

Point Loma Nazarene University  
College of Arts and Humanities  
Department of Art and Design  
Spring 2023

ART 3005: Contemporary Art History

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Office Hours: or by Appointment  
Office Location: (Deans' Center, Bond)  
Contact: Cell: (949) 310-8400  
Schedule: M/W 3:45 pm-5:00 pm  
Location:

**PLNU MISSION:**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**COURSE DESCRIPTION:**

Contemporary Art History (3)  
Exploration of contemporary art with reference to historical developments from the mid-20th century to the present. Aesthetics, criticism, gender issues, and Non-Western influences are also explored.

**Course Learning Outcomes:**

<b><u>Student Learning Outcome</u></b>	<b><u>Objective</u></b>	<b><u>Assignments used to assess</u></b>
“By the end of this course, students should be able to...”  Recognize and describe historically important art objects from the 20 <sup>th</sup> & 21 <sup>st</sup> centuries.	Gaining factual knowledge and the ability to engage with works of art.	Exams and class participation.
Practice visual responses (painting, drawing, collage, photography, sculpture, etc.) in relation to specific modern art works and movements.	Learning to analyze and critically evaluate ideas, arguments and points of view in a visual language.	Visual reflections.
Practice the trade of a historian and the process of writing art histories.	Applying historical methodologies and developing a familiarity utilizing primary resources.	Writing assignment and readings.
Discuss and write how faith in Christ impacts an understanding of Modern Art.	Learning to analyze and critically evaluate ideas, arguments and points of view.	Class participation and writing assignments.
Write clear and concise statements utilizing the tools of an art historian. Accessing documents available in the library’s permanent collection and academic databases.	Developing skills in expressing oneself in writing.	Writing assignments.
Articulate various modern/postmodern art philosophies in a debate style format.	Gaining factual knowledge and expressing oneself verbally.	Class participation

**CREDIT HOURS:**

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

**ASSESSMENT AND GRADING:**

Grades will be based on the following:

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

**SPIRITUAL CARE:**

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the Office of Student Life and Formation.

**STATE AUTHORIZATION:**

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student’s responsibility to notify the institution of any change in his or her physical location. Refer to the map on State Authorization to view which states allow online (distance education) outside of California.

**INCOMPLETES AND LATE ASSIGNMENTS:**

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

### **PLNU COPYRIGHT POLICY:**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

### **PLNU ACADEMIC HONESTY POLICY:**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

### **PLNU ACADEMIC ACCOMMODATIONS POLICY**

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center ([EAC@pointloma.edu](mailto:EAC@pointloma.edu) or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

### **SEXUAL MISCONDUCT AND DISCRIMINATION:**

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at [pointloma.edu/Title-IX](http://pointloma.edu/Title-IX). Please be aware that

under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office. If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at [counselingservices@pointloma.edu](mailto:counselingservices@pointloma.edu) or find a list of campus pastors at [pointloma.edu/title-ix](http://pointloma.edu/title-ix)

### **PLNU ATTENDANCE AND PARTICIPATION POLICY:**

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

### **CLASS BREAKDOWN**

• 10 Reading Reflections:	20 points
• 3 Social Media Assignments:	15 points
• Participation:	5 points
• Midterm/Final:	30 points
• ICA/MCSD Reviews:	5 points
• <u>3 Presentations:</u>	<u>30 points</u>
TOTAL	105 points

### **REQUIRED TEXTBOOKS:**

Story of Contemporary Art by Tony Godfrey. ISBN 9780262044103

*Seven Days in the Art World* by Sarah Thornton. ISBN-13: 978-0393067224

## **Tentative Course Schedule:**

### **Week 1**

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#### **Jan. 10, (Monday on a Tuesday)**

Goals: Introduction to Class, Review Syllabus, & Art Terms

#### **Jan. 11**

Goals: Taking Notes in Art History Class, Review Assignments, and the Story of Art & Modernism

Reading:

Arthur Danto, NY Times:

<https://archive.nytimes.com/www.nytimes.com/books/first/d/danto-art.html>

Reflection #1 due

### **Week 2**

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#### **Jan. 16, (MLK Day, No Class)**

#### **Jan. 18**

Goals: Abstract Expressionism & Post-Painterly Abstraction

Reading: Barrett:

[http://www1.udel.edu/art/rmarquez/416/barrett\\_criticizing\\_art.pdf](http://www1.udel.edu/art/rmarquez/416/barrett_criticizing_art.pdf)

Ab Ex, Met Timeline:

[https://www.metmuseum.org/toah/hd/abex/hd\\_abex.htm](https://www.metmuseum.org/toah/hd/abex/hd_abex.htm)

Tate Museum:

<https://www.tate.org.uk/art/art-terms/a/abstract-expressionism>

Assignments: Reading Reflection #1 due

Reflection #2 due

### **Week 3**

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#### **Jan. 23**

Goals: Visit San Diego Museum of Art

Social Media Assignment #1: Create an Instagram story featuring 5-6 images that tells the story of art history. The story must be accompanied by a narrative that is 100 words explaining how these images represent this story. Use the hashtag #daichendtcontemporaryarthistory and include yourself in one of the pictures at the museum - (due on Jan. 25)

## **Jan. 25**

1<sup>st</sup> Online presentation due. Select one piece of contemporary art at the San Diego Museum of Art. Discuss why you selected the piece who the artist is, their background, and a few other images by the artist. Place the artwork in some kind of historical context and why we would consider it a contemporary artwork and not modern.

Read: Introduction and Chapter 1 of Tony Godrey (The Story of Contemporary Art)

Reflection #3 due

## **Week 4**

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### **Jan. 30**

Goals: Neo-Dada & Pop Art, Hardedge and Minimalist Painting, Structuralist and Minimalist Sculpture.

Reading: History of Modernism:

[https://www.mdc.edu/wolfson/academic/artsletters/art\\_philosophy/humanities/history\\_of\\_modernism.htm](https://www.mdc.edu/wolfson/academic/artsletters/art_philosophy/humanities/history_of_modernism.htm)

History.com: <https://www.history.com/topics/art-history/history-of-modernism-and-post-modernism>

### **Feb. 1**

Goals: Installations, Earth Works, Site Art

The Art Story:

<https://www.theartstory.org/movement-earth-art.htm>

Reflection #4 due

## **Week 5**

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### **Feb. 6**

Goals: Painting and American Neo-Expressionism

Readings: Artsy: <https://www.artsy.net/gene/neo-expressionism>

Introduction and Chapter 2 of Tony Godrey (The Story of Contemporary Art)

### **Feb. 8 (4pm start)**

Goals: The Photograph and Feminist Concerns in Art

Reading: Chapter 3 of Tony Godrey (The Story of Contemporary Art)

Reflection #5 due

## **Week 6**

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**Feb. 13**

Objective: Modern and Contemporary Architecture

Architecture:

<https://www.sandiego.org/campaigns/sunny-7/7-modern-architecture-wonders-in-san-diego.aspx>

**Feb. 15,**

Objective: A Global Perspective

Read: Chapter 4 & 5 of Tony Godrey (The Story of Contemporary Art)

Social Media Assignment #2: Take a picture of the building (with you in it from the article 7 Modern Architectural wonders in San Diego) and describe in 100 words why this building is important for San Diego. Use the hashtag: #daichendtcontemporaryarthistory - (Due Feb. 19th)

Reflection #6 due

## **Week 7**

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**Feb. 20 (no class)**

Goals: Visit Stuart Collection

**Feb. 22**

2<sup>nd</sup> Presentation due. Review the most engaging sculpture you found at the Stuart collection and compare it to one other sculpture outside that is not as impressive. Use your own photos and include yourself in one of them engaging with the art.

## **Week 8**

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**Feb. 27**

Goals: Graffiti, Cartoons, Neo-Pop

Readings:

Daichendt:

<https://www.kcet.org/shows/artbound/a-wave-of-street-art-for-san-diego>

Artsy: <https://www.artsy.net/gene/contemporary-pop>

Watch: <https://www.youtube.com/watch?v=odsWUqKhA4k>

## **March 1**

Goals: Street Art

Social Media Assignment #3: Instagram a piece of street art or graffiti (with you in the picture) and explain in 100 words why it should or should not be considered art. Use the hashtag: #daichendtcontemporaryarthistory - (Due March 18)

Reflection #7 due

## **Week 9**

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**March 6 & 8 (Spring Break, No Class)**

## **Week 10**

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**March 13**

Goals: Relational Aesthetics, Aesthetic Development, Conceptual, Performance, Installations

Reading VTS: <https://vtshome.org/aesthetic-development/>

Conceptual Art:

<https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/conceptual-art-an-introduction>

Read: Chapter 6 of Tony Godrey (The Story of Contemporary Art)

**March 15**

Goals: Midterm

Reflection #8 due

## **Week 11**

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**March 20**

Goals: Art & Technology; Appropriation

Assignments: Reading Reflection #8 due

Readings: MoMA: [https://www.moma.org/learn/moma\\_learning/themes/pop-art/appropriation/](https://www.moma.org/learn/moma_learning/themes/pop-art/appropriation/)

### **March 22**

Goals: The Role of Beauty and the Everyday in Contemporary Art

Readings:

Chapter 7 & 8 of Tony Godrey (The Story of Contemporary Art)

Reflection #9 due

### **Week 12**

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### **March 27**

Goals: Describing & Interpreting Art

Reading: Artsy: <https://www.artsy.net/article/artsy-editorial-6-tips-artists-talk-art>

Artspeak:

<https://www.theguardian.com/artanddesign/2013/jan/27/users-guide-international-art-english>

### **March 29**

Goals: The Role of Museums and Art Fairs

Reading:

Art Prize:

[https://www.mlive.com/artprize/index.ssf/2014/09/how\\_to\\_explain\\_artprize\\_to\\_your\\_out-of-town\\_family\\_and\\_friends.html](https://www.mlive.com/artprize/index.ssf/2014/09/how_to_explain_artprize_to_your_out-of-town_family_and_friends.html)

Chapter 9 of Tony Godrey (The Story of Contemporary Art)

Reflection #10 due

### **Week 13**

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### **April 3**

Goals: Preview of ICA

### **April 6**

Goals: Preview of MCSD

### **Week 14**

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**April 10 (No Class Easter Recess)**

## **April 12**

3<sup>rd</sup> Presentation due

\*Group Presentations on Seven Days in the Art World by Sarah Thornton

Assignment: Presentation Groups: 1. Auction 2. Art School Crit. 3. Artist's Studio 4. Prize 5. Magazine 6. Biennale (Venice)

## **Week 15**

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### **April 17**

Goals: What's the point of Art Criticism and Shock art

Reading CNN: <https://www.cnn.com/style/gallery/controversial-art/index.html>

Chapter 10 of Tony Godfrey (The Story of Contemporary Art)

### **April 19**

Goals: San Diego Museums and the future of the art world

Reading: Is Painting Dead? <http://www.bbc.com/culture/story/20150217-is-painting-dead>

Due: Written review of MCASD or ICA as venues for contemporary art

## **Week 16**

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### **April 24**

Goals: What did we miss?

### **April 26**

Goal: Review for Final Exam

## **Week 17**

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### **Final Exam**

### Presentation Guidelines

(First Presentation is based on the book “Seven Days in the Art World”)

(Second Presentation is based on a single work in UCSD’s collection)

- Presentation time - 15 minutes max
- Visuals aids/illustrations are required
- Do not read, talk from your outline or notes
- Two minute max prep/ set up time, come in early to test your disc and computer compatibility

### Presentation should cover:

- Brief introduction of the artwork or chapter from book.
- Present the thesis/argument/interpretation of your presentation, and specify how you will prove this argument. Suggest how you will go about explaining your solution and what kinds of evidence you will use.

### Organize your presentation around:

- Formal properties (based on your observations of the work);
- Meaning of the work based on style, iconography and original function
- Your analysis of the object compared to experts.
- Analysis from a Christian worldview.
- Historical/cultural context.
- How does your faith impact the way you understand the image? Artist?
- Conclusion: Briefly summarize your principal arguments, referring back to your thesis statement, and explain how your analysis extends to our understanding of the artwork.

### Instructions for Selecting Artwork:

1) Choose your work carefully. Find a painting or a sculpture that "speaks" to you - not just emotionally, but intellectually.

2) Consider your response to the work. What emotions does it raise? What ideas does it provoke? What about the work, in particular, do you find provocative? How does the artist manage to evoke these ideas and feelings? Take notes.

3) Consider the formal elements of the work, taking note of all of your observations - big and small. Among the elements you will consider are:

\* Medium. Why is the artist using this particular medium? What are its advantages? Its limitations?

\* Lines. Are the lines thick or thin? Largely vertical or horizontal? Straight or curved? What is achieved by this particular use of line?

\* Color. Is the color realistic or expressive? Warm or cool? Bright or muted? And to what effect?

\* Light. How is light used? How is shadow used? Is there any play between the two? What is communicated to the viewer?

\* Space. What is the sense of space in the work you've chosen? Is there great depth, or is the visual plane shallow? How are the elements of the work configured in that space? How does the sense of space affect the subject matter? Affect your response to the work?

\* Composition. How do the various formal elements of the work interact? How does the composition convey the work's theme or idea? How does the eye move across the piece? How does the composition control that movement?

\* Style. What elements of the composition work to constitute the artist's style? The style of the period in which the artist was/is working?

4) Consider the context of the work. When was it created? By whom? Where? With what other works is it in conversation? What cultural or historical matters have influenced it? What cultural or historical matters does it seem to be addressing?

5) Look at your notes on the formal elements of the work in question. Then return to your initial notes on your response to the work. Do you see connections between what the artist has done, formally, and your own responses? Turn then to your comments on the work's context. Does analysis of the formal elements shed any light on contextual matters? Or vice versa? When you begin to see connections between the formal elements and the larger issues of context and personal response, you begin to see how you might make an argument about art.

FELDMAN METHOD OF ART CRITICISM  
From Varieties of Visual Experience by E. B. Feldman (1987)

1. DESCRIPTION                      What can be seen in the artwork?
2. ANALYSIS                         What relationships exist with what is seen?
3. INTERPRETATION                What is the content or meaning?
4. JUDGEMENT                      What is your evaluation of the work?

By following the Feldman Method the critical process is not passive, but active and exploratory. Notice that the process moves from strictly objective statements in step 1 to a subjective response in step 4 (or from specific to general).

Descriptive is a process of taking inventory. Noting what is immediately visible. Words should be neutral and avoid terms that denote value judgments, such as beautiful, disorderly, funny looking, harmonious, etc. Instead, focus on the factual information, such as smooth, bright, round, etc. Description should be as clear as possible. This is important so that you don't jump to conclusions before going through all the steps.

Analysis of relationships such as sizes, shapes, colors, textures, space and volumes, etc., encourages a complete examination of the artwork. It also reveals the decision making process of the artist, who wants the viewer to make certain connections within the artwork. In a formal analysis, one can go beyond a descriptive inventory to discover the relation between the elements of the art.

Interpretation is the meaning of the work based on the information based upon the previous steps. Interpretation is about ideas (not description) or sensation or feelings. Don't be afraid of revising your interpretation when new facts are discovered (such as the date of the artwork, or the personal history of the artist, etc.) Conversely, don't be reluctant to make an interpretation from your analysis of only the visual information.

Judgment, the final step, is often the first statement that is expressed about an artwork before it has really been examined. Judgment in that case is neither informed nor critical but simply an opinion.