

UHON 207:04: Fine Art as Global Perspective: Social Transformation through Art
The University of New Mexico, Honors College, 3 credits, Spring 2020

Meeting Time: Tuesday/Thursday from 11-12:15 pm
Location: Honors Center Room 2020
Professor: Associate Professor Megan Jacobs, MFA
Email: mejacobs@unm.edu
Office & Honors College, Room 2024
Office Hours: Tuesday: 1-2 pm, Thursday: 10-11 am
and by appointment

The course schedule: visit <http://www.unmhonorsart.wordpress.com> and then navigate to **Social Transformation Through Art-SECTION A**. Please note that the schedule of activities is subject to change. Minor changes will be announced in class, major ones provided in writing.

COURSE DESCRIPTION

Art can reflect and can alter the historical, social and political framework in which it was created. We will investigate how art has been used as a tool to transform cultural perspectives, alter policies, and prompt social change from the 1900s to today. The Industrial Revolution, Great Depression, Civil Rights movement and Women's Liberation movements have had a direct impact on seminal artists and their methods of expression and artists have resisted, protested, and supported shifts. Social photographers such as Jacob Riis and Lewis Hine who advocated for child labor rights critiqued industrialization. Dorothea Lange and Walker Evans were part of the photography group in the Farm Security Administration (FSA) and who documented the lives of American farmers. These images educated Americans and led to policy changes: aid for farmers during the Great Depression. The Civil Rights and Women's Liberation movements called into question the "body" and artists created entirely new methods of expression, such as performance art, to explore and support this new idea.

In addition to looking at social art works we will explore the line between traditional methods of protest and social art. What makes a performance "action" different from a demonstration? In some instances, art has tested public values and the challenges to the social expectations of a work of art have led to censorship. We will investigate artworks that have been censored due to their content and how they challenged the status quo of their time. Further, we will investigate readings that argue for and against the need for artists to make work that politically challenges their society.

We will also explore a range of contemporary artists whose methodologies, materials and approach challenge cultural norms. JR, Ai Wei Wei, Vik Muniz, Yolanda Dominguez, Alfredo Jaar, and Krzysztof Wodiczko use mixed-media, installation, photography, and performance to confront economic systems, media representations, sexism, and censorship. Students will evaluate these contemporary artists use of materials and media to further their concepts. Once a foundation of knowledge has been laid we will turn our attention to the creative process through an investigation of materials and practices—performance, mixed media, and photography. Students will research their communities and develop a series of solo and collective creative projects that promote social transformation in their communities!

STUDENT LEARNING OBJECTIVES

A student who successfully completes this course will be able to:

1. Analyze and interpret art works that seek social transformation.
2. Employ critical thinking when identifying a work of art and evaluating its merit.
3. Analyze seminal art historical and philosophical texts that challenge the role and importance of political art.
4. Demonstrate effective written communication through written papers, written observations and an artist's statement.
5. Demonstrate effective oral communication in formal assignments (critiques, oral presentations) as well as class participation.
6. Effectively communicate and collaborate on the formation and creation of a work of art.
7. Use the creative process, art making, to evaluate their social responsibilities in their own communities.

REQUIRED READINGS

Excerpts of readings from the following sources will be made available digitally on the course website.

- Berger, John. *Ways of Seeing*. Penguin, 1990.
- Bond, Sarah. "Can Art Museums Help Illuminate Early American Connections to Slavery?" *Hyperallergic*. April 28, 2018.
- Boyd, Andrew and Dave Oswald Mitchell. *Beautiful Trouble: A Toolbox for Revolution*. OR Books, 2016.
- Dederer, Claire. "What Do We do with the Art of Monstrous Men?" *The Paris Review*, November 17, 2017.
- Freeland, Cynthia. *But, Is it Art?: An Introduction to Art Theory*. Oxford University Press, 2002.
- Fusco, Coco. "Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till," *Hyperallergic*, March 27, 2017.
- Jones, Amelia. *A Companion to Contemporary Art Since 1945*. Blackwell Publishing, 2006.
- JR, Nato Thompson and Joseph Remnant. *JR: Can Art Change the World?*. Phaidon, 2015.
- Lampert, Nicholas. *A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements*, The New Press, 2014.
- Lippard, Lucy. "Trojan Horses: Activist Art and Power," in Wallis, ed., *Art after Modernism: Rethinking Representation*, New York: New Museum of Contemporary Art, 1984.
- Pultz, John. *The Body and the Lens: Photography 1839 to Present*. Harry N. Abrams, 1995.
- Rushdie, Salman, *Imaginary Homelands*. Granta Books, 1991. [p. 87-106].
- Thompson, Nato. *Culture as a Weapon: The Art of Influence in Everyday Life*. Melville House, 2018.
- Thompson, Nato. *Living as Form: Socially Engaged Art from 1991-2011*. MIT Press, 2012.

You are required to have read weekly readings by the first-class period for which they are listed. Some of these readings are quite dense and may need to be read multiple times. Please plan ahead and start reading early. Please be prepared to share your findings with the class.

CREDIT HOUR STATEMENT

This is a three credit-hour course. Class meets for two 75-minute sessions of direct instruction for fifteen weeks during the semester. Students are expected to complete a *minimum* of six hours of out-of-class work (or homework, study, assignment completion, and class preparation) each week.

Federal Credit Hour Definition: A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: (1) one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities as established by an institution, including laboratory work, internships, practica, studio work, and other academic work leading toward to the award of credit hours.

EVALUATION

Course requirements will earn up to 1000 points distributed as follows:

Participation (and community exercise)	100 pts possible
Argumentative Paper (5-7 pages)	200 pts possible
Oral Presentation	175 pts possible
Written Observations (25 points each @ 6)	150 pts possible
Remix: Memes	125 pts possible
Political Video	250 pts possible

At minimum, you will be expected to spend 6+ hours a week outside of class for this course. I will give you a one-page overview of the objectives and what is expected creatively, technically, and conceptually on the day the assignment is presented. Assignments, including observations, are due **at the beginning of class** on the date listed on the schedule in printed form. They must be submitted at the start of class. Work that is turned in late **will be docked 10% per day**. An Honors student can earn one of three possible grades— "A", "Credit", or "No Credit". The departmental policy encourages students to take demanding coursework without harm to one's grade point average. The overall grade you earn, will be an evaluation of the merit of the following:

Grading scale:

A = 92% and up

920-1000 points **Absolutely no doubt of superior performance, effort, for the final grade teamwork and accomplishment. Clear evidence of talent,**

imagination and commitment.

CR = 70%-91%

700-919 points **Good work with consistent effort and participation, on par with Honors level work.**

NC = 69% and below

0-699 points **Poor or missing work and/or effort.**

HOW ARE YOU DOING?

Feel free at any time to stop by during our office hours to discuss your performance in the class, or to talk about any element of this class. You will receive written evaluations on each graded project, and each student is required to attend office hours once during the middle of the semester to check in about how the class is going. Please feel welcome to come talk to me during office hours or to make an appointment.

ABSENCES

Since this course requires active engagement and hands on projects, your attendance is crucial to your success. Attendance requires that you be at class on time, are prepared to work and contribute to discussions—anything else is not considered full participation! Should an emergency arise, contact me in advance and I will make arrangements for make-up work. Absences will significantly affect your final grade. **Any more than 3 absences (excused or not) will automatically drop your final grade to a CR.**

ACADEMIC INTEGRITY POLICY

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in course work may receive a reduced or failing grade for the work in question and/or for the course. Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

ACCOMMODATION STATEMENT

In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as I am not legally permitted to inquire. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures

to follow. Contact Accessibility Resource Center at 277-3506 or arc.unm.edu for additional information.

If you need an accommodation based on how course requirements interact with the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment, we can discuss the course format and requirements, anticipate the need for adjustments and explore potential accommodations. I rely on the Disability Services Office for assistance in developing strategies and verifying accommodation needs. If you have not previously contacted them I encourage you to do so.

CITIZENSHIP AND/OR IMMIGRATION STATUS

All students are welcome in this class regardless of citizenship, residency, or immigration status. I will respect your privacy if you choose to disclose your status. As for all students in the class, family emergency-related absences are normally excused with reasonable notice to the professor, as noted in the attendance guidelines above. UNM as an institution has made a core commitment to the success of all our students, including members of our undocumented community. The Administration's welcome is found on our website: <http://undocumented.unm.edu/>.

CIVILITY

All students are expected to communicate in a civil respectful manner in all academic interactions. Comments or actions that discriminate or single out someone based on race, gender, religious beliefs, disability or sexual orientation are illegal and will not be tolerated. Any such actions may result in disciplinary actions as described in the Student Handbook.

TITLE IX

Title IX prohibitions on sex discrimination include various forms of sexual misconduct, such as sexual assault, rape, sexual harassment, domestic and dating violence, and stalking. Current UNM policy designates instructors as required reporters, which means that if I am notified (outside of classroom activities) about any Title IX violations, I must report this information to the Title IX coordinator. If you or someone you know has been harassed or assaulted and would like to receive support and academic advocacy, there are numerous confidential routes available to you. For example, you can contact the Women's Resource Center, the LGBTQ Resource Center, Student Health and Counseling (SHAC), or LoboRESPECT. LoboRESPECT can be contacted on their 24-hour crisis line, (505) 277-2911 and online at loborespect@unm.edu. You can receive non-confidential support and learn more about Title IX through the Title IX Coordinator at (505) 277-5251 and <http://oeo.unm.edu/title-ix/>. Reports to law enforcement can be made to UNM Police Department at (505) 277-2241.

SAFETY

UNM offers several resources to help keep Lobos safe.

LoboGuardian, <https://loboguardian.unm.edu> is a mobile app that increases user safety by creating a virtual safety network of friends and family. The entire UNM campus has blue light emergency phones. UNM Police Department, tel.: (505) 277-2241, offers a free escort service for safety.

Lobo Alerts <https://loboalerts.unm.edu> is UNM's emergency text messaging system that can inform you of any occurrences that impact safety.

Get Help Now

at <https://loborespect.unm.edu/Get%20Help%20now/index.html> LoboRespect Advocacy Center, for concerns such as sexual misconduct, hate/bias, bullying, hazing.

Student Health Services <https://shac.unm.edu> provides counseling and health services to all students.

Email Use Statement

Students often use email to inquire about protected and sensitive matters, including grades and class progress, and faculty often use email to individually report such protected and sensitive matters. Unless students opt out in writing to the Honors College, Honors Faculty will assume that all email sent individually to students via their official UNM email address (generally your @unm.edu address) is private and confidential and that the student assumes all risk of inappropriate interception of email transmissions. If students opt out of this policy, they are agreeing to only receive such information either in person (students may be required to show identification before information is shared with them) or through regular mail to the student's official address on file with UNM.

Agreement With Syllabus Content, Course Requirements and Expectations

This syllabus is a contract between the professor and student to respectively provide and complete a worthy learning experience. By remaining a registered student in this course, the student has identified their understanding of the obligations set-forth in this syllabus for satisfactory completion of the course.