecture")
 - p63 ("sculpture") - 67
 - p73 ("Sculpture and Painting") - 81
- **Reading: "Arts of Africa to the Sixteenth Century"**
 - p418-419 (stop short of "Ethiopia")

10/24 Gods, Kings, and Ancestors in Ancient Art

- **Reading: "Arts of Africa to the Sixteenth Century"**
 - p413-415 (stop short of "Prehistoric arts")
 - p424- ("West and Central Africa", skipping the Great Mosque) to 430
 - p436 ("International Art Trade") to 439
- **Reading: "The Spread of Indian Art"**
 - 470-472 (stop short of "Early Architecture")
 - 475 ("The Buddha Image") - 478
 - 482 ("Painting" - 485 (stop short of "The Spread of Indian Art")

Week 10:

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10/29 NO CLASS

- **Assignment: Reflection Journal #2:** Details on CANVAS, due 10/31.
- **Assignment: Work on Formal Analysis #2:** Details on CANVAS, due 11/12.

10/31 Day of the Dead Lecture

- **Assignment: Reflection Journal #2 due at the beginning of class.**

Week 11:

11/5 Bodily Sacrifice and Reciprocity in Mesoamerica

- **Reading:** "Pre-Columbian Art", 23-28 (Stop short of "The Olmec")
- **Reading:** "The Olmecs", pp. 21-29; 32-37
- **Khan Academy:** Yaxchilan Lintel 23
 - <https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas/a/maya-the-yaxchiln-lintels>
 - <https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas/a/yaxchilan-lintels>

11/7 Gods and Mortals in Central Mexican Art

- **Reading:** "The Classic Period"
 - p119-124

Week 12:

11/12 Statecraft and Sculpture among the Aztec

- **Assignment: Formal Analysis #1 due via Canvas by 7 PM.**
- **Reading:** "The Aztecs", p210-217; 221-232

11/14 European Invasion and its Aftershocks

- **Reading:** "The Aztecs", p237-247
- **Reading:** "Chapter 12: Trends of 1980s and Early 1990s"
- **Reading:** Kukuli Velarde artist statement

Week 13:

11/19 Test #2: 5 IDs

11/21 Unit III: Sending Messages, Asking Questions

- **Reading:** "How *Mining the Museum* Changed the Art World" from *BmoreArt*
- **Reading:** "The Artwork that Made me the Most Dangerous Person in China" and "Important Art by Ai Weiwei"
- **Reading:** Review of Jenny Holzer's *Softer*

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Week 14:

11/26 A Museum without Walls

- **Reading:** "Christo and Jeanne-Claude: On the Making of the Running Fence"
- **Reading:** "Review of Meschac's *Museum of Contemporary African Art*"
- **"Decentering Land Art from the Borderlands: A Review of *Through the Repellent Fence*"**
 - **Read online with videos:** <http://artjournal.collegeart.org/?p=9819>

11/28 NO CLASS: Thanksgiving Break

Week 15:

12/03 Painting with Light, Creating Sacred Space

- **Reading:** Ellsworth Kelly's Temple for Light (The New York Times)
- **Reading:** Tadao Ando Retrospective

12/05 The Importance of Heritage?

- **Reading:** "The Total Destruction of the National Museum of Anthropology: Eduardo Abaroa" from *Adobe Airstream*, April 2012.
- **Optional:** "Notes to a Project: Total Destruction of the Anthropology Museum" by Eduardo Abaroa. From *Scapegoat Journal*. Pp.147-150

Reading: <https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas/a/terms-and-issues-in-native-american-art>