



Jean-Michel Basquiat, *Glenn*, 1984

ART 3630: Contemporary Directions in Art

CSUB Art & Art History Dept. • Spring 2019
Tue/Thu 8:30 – 9:45am • Lecture Bldg. 100

Dr. Bill Kelley Jr.
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Office Hours: LB 103
Tuesday: 10-11am / 3-4pm
Wednesday: 9:30-10:30am
Thursday: 10-11am / 3-4pm

www.billkelleyjr.net/csub.html

This class explores art making since the late 1940s or late Modernism to the contemporary scene. Particular attention will be paid to the development and subsequent implosion of both Modern and Postmodern premises. Pre-requisite: satisfactory completion of ART 2608 or 202

By the end of this course, students will be able to discuss major artists and art movements since the end of WWII. Students will be able to relate the now-historical art strategies to current (2016) art issues. Students should be able to examine art through the more diverse lenses of Postmodernism, problematizing the privileged Modernist artist/genius who tended to be white, male, and heterosexual, by comparing this so-called canonical art to that made by non-white, non-male, and non-heteronormative artists.

It is expected that students attend all classes as information will be presented that is not in the texts, take thorough notes, participate in class discussions and complete the required reading and assignments as listed in the syllabus. It is imperative that you stay current with the reading and videos as the class will be moving very quickly. Because our time is limited in class, students will have to work on assignments outside of class and work collaboratively with peers. Students will need to successfully complete two exams (Mid-term and Final) and a 6-7 page research paper. Students should be prepared for periodic pop quizzes based on the recent readings and lecture material. Details will be given in class.

Please be aware that some of the content we will be discussing in class may provoke strong emotions and may make you uncomfortable. Art is inherently challenging to our faculties and we must be open to that which questions our understanding of things. Part of the purpose of this class is to create a space where we can have an open, equal and honest exchange of ideas – we must be mindful that, even when disagreeing with classmates, one needs to always be respectful of differing opinions.

Please feel free to stop by my office during office hours. If you are experiencing a personal issue that is affecting your ability to do well in the course, please come talk to me – it is best to discuss these things early. Do not wait for a failing grade.

REQUIRED TEXTBOOKS

- 1) David Hopkins. *After Modern Art 1945-2000*. Oxford University Press, 2000.
- 2) Terry Smith. *Contemporary Art World Currents*. Prentice Hall/Pearson Publishers, 2011.
 - Students must have textbooks by the 2nd week. Please speak with me if you are having difficulties.

RECOMMENDED TEXTS

(for students interested in pursuing topics in greater depth)

- Robert Atkins, *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*, 2013 (3rd Ed.)
- Sylvan Barnet, *A Short Guide to Writing About Art*, 2010 (10th Ed.)

GRADE BREAKDOWN

30% - Mid Term	10% - Quizzes	10% - Attendance & Participation
30% - Final Exam	20% - Paper	
A+: 100-98	A: 97-93	A-: 92-90
B+: 89-88	B: 87-83	B-: 82-80
C+: 79-78	C: 77-73	C-: 72-70
D+: 69-68	D: 67-63	D-: 62-60
		F/I: 59 and below

ATTENDANCE & PARTICIPATION

Your participation grade is a combination of attendance at visiting artist talks, contributions to class discussions, and group work. It is expected that students attend all classes as information will be presented that is not in the texts. Regular attendance is key as there will be a great deal of material covered in class that is not in the textbook. Two classes can be missed without an excuse. Every absence after two will cause one point to be deducted from your final grade. Habitual tardiness will also affect your final grade (each late arrival after two will count as half an absence). If you are absent for a family emergency or illness, please come talk to me to arrange to make up the material missed.

RESEARCH PAPER

Students will be expected to write a 6-7 page research paper examining one work of art covered in class. A hard copy of your paper needs to be turned in during the final exam. You will first be required to turn in a 250 word paper proposal, and then a working bibliography with a minimum of 5 citations. Both need to be completed successfully in order to turn in your term paper. Research papers that have failed to complete these previous steps will not be accepted. Papers need to be double spaced, 12 pt. font, and with one-inch margins.

Paper Proposal Due: Feb 21

Working Bibliography Due: March 14

EXAMS

The two exams will not be cumulative. There will be a class time prior to each exam where we review the material and students are encouraged to study together outside of class. Missed exams will count as an "F" unless the student has a valid excuse, doctor notice or cleared in advance, in which case a make-up exam will be arranged. Blue books are required.

Mid Term: March 14

Final Exam/Paper Due: May 16 (8-10:30am)

POP QUIZZES

There will be periodic pop quizzes given in class based on the reading material most recently assigned or lecture material most recently presented in class. These will count as part of your participation grade.

ARTIST TALK REQUIREMENT

As part of your participation in this class you are required to go to one Visiting Artist Lecture Series talk this semester (if you're unable to go, please let me know as soon as possible to arrange an alternative assignment). Dates announced by the Art and Art History Department. You will have to turn in a 250-word summary of the topics covered. Summary required in digital form before your Final Exam.

ACADEMIC ACCOMMODATIONS

If you have any needs or require accommodations related to a disability or learning difference, please contact the Office of Services for Students with Disabilities (SSD). You can reach them by calling 661-654-3360 / TDD 661-654-6288 or visiting SADM 140. Once you have your accommodations letter, please schedule a time to meet with me during office hours to coordinate your accommodations.

RESPECT FOR THE CLASSROOM ENVIRONMENT

Please show courtesy to your peers and instructor through:

- Coming to class on time and not leaving early. If you must, please let me know in advance and sit by the door to minimize disruptions.
- Putting laptops and tablets away during class (unless approved for academic accommodations).
- Turning off or silencing cell phones and not text messaging.
- Refraining from carrying on private conversations, passing notes, or sleeping in class.

LAPTOPS, TABLETS & EMAIL

While laptops and tablets can be useful in many situations, they are often distracting in class (to yourself and others around you). With this in mind, they are not to be used in class except in the case of an academic accommodation. Please also check your CSUB email regularly, at least once a day, as faculty use it to communicate important information about class and assignments. The instructor will only check his CSUB email during working hours (M-F 8am-6pm).

LATE ASSIGNMENTS & PLAGIARISM

Late papers and exams will not be accepted unless prior arrangements are made (i.e. a legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time) or if you have a justifiable illness with a doctor's letter. If you have an excused absence and your assignment is late, send it to me as an e-mail attachment as soon as it is complete and then check with me to see if you need to follow up with a hard copy. It is your responsibility to follow up when an assignment is late.

Always be careful about plagiarism. Plagiarism is the use of another person's ideas or words without proper acknowledgement. Two of the most common forms of plagiarism are defined by Diana Hacker in *The Bedford Handbook for Writers* (1994) as: "1) borrowing someone's ideas, information, or language without documenting the source and 2) documenting the source but paraphrasing the source's language too closely, without using quotation marks to indicate that language has been borrowed" (477). The instructor regularly checks to see if material has been plagiarized. Please ask me if you are unsure of when should you document a source (see Hacker 477-78) or what is meant by paraphrasing too closely (Hacker 467-79) and read CSUB's statement on Academic Integrity: <http://www.csub.edu/osrr/academic%20integrity>

SCHEDULE

Note, changes may be made to the schedule if necessary and will be announced at the beginning of class

❖ WEEK 1

- 1/22 - Introduction to the class

- 1/24 – The Politics of Modernism
 - Read: Hopkins, CH 1. 5-34
 - Artist Focus: Jackson Pollock, Mark Rothko vs Fernando de Szyszlo
 - Concept Focus: Kant’s theory of Aesthetics, Greenburg’s theory of Modernism

❖ WEEK 2

- 1/29 – Duchamp’s Legacy
 - Read: Hopkins, CH 2. 37-64

- 1/31 – Duchamp’s Legacy
 - Read: Hopkins, CH 2. 37-64
 - Artist Focus: Marcel Duchamp, Robert Rauschenberg, Jasper Johns, Cildo Meireles, Joseph Cornell
 - Concept Focus: Ready-made, anti-Greenburg reaction, sexuality & the body

❖ WEEK 3

- 2/5 – The Artist in Crisis
 - Read: Hopkins, CH 3. 67-93
 - Artist Focus: Lucien Freud, Francis Bacon, Yves Klein, Joseph Beuys, Jose Luis Cuevas, Claude Lelouch
 - Concept Focus: The Politics of the Body: Merleau-Ponty and Phenomenology, Lacan and The Mirror Stage

- 2/7 – No Class
 - Catch up on reading and independent research

❖ WEEK 4

- 2/12 – Blurring Boundaries: Pop and Fluxus
 - Read: Hopkins, CH 4. 67-93

- 2/14 – Blurring Boundaries: Pop and Fluxus
 - Read: Hopkins, CH 4. 67-93
 - Artist Focus: Richard Hamilton, David Hockney, Allan Kaprow, Marta Minujín, Andy Warhol
 - Concept Focus: Kitsch and Consumerism, Happenings, Art/Life divide

❖ WEEK 5

- 2/19 – Modernism in Retreat: Minimalism and Beyond
 - Read: Hopkins, CH 5. 131-159
 - Turn in 250 word term paper proposal

- 2/21 – Modernism in Retreat: Minimalism and Beyond
 - Read: Hopkins, CH 5. 131-159
 - Artist Focus: Donald Judd, Robert Morris, Eduardo Ramírez Villamizar, James Turrell, Jesús Rafael Soto
 - Concept Focus: Minimalism and rationalism (or defining the object), perception

❖ WEEK 6

- 2/26 – The Death of the Object: Conceptualism
 - Read: Hopkins, CH 6. 161-195

- 2/28 – The Death of the Object: Conceptualism
 - Read: Hopkins, CH 6. 161-195
 - Artist Focus: Robert Smithson, Gordon Matta Clark, Adrian Piper, Hans Haacke, Hélio Oiticica, Joseph Kosuth
 - Concept Focus: Institutional Critique, Land Art, Conceptual Art, Feminism/Body Art

❖ WEEK 7

- 3/5 – Catch up on reading and open lecture

- 3/7 – Catch up on reading and open lecture

❖ WEEK 8

- 3/12 – Mid Term Review
 - Turn in working Research Paper bibliography (minimum 5 citations)

- 3/14 – Mid Term Exam
 - Blue Book required.

❖ WEEK 9

- 3/19 – The Transnational Transition: Russia and (East of) Europe
 - Read: Smith, CH 2, part 3. 84-115

- 3/21 – The Transnational Transition: South and Central America, the Caribbean
 - Read: Smith, CH 2, part 4. 116-149

❖ **WEEK 10**

- 3/26 – The Transnational Transition: South and Central America, the Caribbean
 - Read: Smith, CH 2, part 4. 116-149

- 3/28 – The Transnational Transition: China and East Asia
 - Read: Smith, CH 2, part 5. 150-173

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❖ **WEEK 11**

- 4/2 – The Transnational Transition: India, South and Southeast Asia
 - Read: Smith, CH 2, part 6. 174-195

- 4/4 – The Transnational Transition: Oceania
 - Read: Smith, CH 2, part 7. 196-213

- Watch: *Art + Soul: Home and Away (part 1)*, 2010 (55 min) <https://goo.gl/z5LRFp>

❖ **WEEK 12**

- 4/9 – The Transnational Transition: Oceania
 - Read: Smith, CH 2, part 7. 196-213

- 4/11 – The Transnational Transition: Africa
 - Read: Smith, CH 2, part 8. 214-235

❖ **WEEK 13**

- 4/15 – 4/19: Spring Break

❖ **WEEK 14**

- 4/23 – The Transnational Transition: West Asia
 - Read: Smith, CH 2, part 9. 174-195

- 4/25 – Contemporary Concerns// Climate Change: Art and Ecology
 - Read: Smith, CH 3, part 11. 274-295

❖ **WEEK 15**

- 4/30 – Contemporary Concerns// Climate Change: Art and Ecology
 - Read: Smith, CH 3, part 11. 274-295

- 5/2 – Contemporary Concerns// Social Media: Affects of Time
 - Read: Smith, CH 3, part 12. 296-315

- Watch: *The Yes Men, The Yes Men Fix the World*, 2009. (1 hr. 35 min) <https://vimeo.com/130013994>

❖ **WEEK 16**

- 5/7 – Lecture on Social Practice: Art and Dialogue

- 5/9 – Final Exam Review
 - Come prepared with questions

❖ **FINAL EXAM**

- 5/16 - 8:00–10:30am
 - Blue Book required
 - Turn in your Term Papers