ART 680 – 900 Contemporary Art
#22656

3.0 CREDITS
Spring 2015

Connie Stewart, PhD
Office Hours: By appointment M-F

Office—Crabbe 208
Phone 351-2426 UNC Visual Arts Office 351-2143
Connie.Stewart@unco.edu

Prerequisites: Full admission to the School of Art And Design Low-Residence MA program.

Course Description: An in-depth study of style characteristics and cultural contexts of late modern and postmodern art.

Course Objectives:
During this class a student can expect to:

- Identify and explain the theoretical development of major art ideas and expressions in the 21st century
  - Describe the cultural contexts of artmaking and visual idea in the 21st century
  - Understand and apply terms and philosophical ideas used in current art criticism and discourse
  - Examine and discuss the diversification of artistic media (installation, sound), the impact of new technologies (video art; interactive media), and the interdisciplinary nature of current artmaking
  - Examine political and philosophical forces in the current global art world
- Reflect on the place of art in cultural and personal identity
  - Articulate awareness of personal and cultural positioning in art interpretation
- Gain skills used for personal interpretation of contemporary imagery
  - Participate in class dialogue, accepting and encouraging differing interpretations
  - Read and respond to current essays on contemporary art and ideas
- Gain research skills applicable to contemporary art history, criticism and artmaking
- Apply new concepts and ideas to current teaching practice
Tentative Schedule:

**ARTISTS DISCUSSED MAY CHANGE TO REFLECT AND ENHANCE COURSE DISCUSSION**

**January 12- 18th**
Preliminary Concepts and Questions:

The Role of Re-Presentation

Is there (Has there been?) a Metanarrative to Art? Is current Art Education defined by it?

Read: Arthur Danto and Critical Responses. (Posted on BB)
The Brillo Box Scandal (2009) Art News

**January 19-25**

Concepts and Questions:
Street Art, Post Graffiti and Public Intervention: Is Street art the New Art? What is an Intervention?

**January 26-Feb 1**

Concepts and Questions: What is representaiton

Jennifer Allora and Guillermo Calzadilla
Cindy Sherman Thomas Kinkade
Ryan Gander
Susan Philipsz

**Read or Review:**

2. Heartney, E. *Postmodernism* pp. 6-12
4. Barrett, *Postmodern Aesthetics and Criticism*
5. A Tank, An Organ and Smart Power [www.npr.org](http://www.npr.org)
6. Research other videos and articles on Ryan Gander, Allora and Calzadilla, or Cindy Sherman

**Feb 2-8**

*Art in the Galleries, Museums, Biennials and Big Shows*

Neo Classicism, Romanticism, Modernism and Post Modernism
PP Kinkade
PP Encounters
Biennial of the Americas 2010
Selections from the Venice Biennale, Documenta 13

Read: 1. Heartney, E. *Postmodernism* pp. 6-12
3. A Selection of Readings about Thomas Kinkade

Possible IN person or Online Class February 8 Class 7:30 pm (depending on technology) TBA

Semiotics
UNC Library Access
Discussion of Class Assignments

February 9-15
Concepts and Questions: Transparency/Opacity; The Other

Art From 1900-1910  Beginnings of Modernism: The Social and Intellectual Background in comparison and contrasted with selected contemporary artists (Mona Hatoum, Halim Al Karim Shirin Neshat, Sanja Ivekovic,)

Read: 1. Matisse visits Rodin referenced from Foster, H. et al pp. 57-63
2. Primitivist’s Fantasies from Foster 1903 pp.64-69

February 16-23
Concepts and Questions: Art, Politics and War

Political and Visual Tensions in the early 20\textsuperscript{th} century and in comparison and contrasted with selected contemporary artists
Ahmed Basiony; Ai Wei Wei; Sanja Ivekovic, Here and Elsewhere (New Museum)
Futurism/ Foster, H. *1909* pp 90-97; 1912, pp. 112-117

Read: [http://www.english.upenn.edu/~jenglish/English104/marinetti.html](http://www.english.upenn.edu/~jenglish/English104/marinetti.html)
or

February 23-March 1
Concepts and Questions: The meaning/non-meaning of the object
Art from 1920-1929 in comparison and contrasted with selected contemporary artists: Dada-Art and Anti-art with Surrealist precedents

**Read:** Foster, 1916, pp. 135-141; 1918; pp. 154-159

**March 2-8**
Concepts and Questions: Does Race Matter?

Art from 1930-1939 in comparison and contrasted with selected contemporary artists.
Harlem Renaissance: WPA funded Art
Marginality and the Other
Art of the Post Colonial World
**Read:** [www.yale.edu/glc/archive/1113.htm](http://www.yale.edu/glc/archive/1113.htm)

**March 9-16**
Concepts and Questions: Is Art the Act of Making It?

Art from ~1940-1969
Existentialism and Expression in comparison and contrasted with selected contemporary artists
The Politics of Modernism: Abstract Expressionism; Art Informel
Art Brut; Clifford Still
Clement Greenberg and Modernism
Joseph Beuys/ Fluxus
John Cage, Rauschenberg and Johns
Yoko Ono
Andy Warhol
Arthur Danto
**Read:** Fineburg Clement Greenberg 154-156; Nouveau Realism 222-230;

**MARCH 17-22 UNC SPRING BREAK**

**March 23-29**
**MARCH 23 MIDTERM PROJECT (Article Reviews DUE)**
Concepts and Questions: Is Seeing Forgetting the name of the Thing One Sees?
Post-Structuralism and Post-Modernism
Phenomenology
  Robert Irwin
  Bill Viola,
**Read:** Robertson pp 302-306;
Weschler Seeing is Forgetting the Name of the Thing One Sees
March 30- April 5  ART AND THE EVERYDAY

April 6-April 12 Participant led discussions from ART 21 DVD’s or using other contemporary artists approved C. Stewart

April 13-April 19 Participant led discussions from ART 21 DVD’s or using other contemporary artists approved C. Stewart

April 20-April 26 Participant led discussions from ART 21 DVD’s or using other contemporary artists approved C. Stewart

April 27-May 3 Participant led discussions from ART 21 DVD’s or using other contemporary artists approved C. Stewart

MAY 5 SEMESTER AND FINAL Projects DUE

May 4- 8 SHARE and respond to FINAL PROJECTS

Course Requirements:
PARTICIPATION:
• Preparation demonstrated by participation in whole class and small group discussion
• Weekly readings, PowerPoint reviews and Blackboard discussion responses.
• Continuing dialogue with other’s responses to posted questions
• Participation in video conference or in person classes

MIDTERM ASSIGNMENT:
• Attendance at two special lectures or museum or gallery shows of post-modern/post-structural art
• Two page review describing and applying the art to contemporary culture using terms and concepts discussed in class
  OR
• Four Article Reviews from a contemporary art journal: One from when you were 0-7 years old; another from the time you were 7-15 years old; a third from when you were 15-18 and finally from age 19-. Use proper bibliographic attribution. This assignment will be turned in as a Midterm Assignment. OR

FINAL ASSIGNMENT
• Research and preparation to lead one online class discussion. The discussion may be about the artist (s) or ideas you have chosen for your final assignment.
• **Final Essay**: Analysis of Artist, Artwork or Idea current to your lifetime. Chose the artist from those referenced in ART 21 Seasons 1-7, any of the recommended texts or that you reviewed in the Midterm Assignment
  o Choose artists or idea you want to further pursue
  o Identify your theme/thesis statement.
  o Review other writers that have discussed the idea or artist.
  o State your argument.
  o Support your argument with ideas from class readings, discussion personal logic, and imagery.
  o Reference any connections or disconnections with your own life during the same time period
  o Post your paper and one or two images on Blackboard
  o 8-10 pages
  o 3-5 Sources
  o DUE May 4 Post through Safe Assignment AND on Discussion Board
  o Write a 2 paragraph response to the IDEAS in one other posted paper
  DUE week of May 4-8

**Grading:**

Preparation for discussion (readings, PowerPoint reviews, personal research) as evidenced by:
  Weekly (by Monday) Response to Blackboard questions - 150
  Weekly dialogue with others – 100
  Well-prepared research and thoughtful questions for one online discussion-50
  *topic may be same as Final Essay
  Article or Lecture/Gallery/Museum reviews-100
  Final Essay -100

Plus and minus grades will be used
94%-100% A
90-93% A-
87%-89% B+
84%-86% B
80%-83% B-
77%-79% C+
74%-76% C
70%-73% C-
60%-69% D
below 60% F

*Approximate* breakdown
  50% Quality of Blackboard Dialogue
  25% Article Reviews and Gallery or Lecture Attendance
25% Facilitation of Online Discussion and Final Research Paper
Quality of preparation will be assessed by references to readings, PP, lectures, personal research and museum or gallery attendance as evidenced in BB dialogue

**Required Text:**

**ART 21 Seasons 1-7 DVD and Books or downloads**

**Recommended Text:**


**Referenced Texts:**


**Articles:**


   *Find in UNC Libraries The Source under Periodical Title*

3. Futurists “Manifesto”

   [http://www.english.upenn.edu/~jenglish/English104/marinetti.html](http://www.english.upenn.edu/~jenglish/English104/marinetti.html)

or
http://www.unknown.nu/futurism/painters.html

4. Alain Locke, Enter the New Negro
www.yale.edu/glc/archive/1113.htm

5. Other articles will be assigned during the semester

When reading texts and articles note:

What ideas agree with my previous priorities, experiences and opinions?
What do ideas contradict my previous priorities, experiences and opinions?
What vocabulary is new?
What do I want to think about more?
What ideas are important to the author?

Websites to follow:

Http://www.hyperallergic.com

New York Times Art and Design homepage

Online or in print access to current art journal or periodical such as:
Art News, Artforum, Art in America

Disability Statement:
Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at (970) 351-2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.