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Zero Textbook Cost Syllabus for ART 1012 (Art History Survey II)

Karen Shelby

CUNY Bernard M Baruch College

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ART 1012
Baruch College, CUNY
Fall 2017

Instructor: Karen Shelby



Schedule for Classes and Assignments

8/28 (M)

Please read the following and be prepared for a discussion in class on Wednesday.

Introduction to the course.

Introduction to the visual arts.

Watch: [Why look at art?](#) [A brief history of western culture.](#) [The five major world religions.](#) [What maps tell us.](#) [What is cultural heritage](#) and [tools for understanding art.](#)

A helpful glossary to dates and to terms we will use in class can be found [here](#).

Think about the following questions: What is art? Why do we study the history of art?

Assignment: Introductions. Please introduce yourself – why did you take this course? Do you have any previous knowledge of art? Art museums? (20 points)

8/30 (W)

Introduction continued....

What is formal analysis? What is contextual analysis?

(Informational sheets on formal and contextual analysis are on [Blogs@Baruch](#)). Make sure that you have access to these sheets for a class discussion – either online or printed out.

9/4 Labor Day (M)
no classes

9/6 (W)

Lecture and Discussion

Chinese Art after 1279

[Appreciating Chinese Calligraphy](#)

On the *literati*

MacGregor #64 ("The David Vases, China"): [video](#) and [transcript](#)

[East and West: Chinese Export Porcelain](#)

9/11 (M)

Due 9/11 by 6:00 pm

[Ai Weiwei](#)

Assignment: Ai Weiwei, *Never Sorry* (available for \$5.00 on Netflix or Amazon) (50 points)

Answer the questions below in a roughly 1500 word essay.

You will submit this assignment on **Blogs@Baruch** by 6:00 pm. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.



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Generally, what type of artwork does Ai make? What were his goals when he was a younger artist? Where did he study? What are his goals now? Have his goals changed? Have they become more or less radical? How does he spread his message? How is he thought of in China (by the people and by the government)? How does he use art from the past or concepts from the past to critique the present? What was one of his works of art that made an impression on you? How? Why? What point is he trying to make when his cat opens the door?

** It would be helpful to consult the “How to Watch and Listen to Videos Critically” posted on **B@B**.

Due 9/12 by 6:00 pm

Assignment: Chinese Dissident Art (50 points)

Answer the discussion questions below in a roughly 1000 word essay.

You will submit this assignment on **Blogs@Baruch**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Visit “I Have No Enemies and No Hatred: Contemporary Chinese Dissident Art”

Arya and Andrew Shiva Gallery, John Jay College of Criminal Justice, 860 Eleventh Avenue

What is your favorite work or art? Why? What do you think the artist is trying to communicate? How does he or she use form to do so?

** Note that the opening reception is **Wednesday, September 6, 5:30-8:00**.

9/13 (W)

Ai Wei Wei follow-up

Lecture and Discussion

Japanese Art after 1333

Hokusai's ['The Great Wave'](#)

MacGregor #93

Answer the discussion questions below. (25 points)

You will submit this assignment on **Blackboard Due 9/12 by 6:00 pm**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

What is the primary subject of the print? Why? How was the image created? Was this considered a valuable work of art when Hokusai made the first prints? When and how did that change? How is it considered an icon of modernity? What do you think modernity or modern means? And what is the visual clue that lets us know that the Japanese were not completely isolated from the rest of the world? What could the wave itself represent? What is gun-boat diplomacy. What is *shimaguni konjo*?

9/18 (M)

Due 9/24 by 6:00 pm

Assignment: Watch “Beliefs Made Visible: Art in South Asia” ([Part II](#)) Visit the Rubin Museum of Art (100 points)

Part A: Answer the discussion questions below.

You will submit this assignment on **Blackboard**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

You may also consult the Buddhist articles posted on [Smarthistory.org](#) to help you understand the answers to these questions.

Who is Siddhartha Gautama? What country is the origin of Buddhism? What is Buddhism? What is the importance of Bodhi Gaya? What happened at this site? Why is this site still considered important? What do people do at the site? What is Enlightenment? What and where are Sarnath? What types of visual culture do you see in this video? How are these objects utilized in Buddhism? What do they mean?

Explain your understanding of a stupa and the gateways (the *toranas*). What do we learn is *not* depicted at Sanchi? Why? How is Buddha represented? What is a Bodhisattva?

Part B: visit the **Rubin Museum of Art**

[The Rubin Museum](#)

Close looking: find an image of the Buddha in the Indian galleries at the museum. Describe in detail (roughly 1000 words) how the artist uses form (size, etc. – use the guidelines on form posted on the

course site) to convey information about the Buddha to practitioners. *What do you see in these images that was described in the Beliefs Made Visible Part 2?* Can you find a Chinese, Tibetan, Japanese, Korean, or Cambodian Buddha in the Met collection that looks similar to your chosen object? How? Please include the title of the Buddha you have chosen, the date it was created, and the material with which it was made. You must include a photograph of yourself next to your chosen object in order to receive credit for the assignment.

Watch “Beliefs Made Visible: Art in South Asia” (Part I) Visit the Rubin Museum (50 points)

Part A: Answer the discussion questions below.

You will submit this assignment on **Blackboard** by 6:00 pm. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

You may also consult the Hindu articles posted on Smarthistory.org to help you understand the answers to these questions.

Who are the great gods of Hinduism? What are their roles? What about the goddesses? How are they represented? Why? What is a Hindu temple? The function? Do you find any similarity in how practitioners relate to a Hindu Temple and a Buddhist stupa? Are the temples deliberately designed? What are some examples of how and why the visual culture is placed in this highly designed site? Why are the temples (and the stupa) referred to as spiritual mountains? What are some of the interpretations of the Mithuna couples on the temple at Khajuraho?

What do you think about objects from Hindu and Buddhist temples being presented to a different type of public when encountered in museums?

Part B: visit the **Rubin Museum of Art**

[The Rubin Museum](#)

Close looking: find a Hindu deity in the Indian galleries at the museum; it does not have to be one that was examined in the Beliefs Made Visible video. Describe in detail (roughly 1000 words) how the artist uses form (size, etc. – use the guidelines on form posted on the course site) to convey information about the deity to practitioners. *What do you see in these images that was described in Beliefs Made Visible Part 1?* Please include the title of the deity you have chosen, the date it was created, and the material with which it was made. You must include a photograph of yourself next to your chosen deity in order to receive credit for the assignment.

**** While at the Rubin – check out following two exhibitions: The World is Sound and Henri Cartier-Bresson: India in Full Frame.**

9/20 (W)

no classes

9/25 (M)

Due 9/26 by 6:00 pm.

Assignment: Watch the following video: James Luna, “[Take Picture with a Real Indian](#)” (20 points)

Record your reactions to his work in a roughly 500 word essay.

Post your reactions to [Blogs@Baruch](#). Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

9/27 (W)

Lecture and Discussion

Art of the Americas after 1300

[Mexico 1400-1600](#)

[Tenochtitlan](#), and [Teotihuacan: Ciudadela](#) and [Pyramids of the Sun and the Moon](#), Sculpture of the [Haustec Goddess: transcript](#)

[Europe and the Age of Exploration](#), [Arts of the Spanish Americas](#)

10/2 (M)

Due 10/2 by 6:00 pm

Assignment: Form and Sacred Architecture (50 points)

You must visit [St. Patrick's Cathedral](#) or [the Eldridge St. Synagogue](#) or the [Islamic Cultural Center](#) of New York and answer the questions posted below. Be prepared to discuss the questions in class.

Answer the discussion questions below in a roughly 1000 word essay.

You will submit this assignment on **Blackboard**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

The questions are fairly simple. I really just want you all to experience and formally evaluate the space.

You **must** attach a photo of yourself inside the building in order to receive credit for the assignment. How is the architecture designed to direct your gaze? How do you feel when you first enter the space? What do you first look at? Then where do your eyes go? Why do you think that is? How is the interior organized for use? What types of artworks are displayed and where? Is there anything inside or the design of the exterior or interior that you recognize from some of your own personal experiences? You do not have to be Catholic to have a response to these questions. Many faiths utilize sacred space in a similar manner, which is a theme that we will be discussing throughout the course.

10/4 (W)

**** Watch the [Proto-Renaissance](#)**

Religion, "Realism" and the Cult of Mary: 14th Century Art in Italy: Florence and Siena

**** Watch ["Altarpieces in Contexts"](#) and ["The Anatomy of an Altarpiece"](#)** from the National Gallery of Art.

If you are unfamiliar with the life of Christ or Christianity (or need a refresher!) you can find helpful information on the Met's [timeline of art history](#) and ["World Religions in Arts"](#) from the Minneapolis Institute of Arts.

Italian Bankers and Flemish Industry: 14th Century Art in Flanders

Read [Flanders](#) and read and watch [The Merode Altarpiece](#).

[What made art valuable - then and now?](#)

10/9 (M)

college closed

10/11 (W)

Due 10/10 by 6:00 pm

Assignment: Perspective Assignment (30 points)

Complete the following assignment and upload to **Blogs@Baruch**. You may work in pairs – both names must be on the assignment.

Working in pairs, photograph *three* instances of one-point perspective that you see around the city.

Please make sure that the photos are different from one another. In addition, make a short, 5 minute video explaining why the Italian artists used linear perspective. Be sure to include references to paintings from the High Renaissance to illustrate your points. Post your photos and videos on **Blogs@Baruch**.

Post by 6:00 pm

The Teenage Mutant Ninja Turtles: The High Italian Renaissance

Watch and read [Toward the High Renaissance](#), [David](#), [David and Florence](#), and [Raphael's School of Athens](#)

Lecture and discussion.

The High Italian Renaissance: Art in the Service of the Roman Catholic Church

It's All about Control: One-Point Perspective and The Early Florentine Renaissance

Read [Florence in the Early Renaissance](#) and watch [How Linear Perspective Works](#) and [Linear Perspective Interactive](#).

** A [review](#) of Ancient Greece and Rome would be helpful in order to ground yourself in the issues the artists were concerned with during the Renaissance. **

10/16 (M)

Due 10/15 by 6:00 pm

Assignment: What is Iconoclasm? (50 points)

Complete the following assignment and upload to [Blogs@Baruch](#). You may work in pairs – both names must be on the assignment.

In a 1500 word essay, provide a definition of iconoclasm and, searching [smarthistory.org](#), provide an example from the Reformation. What was the object and why was it destroyed? In addition, provide an example of iconoclasm (or perceived iconoclasm) from the last twenty years. Please make sure that you are providing a sound explanation rather than just citing a singular example. Why was the object you chose destroyed? How is it an example of iconoclasm?

10/18 (W)

Lecture and Discussion

Protest and Iconoclasm: [The Reformation, Part I, Part II, Part III](#).

The Catholics Prevail: [The Counter Reformation](#)

[Baroque Art in Europe](#), [the Baldacchino](#), and [Bernini and David](#)

10/23 (M)

Due 10/22 by 6:00 pm

Rationality and sobriety: [The Rococo](#) and [Neoclassicism](#)

Assignment: Loyalty: B@B discussion (50 points).

You will submit this assignment on [Blogs@Baruch](#). Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Answer the questions below in a roughly 1000 word essay.

In David's [Oath of the Horatii](#), three brothers take an oath to fight for their country—to their death if necessary. As seen through the lens of the French revolutionaries, the Horatii brothers provided an example of an intense patriotism, a willingness to fight and die for the principles of liberty, freedom and equality. What do you think? Are some ideas worth dying, or at least standing up for, for? If so, which ones? Why? **How does David use form to underscore his message of loyalty?**

Google some of David's other paintings such as *The Death of Socrates* or *Brutus and the Lictors*. What similarities do you see in the form David uses – the form of Neoclassicism? How does this differ from the Rococo in both form and subject matter (content)?

10/25 (W)

Neoclassical discussion.

Cows and battle ships: [English Romanticism](#)

Affairs of the heart...the heart of French political life: [Romanticism](#)

10/30 (M)

Due 10/29 by 6:00 pm.

The tormented soul: Francisco José de Goya y Lucientes's *Los Caprichos* and *Disasters of War*

Assignment: Art and War (50 points)

You will submit this assignment on [Blogs@Baruch](#). Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Submit a 1000 word essay that addresses a work of art that comments on war. You can choose a work of art (including memorials) that comment or address a war from any historical period. Don't be afraid to look at those dedicated to contemporary conflicts. Include the following in your essay: artist (if there is one), title of work of art, and medium. What information does the artist include to communicate his or her ideas about the war? Remember to look at your formal analysis and contextual analysis guidelines in order to help you formulate your analysis. In addition – you **MUST** provide citations of your sources. I am ok with

you searching the web, but it is imperative that you tell me (your reader) from whom or what source you learned of this work of art and its history.

11/1 (W)

Discussion

War assignment

[Realism](#): Peasants, Poverty and Ponies. Daumier and [Bonheur](#)

11/6 (M)

Due 11/5 by 6:00 pm

Assignment: Metropolitan Museum of Art (100 points)

[The Metropolitan Museum of Art](#)

Answer the questions below in a roughly 3000 word essay.

You will submit this assignment on **Blackboard**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

You **must** demonstrate proof of attendance, a photo of yourself inside the museum next to one of the paintings you have chosen, in order to receive credit for the assignment.

Entrance to the museum is by donation. The suggested entrance fee is \$25.00 (I think the student price is \$12.00). I usually give \$1.00.

- 1) Select a work of art from *each* of the following periods: Rococo, Neoclassicism, Impressionism, Postimpressionism (note that these art periods/style are listed in chronological order).
- 2) Copy down the label information (you can also just take a photo on your phone as long as the information on the label is readable once you paste it to your essay) and print any information you find on the object on the Met Museum website.
- 3) Write a detailed visual description and a detailed formal analysis.
- 4) Answer the questions below regarding the organization of the museum.

REMEMBER: you are being graded on the quality of your close looking, on what you can SEE at the museum, and how you contextualize the paintings and the museum through YOUR OWN observations. This is not a research essay. Answer the following questions.

Stand in front of your object and ask yourself the following questions. Make detailed notes.

- What do you see?
- Read the label – what can we tell from the label? Artist's name, media/materials, when and where the piece was made, etc.
- What about the composition? Is it balanced, symmetrical, asymmetrical? Why? How do those choices that the artist made affect the information the viewer [you] receives from the painting?
- How big is the work? How does size affect your reaction to the work? How does size affect the depiction of the subject? Why do you think the sizes of the paintings from the different art periods differ?
- Identify the subject matter. Does the subject matter differ in each art style? Do you see a general theme in subject matter in each art period?
- Note textures and the quality of the surface of the work. What adjectives could you use throughout your analysis? Eg. shiny, dull, hard, soft, rough, smooth. Does the texture differ from one art style to the next? Do you see a similar texture in each art period?
- Describe why you selected these works of art. What do you like / dislike about them?

NOTE:

Make sure that you are able to articulate the difference between mere description unconnected to any developing ideas in your essay (bad) and formal analysis that connects and deepens as your essay progresses (good). You must use CLAIM + EVIDENCE.

- Eg. “This work is very beautiful. The sculpture has two arms, two legs and is covered by a long garment.” **NO**
- Eg. “The figure/sculpture is wearing a long garment that emphasizes the proportion and length of her body. In keeping with Hellenistic tradition, the effect makes the figure seem life-like, as if the clothing might move if you touched it or if the sculpture could walk. This is contradicted by the fact that the work is actually made from very beautiful, hard and immovable white marble.” **YES**

The material you turn in should include the following:

- 1) A cover page with your name and the transcribed text of the label that accompanies the paintings you chose or the pasted photograph of the wall text taken with your phone. This should be identified as “label text.” You **must** also print out (and attach) the description of paintings (if there is one) found on the museum website (metmuseum.org). You can take a screen shot or copy and paste it and save it as a PDF to turn in as part of the paper on Bb. This page will also include the photograph of yourself.
- 2) Roughly 2000 words that address the above questions regarding each painting you have chosen
- 3) Roughly 1000 words that address the organization of the museum:
 - a) Where is the museum located?
 - b) What does it look like on the exterior and interior?
 - c) What art historical period does it reference?
 - d) Why do you think this style was chosen?
 - e) How is the museum organized on the interior (for this you must walk through)?
 - f) Where are visitors led to first?
 - g) What cultures are featured prominently? Which are difficult to find?
 - h) What do you think about this organization of the museum?

11/8 (W)

Impressionism

[Haussmanization](#)

The power in looking

The *flâneur*: Manet: The Painter of [Modern](#) Life

11/13 (M)

Due 11/12 by 6:00 pm

Assignment: *flâneur* (30 points)

Answer the discussion questions below in a roughly 1000 word essay.

You will submit this assignment on **Blogs@Baruch**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Writing and discussion assignment: Are you a *flâneur*?

(See assignment description below)

I am sharing a quote from Walter Benjamin and asking you about your own experiences of taking in the spectacle that is your city, New York. Benjamin’s writing here is directly influenced by the poet Charles Baudelaire who first wrote about the *flâneur*. Walter Benjamin was one of the great intellectuals of the 20th century. He committed suicide during WWII after an unsuccessful attempt to flee from France which was then occupied by the Nazis. Although unfinished, one of his most important works was his collection of observations about the streets of Paris titled, *The Arcades Project* (Walter Benjamin. *The Arcades Project*, trans. H. Eiland and K. McLaughlin, Cambridge: Harvard University Press, 1999, pages 11-12 and 417).

Here is a quote from section VI. Haussmann, or the Barricades: “Haussmann’s ideal in city planning consisted of long perspectives down broad straight thoroughfares. Such an ideal corresponds to the tendency-- common in the nineteenth century--to enoble technological necessities through artistic ends....Haussmann tries to shore up his dictatorship by placing Paris under an emergency regime. In

1864, in a speech before the National Assembly, he vents his hatred of the rootless [homeless] urban population, which keeps increasing as a result of his projects. Rising rents drive the proletariat into the suburbs.... Haussmann gave himself the title of 'demolition artist,' artiste demolisseur.... Meanwhile he estranges the Parisians from their city. They no longer feel at home there, and start to become conscious of the inhuman character of the metropolis.”

And from the section headed, "M" The Flâneur:

“An intoxication come over the man who walks long and aimlessly through the streets. With each step, the walk takes on greater momentum; ever weaker grow the temptations of shops, of bistros, of smiling women, ever more irresistible the magnetism of the next street corner, of a distant mass of foliage, of a street name.” For more on Walter Benjamin's Arcades Project click [here](#).

*** Do you ever walk the city alone or with a friend? What are your experiences? How do you feel when you take the time to walk the streets of a city with no aim or direction? Do you think that New York or another city is like the Paris that Benjamin describes? Do you think the city changes in the way Benjamin describes Paris? Think about, and address in your paper, who does the looking in the culture of New York City and who gets looked at? Is this the same in other cities you have either visited or lived in? Is there a modern version flâneur? What would it be?

11/15 (W)

Discussion of Flâneur assignment

11/20 (M)

Due 11/19 by 6:00

Assignment: Museum of Modern Art (MoMA) (100 points)

[MoMA](#)

Answer the questions below in a roughly 3000 word essay.

You will submit this assignment on **Blackboard**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

You **must** demonstrate proof of attendance, a photo of yourself inside the museum next to one of the paintings you have chosen, in order to receive credit for the assignment.

Entrance to the museum is free for CUNY students.

- 5) Select a work of art from *each* of the following periods: Fauvism, Surrealism, Abstract Expressionism (gestural and colorfield), Pop Art, and Conceptual (note that these art periods/style are listed in chronological order).
- 6) Copy down the label information (you can also just take a photo on your phone as long as the information on the label is readable once you paste it to your essay) and print any information you find on the object on the MoMA Museum website.
- 7) Write a detailed visual description and a detailed formal analysis.
- 8) Answer the questions below regarding the organization of the museum.

REMEMBER: you are being graded on the quality of your close looking, on what you can SEE at the museum, and how you contextualize the paintings and the museum through YOUR OWN observations. This is not a research essay. Answer the following questions.

Stand in front of your object and ask yourself the following questions. Make detailed notes.

- What do you see?
- Read the label – what can we tell from the label? Artist’s name, media/materials, when and where the piece was made, etc.
- What about the composition? Is it balanced, symmetrical, asymmetrical? Why? How do those choices that the artist made affect the information the viewer [you] receives from the painting?

- How big is the work? How does size affect your reaction to the work? How does size affect the depiction of the subject? Why do you think the sizes of the paintings from the different art periods differ?
- Identify the subject matter. Does the subject matter differ in each art style? Do you see a general theme in subject matter in each art period?
- Does color play a role? How? What do you think the artist is trying to communicate in his or her choice of color and how it is used?
- Note textures and the quality of the surface of the work. What adjectives could you use throughout your analysis? Eg. shiny, dull, hard, soft, rough, smooth. Does the texture differ from one art style to the next? Do you see a similar texture in each art period?
- Describe why you selected these works of art. What do you like / dislike about them?

NOTE:

Make sure that you are able to articulate the difference between mere description unconnected to any developing ideas in your essay (bad) and formal analysis that connects and deepens as your essay progresses (good). You must use CLAIM + EVIDENCE.

- Eg. "This work is very beautiful. The sculpture has two arms, two legs and is covered by a long garment." **NO**
- Eg. "The figure/sculpture is wearing a long garment that emphasizes the proportion and length of her body. In keeping with Hellenistic tradition, the effect makes the figure seem life-like, as if the clothing might move if you touched it or if the sculpture could walk. This is contradicted by the fact that the work is actually made from very beautiful, hard and immovable white marble." **YES**

The material you turn in should include the following:

- 4) A cover page with your name and the transcribed text of the label that accompanies the paintings you chose or the pasted photograph of the wall text taken with your phone. This should be identified as "label text." You **must** also print out (and attach) the description of paintings (if there is one) found on the museum website (metmuseum.org). You can take a screen shot or copy and paste it and save it as a PDF to turn in as part of the paper on Bb. This page will also include the photograph of yourself.
- 5) Roughly 2000 words that address the above questions regarding each painting you have chosen
- 6) Roughly 1000 words that address the organization of the museum:
 - i) Where is the museum located?
 - j) What does it look like on the exterior and interior?
 - k) What art historical period does it reference?
 - l) Why do you think this style was chosen?
 - m) How is the museum organized on the interior (for this you must walk through)?
 - n) Where are visitors led to first? To which art style or period?
 - o) For MoMA, where does Modern Art begin historically? With what painting? What period?
 - p) What do you think about this organization of the museum?

11/22 (W)

Due 11/26 by 6:00 pm

Assignment: Arrival- Early Twentieth Century New York City (50 points)

You will submit this assignment on **Blackboard** in a roughly 1000 word essay. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Read the following:

Reading: Jacob Riis, "Introduction" and "Chapter I: The Origin of the Tenement"

Reading: Joseph Stella, "The Brooklyn Bridge," 1929.

Reading: Lewis Hine, "Social Photography: How the Camera May Help in the Social Uplift" (1909), 387-401 and excerpts from John Sloan's diary (1906-1913).

Find an example of two of the following artists' works: Joseph Stella, Lewis Hine, Alice Austen, John Sloan, Everett Shinn or George Bellows. How does their subject matter, the location, and the way in

which they work reflect the readings? Make sure to include an image of the work of art and the title, date and artist name.

11/27 (M)

Due 11/28 by 6:00 pm

Assignment: Fictions (50 points)

[Studio Museum of Harlem](#)

Answer the questions below in a roughly 2000 word essay.

You will submit this assignment on **Blackboard**. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

What are your overall impressions of the exhibition? Are there certain pieces that resonate with you? Which ones? Why? Is there a particular subject or process (the choice in media) that one of the artist is using that strikes you?

11/29 (W)

Colonialization: objects of Africa

Life Head: [video](#) and [transcript](#)

["Who is an American?"](#)

[Pelete Bite Wrapper](#)

**Is it Art?: The Art and Politics of Dissent During the 1960s and 1970s
Art and Identity**

12/4 (M)

Assignment: Destruction of Monuments (30 points)

Answer the questions below in a roughly 1000 word (or more if you wish) essay.

You will submit this assignment on blogs@baruch. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.

Discuss your ideas on the destruction of monuments. You may base your arguments on your personal interests, but please reference issues that we have discussed throughout this class. Why do people or governments destroy monuments? Why do others argue for their preservation? You may address the recent call for the destruction of monuments dedicated to the Civil War, or you may consider former Soviet monuments or those from Maoist China, or any other relatively recent world event (past 50 years). Please make this an informed essay. Do NOT rely on unsubstantiated websites or opinion pieces for your information. Make sure that you acknowledge ALL materials gleaned from sources other than yourself. Refer to the paper guidelines and the syllabus as to the definition and the ramifications of plagiarism.

12/6 (W)

Is it Art? Continued

12/11 (M)

Peer comments on the Destruction of Monuments essays uploaded to the course website. Each student in the course will comment on, at the minimum, ten other essays.

Crowd-sourced study guide (details to be announced).

12/14-20

final exams

Final Exam assignment (100 points)