



## **Kristen Hutchinson: Past Courses**

I have taught courses on twenty different topics/eras from prehistory to the present at universities and colleges in the US, Canada, and the UK.

### **Themes in 21<sup>st</sup> Century Art and Television**

This class will examine prevalent themes in contemporary visual culture through an analysis of contemporary art and television drama series produced during the last decade. This seminar will focus upon the ways in which contemporary artists and American, Canadian, and British television drama series explore and interrogate contemporary philosophical, ethical, aesthetic, and political debates. Themes to be investigated include morality and ethics, representations of violence, disease and illness, mortality and embodiment, surveillance and voyeurism, beauty ideals, gender, sexuality, terrorism, ideology, and politics, magical realism, the supernatural, and crime and forensics. We will look at contemporary artists from around the globe who work in a variety of media, including sculpture, installation, video art, performance art, photography, painting, and drawing.

### **Portraiture in Contemporary Art**

Rather than capturing an accurate likeness of a fixed identity, many contemporary artists have created portraits and self-portraits as invocations of the fluidity and malleability of subjectivity. We will examine how contemporary artists have challenged, dissolved, reconstructed and subverted assumptions surrounding the genre of portraiture. The seminar will focus on portraiture from the 1980s to the present through a variety of media, painting, drawing, sculpture, installation, performance, photography, television, the Internet and video. We will also consider how postcolonialism, post-structuralism, phenomenology, feminism and queer theory have played a considerable role in contemporary artists' representations that allow for a rethinking of what it is to be a subject. Subjectivity will be explored as dependent on a multitude of factors: social, personal, psychological, economic, political, sexual, geographical, medical, cultural, historical, racial and scientific.

### **Sculpture in the Expanded Field: 1970-Present**

Since the late 1960s, the term “sculpture” has expanded far beyond the tradition of a singular object placed on a plinth. Sculpture now serves as a catch-all term for a diverse variety of media, meanings and working methods. In her 1979 essay “Sculpture in the Expanded Field”, Rosalind Krauss argues that the expansion of sculpture is exemplary of the interdisciplinary quality of postmodernism. By taking a thematic approach, this course will analyze the growth of the parameters of sculpture as a category of artistic production. We will consider how postmodernism, phenomenology, embodiment, appropriation, conceptualism, minimalism, installation, video, ephemeral materials, commodities, new media and medical technologies, sound, tactility, interactivity, and display have created substantial shifts in what can be considered sculpture.

### **The History of Video Art: From Portapak to Youtube**

With the 1965 release of Sony’s Portapak analog video camera and recorder, artists began to experiment with technologies that were until then only accessible to corporate television studios. With the dissemination of this technology, video art was born. The course will trace the history of video art from the late 1960s until the present with a strong focus on works produced after 1980. There will be an emphasis on performance, installation, theatre, narrative, experimentation, feminism, queer theory, postcolonialism, interactivity, embodiment, surveillance and activism. We will also consider how technological changes have created shifts in the production of video art, particularly with the introduction of digital video and Youtube.

### **Contemporary Photographic Practices: 1985-Present**

The course will examine the prevalent themes, trends and issues in contemporary photographic practices from 1985 to the present. Themes and issues to be considered include environmentalism, portraiture, appropriation, documentation, performance, identity, landscape, immigration, embodiment and urbanism. The ways in which contemporary artists have reconsidered, questioned, dismantled and reconstructed the notion of the photograph as document will be of particular interest. We will also look at how digital media have transformed contemporary photographic practices. There will also be a strong focus on Canadian photographers in this course.

### **Bodies in Contemporary Art**

Since the 1980s, the human figure has re-emerged as a pre-eminent subject for many artists. This seminar will examine representations of bodies from the 1980 to the present in terms of responses to shifting notions of how the body is understood, perceived and socially prescribed/inscribed in Europe and North America. By looking closely at artworks in a variety of media, including sculpture, video, photography, painting and performance by employing theoretical approaches such as phenomenology, feminism, psychoanalysis, post-colonialism and queer theory. Some questions to be considered include: To what extent do the artworks under discussion refer to earlier art historical examples? Does art from our current decade portray similar preoccupations evidenced in the previous two decades? How might these concerns have changed?

## **Art Now**

An introduction to contemporary artistic production and practice, featuring dialogues with visiting guest artists on their work and critics on the criticism of contemporary art. Emphasis will be placed on major recent art movements and tendencies. Topics to be covered include the influence of Marcel Duchamp, mass media, conceptualism, and beyond the Euro-centric. The course will also focus on developing critical writing skills and vocabulary.

## **Modern and Contemporary Art: 1924-Present**

Through a series of thematic and chronological classes, the course will examine key works that elucidate prevailing issues and themes in relation to various historical periods and movements. This course focuses on the history of European and North American art in the twentieth century. The analysis of these works will serve as a means to explain concepts in Western art production, theory and criticism. Artistic movements such as dada, surrealism, abstract expressionism, minimalism, feminist art, earth art, performance art, pop art, and specific artists will be analyzed through a wide variety of media including painting, collage, sculpture, photography, installation, performance and video. There will be a strong focus on contemporary art drawing upon art historical discourses. Issues of race, gender and sexuality will be of particular interest.

## **Survey of 20<sup>th</sup> Century Canadian Art: 1900-Present**

This survey of visual art in Canada during the 20th century is designed to give students a general familiarity with the breadth of artistic practices that emerged during this period. While the organization of the course is largely chronological, certain themes and issues will emerge to structure the material under examination. Central themes include: the formation of “national style,” the question of landscape, modernity and gender, struggles over abstraction, the national vs. the international, the place of First Nations cultural production within Euro-Canadian art. All these larger themes intersect in the examination of the potentially unanswerable question: “what constitutes *Canadian art*?”

## **Survey of 20<sup>th</sup> Century Art I: 1900-1945**

Through a series of thematic and chronological classes, the course will examine key works that elucidate prevailing issues and themes in relation to various historical periods and movements. This course focuses on the history of European and North American art in the early twentieth century (1900-1945). Artistic movements, such as Impressionism, Post-Impressionism, Cubism, Fauvism, German Expressionism, Primitivism, De Stijl, Russian abstraction, Futurism, early American and Canadian modernism, Dada, Surrealism, New objectivity, Bauhaus, Abstract Expressionism, and specific artists will be analyzed through a wide variety of media including painting, collage, sculpture, photography, performance, installation, and architecture. The analysis of these art works will serve as a means to explain concepts in Western art production, theory and criticism.

## **Survey of 20<sup>th</sup> Century Art II: 1940-Present**

This course focuses on the history of European and North American art from 1940 until the present. Through a series of thematic and chronological classes, the course will examine key works that elucidate prevailing issues and themes in relation to various historical periods, art movements and artworks. The analysis of these works will serve as a means to explain concepts in Western art production, theory and criticism. Artistic

movements such as dada, surrealism, abstract expressionism, figuration, minimalism, arte povera, feminist art, earth art, performance art, pop art, conceptual art and specific artists will be analyzed through a wide variety of media including painting, collage, sculpture, photography, installation, performance and video. There will be a strong focus on contemporary art drawing upon art historical discourses. Issues of race, gender and sexuality will be of particular interest.

### **Survey of the History of Photography**

Survey of the History of Photography is a study of the history of photography from its invention in the early 19th century to the present day. The course will focus on the historical developments, trends, styles, and movements that have shaped our present understanding of photography. The course consists of a chronological and thematic examination of the role of photography in relation to artistic production, art movements, social history, science, anthropology, landscape, politics, identity, culture, colonialism, war, portraiture, modernity, postmodernism, conceptualism, and appropriation. We will also examine how the photograph has been positioned as a documentary tool and a form of objective truth. We will look at how this approach has been questioned and re-envisioned. In addition, we will explore the question of how our relationship with the photograph has changed given digital technology, and whether or not this technological influence has affected our attitudes towards the photograph.

### **Nineteenth and Twentieth Century Art in London Collections**

Through this course students will acquire knowledge and deepen understanding of a range of 19<sup>th</sup> and 20<sup>th</sup> century artworks, art movements and artists, and develop skills in looking at artworks carefully and in reading historical and theoretical texts carefully.

This course will primarily be held in London museums and galleries including the National Gallery, Tate Modern, Saatchi Gallery, Tate Britain, etc. The course will present themes and movements of late nineteenth and twentieth century art to the present. There will be a strong focus on contemporary art drawing upon art historical discourse.

Themes such as landscape, portraiture, abstraction and figuration and the ready-made as well as issues of display and curation, race, gender, class and sexuality will be explored. An examination of artistic movements, artists and genres will include cubism, surrealism, abstract expressionism, minimalism, pop art, photography, video, painting and sculpture.

### **Survey of 18<sup>th</sup> and Early 19<sup>th</sup> Century Art: 1700-1850**

Survey of the History of Photography is a study of the history of photography from its invention in the early 19th century to the present day. The course will focus on the historical developments, trends, styles, and movements that have shaped our present understanding of photography. The course consists of a chronological and thematic examination of the role of photography in relation to artistic production, art movements, social history, science, anthropology, landscape, politics, identity, culture, colonialism, war, portraiture, modernity, postmodernism, conceptualism, and appropriation.

The course will investigate the vast array of styles, artistic practices, and movements in the medium throughout the period. We will also examine how the photograph has been positioned as a documentary tool and a form of objective truth. We will look at how this approach has been questioned and re-envisioned. In addition, we will explore the

question of how our relationship with the photograph has changed given digital technology, and whether or not this technological influence has affected our attitudes towards the photograph.

### **Survey of Renaissance Art**

This course will undertake a survey of Italian and Northern Renaissance visual culture (1350–1550), including painting, sculpture, tapestries, illuminated manuscripts, stained glass, furniture, and objects. Specific themes will include the changing status of the artist, the social position and uses of portraiture, and the *paragone* (painting vs. sculpture) debate. Issues of the representation of women, the colonial "other", and the body recur throughout the course in order to foreground the politics of representation during the Italian and Northern Renaissance. The learning goals of this course are to improve skills of visual analysis; to learn about the key themes and issues in early modern Italian visual culture; to get an introduction to some of the approaches and debates within the field of early modern visual culture; and to have at least one first-hand encounter with Renaissance art.

### **Introduction to the History of Art I: Prehistory-1300**

This course combines chronological and thematic approaches to look at key issues, art movements, genres, artworks, and artists from prehistory to 1500. The historical periods under discussion each class serve as case studies to explore specific issues and methodological approaches to art history. The course will examine key works that elucidate prevailing issues and themes in relation to various historical periods, specific artists, art movements, and social, economic, philosophical, and political contexts. The analysis of these works of art will serve as a means to explain concepts in Western art production, theory, and criticism.

### **Introduction to the History of Art II: 1300-Present**

The course combines chronological and thematic approaches to look at issues, art movements, genres, artworks, and artists in Europe and North America from 1300 to the present. The historical periods under discussion each week serve as case studies to explore specific issues and methodological approaches to art history. The course will examine key works that elucidate prevailing issues and themes in relation to various historical periods, specific artists, art movements, and social, economic, philosophical, and political contexts. The analysis of these works of art will serve as a means to explain concepts in Western art production, theory, and criticism.

### **Introduction to Art History and Visual Culture Studies: 1200-1900**

This course will focus on movements, genres, artworks and artists in Europe from 1200 to 1900. The historical periods under discussion each week serve as case studies to explore specific issues and methodological approaches to art history. Classes will consist of a mixture of lectures, small group discussions, worksheets and exercises, student presentations, whole class discussions and debates, videos and films about art. In addition to looking at works from 1200-1900, there will be a strong focus on how contemporary artists have redefined the issues, themes, methods and materials of art production during the last thirty years.

### **Undergraduate Honours Thesis in Art History**

During this independent study course art history honours students in their fourth year will work one-on-one with their faculty advisor to complete extensive research and produce an original essay of approximately 35 pages, specializing in a particular historical period or theme, to be determined in consultation with their advisor.

### **General Studies: Antiquity and Modernity**

A two-semester exploration of the formation and transformation of some western world views (ways of understanding nature, society, the self, and the transcendent). The course will focus on the World of Antiquity and the Modern World. Attention will be given not only to the continuity in the transition of dominant world views, but also to competing and alternative visions. The course will examine some of the important individuals and events, which have significantly shaped, reshaped, and challenged these world views. In this process, revolutions in thought and society, encounters between peoples and cultures, and perspectives on "us" and "them" will constitute major objects of study. The study of primary sources, discussion, and writing will be emphasized.