

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

UNDERGRADUATE COURSE OUTLINE

**Art History (ARHI) 305 L01
Canadian Art History
Fall 2020**

Monday, 11am – 1:45pm

This course delivery format will be hybrid (with both synchronous and asynchronous components).

Technology Requirements for Students Taking Online, Remote and Blended Courses
Please review the information regarding technological requirements for online courses here <https://elearn.ucalgary.ca/technology-requirements-for-students/>

Instructor: Dr. Elizabeth Cavaliere
E-Mail: elizabeth.cavaliere@ucalgary.ca
Office Hours: by Zoom appointment

Course Description

A critical analysis of the forms, objects, and practices that compose the art canon of northern North America. Organized thematically, this course covers the period of history ranging from European contact to the present day.

Antirequisite

Credit for Art History 305 and either 301 or 303 will not be allowed.

Objectives of the Course

This course examines the history of art produced in Canada, from early European settlement to the present. Diverse visual traditions and their intersections will be studied, as will the changing roles of art in Canadian society. Delving into key texts on the history of Canadian art, this course will work to shape an understanding of how Canadian art has been received, perceived, and disseminated by social, political, and institutional forces. In addition to becoming familiar with the canonical artworks, we will be exploring objects and images that sit outside of the traditional fine art mediums of painting and sculpture to examine artefact, craft, photography, video, design, and architecture. Likewise, readings for the course often pair canonical/historical writings in Canadian art history with the writings of artists and critics who challenge and extend Canadian art historical narratives with discussions of identity, gender, race, and class. In addition to readings, lectures, group discussion, and assignments, a key component of this course will be virtually visiting institutions and assessing, in person, how those institutions shape our understandings of Canadian art history. Students will come away from this course with a critical historiographical perspective on the development of Canadian art and Canadian art history.

Course Structure

Each Weekly Module will be composed of:

- Readings
- An asynchronous recorded lecture
- Links to related videos and content for screening
- A Discussion Board weekly proposition

- A synchronous ZOOM class discussion period

Dr. Cavaliere's Pandemic Policy

We continue to be in a pandemic and as such need to be flexible and understanding. Access to stable internet connection is not always possible, and we are all new to teaching and learning in the online environment, so let us all be patient and accommodating of dropped and late connections. I will be posting recorded lectures with captioning to ensure access to content is always available at your convenience. In synchronous discussions having your video on or off is OK, though I encourage you to do your best to be present and focused and to keep your microphone muted when others are speaking. Our personal health, our obligations to ourselves and as caregivers, are central at this time so please don't hesitate to reach out for accommodations.

Textbooks and Readings

There is no course textbook. Weekly readings as scheduled below are available through the course's D2L page.

Assignments and Evaluation

Full assignment descriptions and rubrics found on the course D2L page. All assignments are to be submitted electronically on the course D2L page – no hardcopies will be collected or accepted.

Reflective Synthesis 30 marks (3 at 10 marks each)

Choose any 3 weekly modules between Weekly Modules 2 and 11 of the course
300-500-words

DUE AT ANY TIME BEFORE DECEMBER 7, THOUGH EACH MUST BE SUBMITTED AT LEAST ONE WEEK APART

Virtual Exhibition Review 20 marks

800-1000-words

DUE NOVEMBER 16

Object Evaluation

Proposal and citations 10 marks

DUE OCTOBER 5

300-word proposal + 3 citations of scholarly sources

Object Evaluation and Analysis 30 marks

DUE DECEMBER 7

1000-1500-words

Participation 10 marks

You will provide a self-assessment that includes a 200-word justification that considers your submission of assignments by their due dates, participation in synchronous class discussions and the discussion board.

DUE NOVEMBER 30

There is not one particular component that students are required to pass in order to pass the course as a whole.

If you miss submitting a component it is your responsibility to be in touch with the course instructor to reach an accommodation for submission, otherwise the component will receive a grade of zero.

Writing

The format, organization, and style of writing will be assessed as part of all written assignments.

Registrar-Scheduled Final Exam

There is **no** registrar-scheduled final exam as part of this course.

Late Assignment Policy

1 mark per day from the assignment's course weight will be deducted for late. (For example, if an assignment is worth 20 marks of your overall course grade, two days late will automatically bring it down to 18/20 marks.) As a result of the pandemic, I am happy to provide accommodation on any grounds. However, I am obligated to submit final grades to the registrar in a timely manner and therefore require that all assignments be submitted no later than December 14. Assignments that have not been submitted after this date will receive a grade of zero.

Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.

Course Activities

Weekly Module 1 - September 14

Setting the scene

Robert Belton, "Introduction," in *Sights of Resistance: Approaches to Canadian Visual Culture* (Calgary: University of Calgary, 2001), 1-6.

Anne Whitelaw, "Art Institutions in the Twentieth Century: Framing Canadian Visual Culture," in *The Visual Arts in Canada: The Twentieth Century*, Anne Whitlaw, Brian Foss, Sandra Paikowsky, eds. (Oxford, New York, Toronto: Oxford University Press, 2010), 3-15.

Rosie, Prata, "Offensive Artwork Titles in Canadian Museums: What's in a Name?" *Canadian Art* (3 October 2016)

Weekly Module 2 – September 21

Canada before it was Canada

Joan M. Vastokas, "Native Art as Art History: Meaning and Time from Unwritten Sources," in *Journal of Canadian Studies* 21.4 (1986): 7-36.

Anne Whitelaw, "Placing Aboriginal Art at the National Gallery of Canada," in *Canadian Journal of Communication* 31.1 (2006): 197-214.

Regan de Loggans, "Mistikôsiwak: Monkman at the Met," *Canadian Art* (29 April 2020)

TO SKIM - Dennis Reid, "Painting in New France 1665-1760" and "Painting in British North America 1760-1860," in *A Concise History of Canadian Painting*, second edition (Canada: Oxford University Press, 1988): 1-37.

WATCH

Kent Monkman on The Agenda, Shame and Prejudice: Canada at 150 (27 min)

Xwalacktun TNT at the Audain Art Museum (43 min)

Weekly Module 3 – September 28

Religion and Colonialism in Pre-Confederation Painting

Charmaine Nelson, "Slavery, Portraiture and the Colonial Limits of Canadian Art History," in *Canadian Woman Studies* 24.2 (Winter 2004): 22-29.

Gillian Poulter, "Representation as Colonial Rhetoric: the image of 'the native' and 'the habitant' in the formation of colonial identities in early nineteenth-century Lower Canada," in *Journal of Canadian Art History* 16.1 (Dec 1994): 10-29.

Syrus Marcus Ware, "Give Us Permanence—Ending Anti- Black Racism in Canada's Art Institutions," *Canadian Art* (24 June 2020)

TO SKIM - Dennis Reid, "French-speaking Artists in Montreal 1785-1830 and Quebec 1820-1860" and "Paul Kane and Cornelius Kreighoff, 1845-1865," in *A Concise History of Canadian Painting*, second edition (Canada: Oxford University Press, 1988): 38-66.

WATCH

Remember Africville, NFB, 1991 (35min)

<https://www.nfb.ca/film/remember-africville/>

Black Lives Didn't Matter: Fungibility and the Black Body, Syrus Marcus Ware (15min)

Weekly Module 4 – October 5

Nationhood! Post-Confederation Painting Photography, and Visual Culture

Heather Dawkins, "Paul Kane and the Eye of Power: Racism in Canadian Art History," in *Vanguard* 15.4 (September 1986): 87- 100.

Adrienne Huard, "An Indigenous Woman's View of the National Gallery of Canada," *Canadian Art* (27 September 2017)

Leah Sandals, "6 Ways to Resist Art's Dehumanization of Indigenous People," *Canadian Art* (14 January 2016)

TO SKIM - Dennis Reid, "The Major Landscape Painters and Photographers to 1873," in *Our own country Canada: Being and Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto 1860-1890* (Ottawa: The National Gallery of Canada, 1879), 111-164.

TO SKIM - Paul Kane, *Wanderings of an Artist Among the Indians of North America* (London: Longman, Brown, Green, Longmans and Roberts, 1859 (online at <http://archive.org/details/wanderingsanart00kanegoog>)

WATCH

Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, 1991 (26 min)

Metis Artist Christi Belcourt Discusses Painting "My Heart is Beautiful", 2012 (11 min)

Paul Kane Goes West, NFB, 1974 (16 min)

https://www.nfb.ca/film/paul_kane_goes_west/

Thanksgiving – University closed – October 12

OPTIONAL WATCH

Facing the Monumental Rebecca Belmore and Wanda Nanibush in conversation, AGO, 2018 (1h26min)

Weekly Module 5 – October 19

A New Landscape

John O'Brian and Peter White "Wilderness Myths" in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, John O'Brian and Peter White, eds. (Montreal and Kingston: McGill-Queen's University Press, 2007), 9-37.

Gerta Moray, "Wilderness, Modernity and Aboriginality in the Paintings of Emily Carr," in *Journal of Canadian Studies* 33.2 (Summer 1998): 43-65.

Scott Watson, "Race, Wilderness, Territory, and the Origins of Modern Canadian Landscape Painting," in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, John O'Brian and Peter White, eds. (Montreal and Kingston: McGill-Queen's University Press, 2007), 276-289.

David Balzer, "How Steve Martin Brought Lawren Harris to LA," *Canadian Art* (13 October 2015)

TO SKIM - J. Russell Harper "Nationalism and the 'Group,'" in *Painting in Canada a History*, second edition (Toronto: University of Toronto Press 1981), 263-289.

WATCH

Close Looking: Harris and Houle, AGO, 2020 (28 min)

West Wind, Graham McInnes, NFB, 1944 (20 min)

https://www.nfb.ca/film/west_wind/

Shawna Dempsey and Lorri Millan, *Lesbian National Parks and Services: A Force of Nature*, 2002 (22 min)

Weekly Module 6 – October 26

Towards Modernity – Political Refusals and Inclusions

André-Georges Bourassa, "Refus Global: A Current Interpretation," in *Artscanada* 35 (1977): 21-28

Paul-Émile Borduas, "Refus Global," in *Paul-Émile Borduas, Écrits/Writings 1942-1958*, François-Marc Gagnon and Dennis Young trans. and eds. (Halifax: 1978), 45-54.

Vincent Bonin, "Some Other Refusals," *Canadian Art* (2 December 2019)

TO SKIM - Sandra Paikowsky, "Modernist Representational Painting before 1950," in *The Visual Arts in Canada: The Twentieth Century*, Anne Whitlaw, Brian Foss, Sandra Paikowsky, eds. (Oxford, New York, Toronto: Oxford University Press, 2010), 120-141.

WATCH

Kapawani Kiwanga, *Safe Passage*, MIT List Visual Arts Center (6 min)

The Sisters Project: Photography as a Tool for Social Change with Alia Youssef, Aga Khan Museum, 2019 (50 min)

Emma Nishimura *History in paper: Uncovering her family's lives in B.C. internment camps*, CBC Arts, 2020 (7 min)

Weekly Module 7 – November 2

Film and Photography for Nationhood

Carol Payne, "Eye on the Front: The War Years" and "Picturing Nationalism," in *A Canadian Document* (Ottawa: Canadian Museum of contemporary Photography, 1999), 16-31. [L] [SEP]

Pierre Dessureault, "Exchanging Views: Quebec 1939-1970," in *Exchanging Views: Quebec 1939-1970* (Ottawa: Canadian Museum of contemporary Photography, 1999), 27-38.

Michael Windover, "Lost in the Labrynth," in *Blackflash* 22.2 (2004): 16-21. [L] [SEP]

Henry Heng Lu, "Whose Community Is It?" *Canadian Art* (8 January 2019)

TO SKIM - Alan C. Elder, "Designing Canada" in *The Visual Arts in Canada: The Twentieth Century*, Anne Whitlaw, Brian Foss, Sandra Paikowsky, eds. (Oxford, New York, Toronto: Oxford University Press, 2010), 78-97.

WATCH

Robert Lowe, *Shameless Propaganda*, NFB, 2014 (72 min)

Marc Beaudet, *The Canadian Pavilion, Expo 67*, NFB, 1967 (19min)

Term Break – November 9

Weekly Module 8 – November 16 Abstraction from Painting to Film

Anne Low, "Otherwise Unexplained Fires: Joyce Wieland and the Experimental Film Scene in 1960s," in *C Magazine* 99 (Autumn 2008): 36-39

Luis Jacob, "Golden Streams: artists' collaborations and exchange in the 1970s," in *C Magazine*, 80 (January 2004): 14-22.

Tagny Duff, "FWD, RWD, and PLAY: Performance Art, Video and Reflections on Second-Wave Feminism in Vancouver 1973-1983," in *Caught in the Act: An anthology of performance art by Canadian Women*, Tanya Mars and Johanna Householder, eds. (Toronto: YYZ Books, 2004), 41-53.

Jenny Irene Miller, "The Many Ways We Love," *Canadian Art* (29 April 2019)

Arielle Twist, "Trancestry," *Canadian Art* (14 April 2020)

TO SKIM - Diana Nemiroff "Geometric Abstraction after 1950," in *The Visual Arts in Canada: The Twentieth Century*, Anne Whitlaw, Brian Foss, Sandra Paikowsky, eds. (Oxford, New York, Toronto: Oxford University Press, 2010), 210-231.

WATCH

Norman McLaren, *Dots*, 1940 (3 min)

Norman McLaren, *Neighbors*, 1952 (8 min)

Michael Snow, *Wavelength*, 1967 (42 min)

Joyce Wieland, *Patterns of Love*, 1980 (19 min)

Jana Sterbak, *Vanitas: Flesh Dress for an Albino Anorectic*, 1987 (11 min)

Weekly Module 9 – November 23 Conceptual Art in Parallel and Commercial Galleries

Robert Enright and AA Bronson, "Particularizing some general ideas: an interview with AA Bronson," in *Border Crossings*, 23.1 (Feb 2004): 28-44.

Sherri Irvin, "Garry Neill Kennedy: no more boring art – a conceptual canon," in *Canadian Art* 19.1 (Spring 2002): 64-71.

Keith Wallace, "Artist-Run Centres in Vancouver: A Reflection on Three Texts" in *Fillip* 12 (Fall 2012)^[L]_[SEP]

Juliet Jacques, "Portals," *Canadian Art* (10 June 2019)

TO SKIM - Jayne Wark, "Conceptual Art in Canada," in *The Visual Arts in Canada: The Twentieth Century*, Anne Whitlaw, Brian Foss, Sandra Paikowsky, eds. (Oxford, New York, Toronto: Oxford University Press, 2010), 330-347.

TO SKIM - Michael Turner, "Whose Business is it? Vancouver's Commercial Galleries and the Production of Art" in *Vancouver Art & Economies* ed. Melanie O'Brian (Vancouver: Artspeak and Arsenal Pulp Press, 2007), 204-220. [SEP]

WATCH

General Idea - Interview with AA Bronson - Centre culturel canadien, 2014 (27 min)

SAAG | Group Show - The Last Art College: Nova Scotia College of Art and Design, 1968-1978, 2017 (18min)

Creative Time Summit Toronto | Labor - Carole Condé and Karl Beveridge (13 min)

Janet Cardiff and George Bures Miller, Alter Bahnhof Video Walk, 2012 (8 min)

Weekly Module 10 – November 30

QUIZ 8 on Weekly Module 10

Jade Nasogaluak Carpenter, "Thinking Beyond the White Frontier," *Canadian Art* (16 October 2017)

John Murchie, "Here & There, Now and Agin (sic.): Regions End Where Countries Begin," in *Art Libraries Journal* 22.4 (1997): 16-23.

Heather Igloliorte, "Inuit Art: Markers of Cultural Resilience," in *Inuit Art Quarterly* 25.1&2 (Spring/Summer 2010): 4-11.

Carmen L. Robertson, "Thunderbirds and Concepts of Transformation in the Art of Norval Morrisseau," in *Journal of Canadian Art History* 33.2 (2012): 53-73.

WATCH

Maud Lewis: A World Without Shadows, NFB, 1976 (11 min)
https://www.nfb.ca/film/maud_lewis_a_world_without_shadows/

Atanarjuat (The Fast Runner), trailer, 2001 (2 min)

Inuit Piqutingit (What Belongs to Inuit), Isuma, 2009 (50 min)
<http://www.isuma.tv/isuma-productions/inuit-piqutingit>

Shelley Niro, The Shirt, 2003 (6 min)

Weekly Module 11 – December 7

Yaniya Lee, "The Women Running the Show," *Canadian Art* (2 October 2017)

Lynda Jessup, Erin Morton, Kirsty Robertson, "Rethinking Relevance: Studying the Visual in Canada," in *Negotiations in a Vacant Lot: Studying the Visual in Canada*, Lynda Jessup, Erin Morton, Kirsty Robertson eds. (Montreal: McGill-Queens University Press, 2014), 3-19.

WATCH

Roundtable: Where Do Artistic Practices Come From? Jamelie Hassan, Zab Maboungou, Alvin Tolentino, and Gregory Younging, 2020 (15 min)

<https://artseverywhere.ca/2020/01/13/pccp-artistic-practices/>

Grading Method/Grading Scale

Percentage	Grade	G.P.V.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

Internet and Electronic Communication Device Information

This course requires access to internet including D2L (through which access to all materials and submissions of all assignments will be), Zoom, and GoogleDocs. Please treat all course communications as formal ones: use proper salutations and identify yourself; use capitalization and punctuation as you would for any written correspondence; always check your spelling and grammar.

In Zoom meetings: if you haven't already done so, please rename your Zoom profile with your preferred name and pronouns; please mute your microphone when not speaking; try not to multitask; be present, listen to others, and focus on the task at hand; if you have questions or comments you can write them in the chat or raise your hand at any time.

Models

N.A.

Portfolios and Assignments

The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading.

Studio Procedures

N.A.

Academic Accommodations

The student accommodation policy can be found at ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

Academic Standing

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

Deferral of Exams/Term work

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information about deferring a final exam go to <https://www.ucalgary.ca/registrar/exams/deferred-exams>

For more information about deferral of term work go to <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
http://www.ucalgary.ca/registrar/files/registrar/deferred_termwork15.pdf

F.O.I.P. Freedom of Information and Protection of Privacy

For more information go to <https://www.ucalgary.ca/legalservices/foip>

Writing/Plagiarism

Writing skills are not exclusive to English courses and, in fact, should cross all disciplines. The University supports the belief that throughout their University careers, students should be taught how to write well so that when they graduate their writing abilities will be far above the minimal standards required at entrance. Consistent with this belief, students are expected to do a substantial amount of writing in their University courses and, where appropriate, members of faculty can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Support Services can be utilized by all undergraduate and graduate students who feel they require further assistance.

For more information go to <http://www.ucalgary.ca/ssc/writing-support> or <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k-2-1.html>

Campus Mental Health Resources

SU Wellness Centre and the Campus Mental Health Strategy

Campus Security/Safewalk

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button. For more information go to <http://www.ucalgary.ca/security/safewalk>

Emergency Evacuation

For more information go to <http://www.ucalgary.ca/emergencyplan/assemblypoints>

Ethics

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information go to <http://www.ucalgary.ca/pubs/calendar/current/e-5.html> or <https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb>

Instructor Intellectual Property and Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks, etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Lockers

N.A.

Student Misconduct

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Student Ombudsman

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

Student Union

For more information go to <http://www.su.ucalgary.ca/>

Faculty of Arts Program Advising and Student Information Resources

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625].