Art History 309 D: Special Topics

**Audience Participation and Collaboration in Contemporary Art**

Professor Adair Rounthwaite, vadair@uw.edu

In-person meetings: Tuesday and Thursday 1-2:20pm in Odegaard 141

Remote group work session: Friday 1-2:20pm

Office hours: Tuesday and Thursday 2:30-3:30pm, Art Building room 367

# Course description

Getting a haircut from a child, snuggling with an artist, or taking part in a heated political discussion: all of these are examples of the now widespread phenomena of collaboration and participation in contemporary art. In this course, we will seek to understand why artists today gravitate towards these practices; how these works position the audience-participant; and how over the course of the late 20th century they changed the definition of art as such. We will conduct this investigation through a hybrid course which combines lecture, online content and student collaboration, and flipped-classroom sessions focused on student-researched content. The course will culminate in a collaborative group project in which students use diverse media and presentational strategies to communicate about the history and theory of participatory art with a general audience.

# Learning goals

* To gain knowledge about a range of 20th- and 21st-century art practices which involve audience participation and collaboration, in order to become more historically informed viewers and/or creators of these practices.
* To read and analyze critical texts that shed light on the significance of these practices for art, art history, and contemporary culture more broadly.
* To articulate evidence-based interpretations of these artworks orally, in writing, and in other media, and to communicate those interpretations effectively to both specialist and non-specialist audiences.
* To strengthen skills in peer collaboration, and to use the experience of peer collaboration process to reflect on the process and dynamics of collaborative and participatory art.

# Grade breakdown

1% - Intro day assignment

34% - Weekly group work and flipped-classroom sharing. All group members get the same grade, unless the group and I arrive at the consensus that individual adjustments are necessary.

15% - Individual short paper, in response to prompt, due via Canvas (no hard copy submission)

40% - Final group project with media component, explanatory text and individual group process reflections. All group members get the same grade, unless the group and I arrive at the consensus that individual adjustments are necessary.

10% - Face-to-face participation, including bringing the assigned texts to class, arriving punctually, contributing to class discussion of the readings, and attending office hours if necessary. This is an individual grade.

# Weekly format

This course has two weekly face-to-face meetings, and one period of online individual and collaborative work. We will work through a series of short units which typically encompass a lecture to introduce the material, and another flipped-classroom session, where groups will present on the readings and material connected to them. Groups will take turns, and the prompts will be available every week on Canvas. Groups who aren’t presenting will have other tasks like noting or providing support to the presenting groups. Later in the quarter, we will use some class sessions to spend time with your project group working on the final project. We will attend a workshop and supported working session on Sway software hosted by staff from Learning Technologies.

# How to Get a Good Grade in This Course

As an instructor, I love to see students ace course requirements and be able to reward them with good grades. Based on the requirements of this particular course, I anticipate that you will likely get a good grade if you’re willing to do the following:

* Actively track the course requirements as we progress through the quarter.
* Spend substantial weekly time completing the readings.
* Work enthusiastically with your group and respond promptly and thoroughly to others to facilitate smooth group work.
* Push yourself to share ideas in face-to-face sessions, with both your group members and the rest of the class. If this requirement will be difficult for you, come and talk to me at the beginning of the quarter and we can discuss strategies for you to succeed.
* If necessary, draw on UW resources such as my office hours, the Odegaard Writing Center, Disability Resources for Students, UW-IT (help@uw.edu), and Counselling Services that are designed to help you excel.

I anticipate that it will be difficult for you to do well if you find yourself in one of the following situations:

* You are unable to spend regular weekly time on the readings and assignments.
* It does not work with your schedule to participate regularly in face-to-face class sessions, or to work online in collaboration with other students.
* You are not enthusiastic about working in a group and are not willing to coordinate and negotiate with your group to get the work done.

# Readings

The readings are available as PDFs on Canvas, under the Files section on Canvas.

# Late policy

I will deduct 5% of your assignment grade for every day, including weekends, that the paper and final group project are late. I will not accept late group work throughout the quarter.

# Technology policy

Your computer or tablet will be an important tool for your work both online and in class. Please silence your cell phones. Off-topic use of cell phones, or distracting yourself, other students and me through extracurricular internet use on your laptop, will lead to a reduced participation grade.

# Accommodation

I look forward to working with students who may need learning accommodations (for the official School of Art policy, see below). If you have a letter from Disability Resources for Students, or concerning travel for varsity sports, please give it to me within one week of the start of class (i.e. by Thursday, October 11th). I encourage students not registered with DRS but who regularly experience challenges excelling in class to investigate DRS services.

# Anti-discrimination

As your instructor I am committed to making our classroom a space without discrimination, where each one of you feels comfortable expressing yourself, and equally, is willing to listen to your peers express themselves. If discrimination does arise, I invite you to discuss it with me and we can make a plan for how to rectify it. Being committed to anti-discrimination doesn’t mean that you need to be nervous about saying the “wrong” thing. Rather, it’s a commitment to process, in which all of us agree to remain generous and self-reflexive, and to help each other out in the collective work of establishing a positive group dynamic. See below for the School of Art’s official Equal Opportunity policy.

# Schedule

Note that you must complete all readings before class BY the day they are listed. So come to class on the first day already having read the Boal and Santone.

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| **Date** | **Topic** | **Reading to do before class** |
| Th 09/27 | Introduction and Syllabus reviewDiscussion of class working method | Augusto Boal, *Theatre of the Oppressed*. London: Pluto Books, 2008 [1974], x-xxiv, 120-26, 134-35.Jessica Santone, "The Economics of the Performative Audience." *Performance Research* 19, no. 6 (December 2014): 30-36. |
| **F 09/28 group work** |  | See Canvas for your group assignment |
| T 10/2 | Participation of the 1950s: Happenings and the Situationist International | Alan Kaprow, “The Legacy of Jackson Pollock (1958),” in *Essays on the Blurring of Art and Life*, 1-9. Berkeley: University of California Press, 1993.Guy Debord, *Society of the Spectacle*. Translated by Donald Nicholson-Smith. Cambridge, MA: MIT Press, 1994 [1967], sections 1-21, 114, 121, 221. |
| Th 10/4 | The Politics of the Active Viewer in the 1960s | Michael Fried, "Art and Objecthood." In *Art and Objecthood: Essays and Reviews*, 148-72. Chicago and London: University of Chicago Press, 1998. Kellie Jones, “Organize: Building an Exhibitionary Complex,” from *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham, NC: Duke University Press, 2017), 139-184. |
| **F 10/5 group work** |  | See Canvas for your group assignment  |
| T 10/9 | Flipped Classroom Session on the Politics of the Active Viewer in the 1960s |  |
| Th 10/11 | Feminist Participation | Jenni Sorkin, *Live Form: Women, Ceramics, Community* (Chicago: University of Chicago Press), 1-15, 55-102.Miriam Schapiro, "The Education of Women as Artists: Project Womanhouse." *Art Journal* 31, no. 3 (Spring 1972): 268-70.Amelia Jones, “The ‘Sexual Politics’ of *The Dinner Party*: A Critical Context,” in Jones, ed., *Sexual Politics: Judy Chicago’s “Dinner Party” in Feminist Art History* (Los Angeles: UCLA and the Hammer Museum, 1996), pp. 84-118. |
| **F 10/12 group work** |  | See Canvas for your group assignment |
| T 10/16 | Flipped Classroom Session on Feminist Participation |  |
| Th 10/18 | Participation and Pedagogy | Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Bethesda, MD: Jorge Pinto Books, Inc., 2011, ix-xvi, 9-38.Huey Copeland, “Renée Green’s Diasporic Imagination,” in *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* (Chicago: University of Chicago Press, 2013).  |
| **F 10/19**  | No group assignment this week—spend Friday’s time on individual writing assignment |  |
| T 10/23  | **Tech session: Introduction to Sway with Odegaard tech staff****(Professor Rounthwaite away)** | **Individual writing assignment due via Canvas at 11am** |
| Th 10/25 | Participation and the Body in Latin American Art | Selections from Cecilia Fajardo-Hill and Andrea Giunta, ed. *Radical Women: Latina American Art, 1960-1985* (Los Angeles: UCLA and the Hammer Museum, 2017), 29-35, 220-227, and 229-303.Irene Small, “What a Body Can Do,” in *Hélio Oiticica: Folding the Frame* (Chicago: University of Chicago Press, 2016), 181-227.  |
| **F 10/26** |  | See Canvas for your group assignment |
| T 10/30 | Flipped classroom day on Participation and the Body in Latin American Art**In the afternoon: attend Jenni Sorkin’s visiting lecture at 4pm. All students who attend will receive a 0.2% bonus on their final grade.** |  |
| Th 11/1 | Scholarly Debates, part 1: Relational Aesthetics vs. Relational Antagonism | Nicolas Bourriaud, *Relational Aesthetics*. Dijon: Les Presses du Réel, 2001 [1998], 14-18, 49-61.Claire Bishop, "Antagonism and Relational Aesthetics." *October*, no. 110 (Fall 2004): 51-79.  |
| **F 11/2** |  | See Canvas for your group assignment |
| T 11/6 | Flipped Classroom Session on Scholarly Debates, Part 1 |  |
| Th 11/8 | Scholarly Debates, Part 2: Participation as a Builder of Social Change? | Grant Kester, *Conversation Pieces: Community and Communication in Modern Art*. Berkeley, CA: University of California Press, 2004, 1-16 and 82-123.Shannon Jackson, *Social Works: Performing Art, Supporting Publics*. New York and London: Routledge, 2011, 11-17, 43-72. |
| **F 11/9** |  | See Canvas for your group assignment |
| T 11/13 | Flipped Classroom Session on Scholarly Debates, Part 2 |  |
| Th 11/15 | **Work session for final project** |  |
| **F 11/16** |  | See Canvas for your group assignment |
| T 11/20 | Collaboration in Eastern Europe | Yelena Kalinsky, “Drowning in Documents: Action, Documentation, and Factography in Early Work by the Collective Actions Group,” *ARTMargins* 2 1 (2013): 82-105. |
| Th 11/22 | **Thanksgiving** |  |
| T 11/27 | Queer Intimacy | Jennifer Doyle, *Hold It against Me: Difficulty and Emotion in Contemporary Art*. Durham: Duke University Press, 2013, 1-27. |
| Th 11/29 | **Work session for final project** |  |
| **F 11/30** | No group assignment—spend time on final project |  |
| T 12/4 | **Final projects showcase, Part 1** Feel free to invite friends, family, or other instructors | **Final Projects Due for Today’s Presenters** |
| Th 12/6 | **Final projects showcase, Part 2**Feel free to invite friends, family, or other instructors | **Final Projects Due for Today’s Presenters** |

# University of Washington School of Art Policies and Procedures

**Information for Students**

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Disability Accommodation

* If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu.
* If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

Participation Policy

* Absences from class prevent participation and may negatively affect grades.
* If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed.

Plagiarism

* Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference.
* Please check with your instructor if you have questions about what constitutes plagiarism.
* Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

Incomplete Grades an incomplete is given only when you:

* Have been in attendance and done satisfactory work through the eighth week of the quarter.
* Have furnished satisfactory proof to the instructor that the work cannot be completed because of illness or other circumstances beyond your control.

Concerns about a course, an instructor, or a teaching assistant

* Talk with the instructor in charge of the class as soon as possible.
* If you are not comfortable talking with the instructor or are not satisfied with the response that you receive, you may contact the Director of Advising and Student Services, Judith Clark, Art 104, 206-543-0646
* If you are not satisfied with the response that you receive you may contact the Chair of the School o f Art, Christopher Ozubko, 102 Art.

Examination Schedule

* Students are required to take exams as scheduled.
* Exceptions are granted in cases of documented emergencies and must be approved by instructor.

Grade Appeal Procedure If you are concerned that the grade you received for a class is incorrect:

* Contact the instructor who issued the grade and discuss the matter with her/him.
* If not resolved to your satisfaction make an appointment with the Director of Academic Advising and Student Services, Judith Clark, 104 Art, 543-0646.
* If necessary submit a written appeal to the Director of the School of Art who will take the matter under advisement and call a faculty committee to review the student’s course work and make a final determination concerning the grade dispute.

Materials Fees

* All art and art history classes have materials fees that are billed on your tuition statement. Information is available in 104 Art.
* If you drop a class in the first five days of the quarter, the fee is automatically removed from the quarterly billing.
* If you drop after the first five days (and before using any class materials) you must petition for a refund. Studio Art Fee Refund Petitions are available in 102 Art.
* The School of Art cannot process any petitions received after noon on the last day of the quarter.

Building Use Policy

* For current Art Building hours, see the website of the School of Art.
* Students wishing to work in the building after hours can obtain a key and building pass in 102 Art.
* For the safety of our students, the campus police frequently monitor the facility. Individuals found without a pass may be asked to leave the building.
* All students working after hours in the studios and classrooms must maintain quiet, refrain from tampering with the work of others, and follow all regulations established by the faculty for each classroom/studio.
* Students who are not enrolled in classes for the quarter may not use the facilities, classrooms or studios in the School of Art.
* All students taking studio classes are expected to follow faculty direction in terms of keeping classrooms clean, safe, and workable for themselves and others.

Copy Write Policy

The SoA regularly displays works of art that students create in class, images of student works, and images of students participating in SoA activities. We do this to promote our students, their work and the School, and the ways we display student works and related images vary widely. Use of such images is traditional among all art schools and we assume that by participating in UW SoA classes and activities students have no objection. However, if you do have concerns about these image uses, please contact Academic Advising and Student Services (206-543-0646 or uaskart@u.ashington.edu).