

4.0 Course description (course title includes topic)

Course number: ARTH 650

Name of Course & Topic – Long Title: Topics in Art History: Feeling and Sensation in Contemporary Art and Visual Culture

Name of Course & Topic – Short Title (33 characters): TAH: Feeling Contemporary Art

This course will explore different modes of “feeling” in the conceptualization, production, and reception of contemporary art and visual culture. In the wake of what many read as postmodernism’s theoretical turn away from experience and sensation, contemporary art is often framed in terms of new, affective authenticities. This class will interrogate these affective approaches, focusing both on emotional engagements with a wide range of media forms (painting, photography, sculpture, film, television, performance, etc.) and the way that physical sensation is framed or cultivated through installation art, participatory actions, architecture, design, and craft. Topics to be addressed include: the history of constructing and manipulating feelings in visual culture, the politics of affect, the dynamics of aesthetic desire, art as comedy, aesthetics of abjection, relational aesthetics, and the limits of the human.

5.0 Possible resources (texts, references, computer packages, etc.)

The following texts are possible resources for the course. In addition, the course would make use of any relevant local exhibitions, film screenings, and performances.

- 5.1 Brian Massumi, *Parables for the Virtual*
- 5.2 Cerise Smith, *Enacting Others*
- 5.3 Elsbeth Brown and Thy Phu, eds., *Feeling Photography*
- 5.4 Eugenia Brinkema, *The Forms of the Affects*
- 5.5 Gwendolyn Dubois Shaw, *Seeing the Unspeakable: The Art of Kara Walker*
- 5.6 James Elkins, *Pictures and Tears: A History of People Who Cry in Front of Paintings*
- 5.6 Jennifer Doyle, *Hold it Against Me: Difficulty and Emotion in Contemporary Art*
- 5.8 Jonathan Crary, *24/7*
- 5.9 Julia Bryan-Wilson, "Practicing Trio A." *OCTOBER* 140, Spring 2012: 54-74.
- 5.10 Julia Kristeva, *Powers of Horror*
- 5.11 Laura U. Marks, *The Skin of the Film*
- 5.12 Lauren Berlant, *Cruel Optimism*
- 5.13 Lauren Berlant, *The Queen of America Goes to Washington City*
- 5.14 Linda Williams, "Film Bodies: Gender, Genre, and Excess" *Film Quarterly*, Vol. 44, No. 4 (Summer, 1991), pp. 2-13
- 5.15 Melissa Gregg and Gregory Seigworth, eds., *The Affect Theory Reader*
- 5.16 Nicholas Bourriaud, *Relational Aesthetics*
- 5.17 Sarah Ahmed, *Queer Phenomenology: Orientation, Objects, Others*
- 5.18 Susie Linfield, *The Cruel Radiance*
- 5.19 Allan Kaprow, *Essays on the Blurring of Art and Life*

6.0 Topics (outline):

- 6.1 Historical context
 - 6.1.1 Aesthetic theory and affect
 - 6.1.2 Postmodernism
 - 6.1.3 “New authenticity” as a defining characteristic of contemporary art
- 6.2 Aesthetics of “Difficult images”
 - 6.2.1 performance and body art

6.2.2 contemporary photography and photojournalism

6.3 Cinematic sensations

6.3.1 “Body Genres”: melodrama, horror, comedy

6.3.2 The haptic qualities of film

6.4 Affective aesthetics in the social arena

6.4.1 From happenings to Relational Aesthetics

6.4.2 Art and political protest: Occupy, black lives matter, and citizen journalism

6.4.3 Affect in the age of Neoliberal misery

6.5 Spaces of sensation

6.5.1 Constructing feelings through architecture and design

6.5.2 Aesthetics of public art

6.5.3 Embodied artworks—installation and participation

6.5.4 Craft, the domestic sphere, and the space of comfort

6.6 Virtual feelings

6.6.1 art and social media

6.6.2 video game aesthetics

6.6.3 virtuality beyond the digital domain

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

| Course Learning Outcome | Assessment Method |
|--|--------------------------------------|
| 7.0 Consistent with Shell Course Outline | Consistent with Shell Course Outline |

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline

10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.0 classroom equipped with digital projector (with sound)

Approval request date: This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

Approval granted date: This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.