



Jean-Michel Basquiat, *Glenn*, 1984

ART 3630: Contemporary Directions in Art

CSUB Art & Art History Dept. • Spring 2022
Tue/Thu 2:30 – 3:45pm
Zoom Meeting ID: 875 0909 2493

Dr. Bill Kelley Jr. • bkellyjr@csub.edu
Zoom ID: <https://csub.zoom.us/j/bkellyjr>
www.billkelleyjr.net/csub.html

Office Hours via Zoom
Tuesday: 1-2:30pm / 4-4:30pm
Wednesday: 9-10am
Thursday: 1-2:30pm / 4-4:30pm

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

Terry Smith, *Contemporary Art World Currents*. Prentice Hall/Pearson Publishers, 2011.

- Students must have textbook 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

25% - Mid Term	15% - Quiz/Response	15% - Attendance & Participation
25% - 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 your cameras being turned on, 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.

Because nonverbal feedback is essential in human interactions, **I expect students in this class to keep their cameras on during synchronous portions of online instruction.** With this in mind, please plan where you will be during class time so you can participate in a setting that is free from visual distractions. Repeatedly having your cameras off will deeply affect your Participation grade. If you believe you have a legitimate reason not to have your camera turned on, please consult with me well in advance of the class period, and I will make a determination. **Simply having your cameras off during class can result in being counted absent and will affect your final grade.**

RESEARCH PAPER

Students will be expected to write a 6-7 page research paper examining one work of art covered in class and 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. Successful completion of these steps account for 20% of your total paper grade. No late papers will be accepted.

Paper Proposal Due: Mar 1

Working Bibliography Due: March 24

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.

Mid Term: March 17

Final Exam/Paper Due: May 19 (2-4:30pm)

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 turn off your camera, do not leave it turned off.
- Putting phones away during class (unless approved for academic accommodations).
- Turning off or silencing cell phones and not text messaging.
- Refraining from carrying on private conversations or sleeping in class.

EMAIL

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

- 1/25 - Introduction to the class

- 1/27 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Artist Focus: Emmanuel Kant, Clement Greenburg
 - Concept Focus: Kant’s theory of Aesthetics, Greenburg’s theory of Modernism

❖ WEEK 2

- 2/1 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *Situationism. Gutai. Happenings: Art into Life/Life into Art*
 - Artist Focus: Allan Kaprow, John Cage, Robert Rauschenberg, Marta Minujin, Gutai group
 - Response: Read/[listen](#) to “How to Make a Happening” and respond to prompt in Canvas.

- 2/3 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *Pop: The Social Mirror Refracted*
 - Artist Focus: Andy Warhol, Richard Hamilton

❖ WEEK 3

- 2/8 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *The Object Materialized: Minimalism*
 - Artist Focus: Donald Judd & Edgar Negret: A case of the Americas and memory
 - Concept Focus: Perception and Phenomenology

- 2/10 – Visit with Kristen Gallant from CSUB Walter W. Stiern Library
 - Focus on research strategies for your term paper. Be prepared to ask questions.

❖ WEEK 4

- 2/15 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *The Earthworks: Extending Sculpture's Field*
 - Artist Focus: Robert Smithson, Christo, James Turrell, Jesus Rafael Soto

- 2/17 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *Conceptualism: Reconceiving Art*
 - Artist Focus: Joseph Kosuth, Lygia Clark, Helio Oiticica

❖ WEEK 5

- 2/22 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *Political Interventions: Direct Democracy, Body. Self. Sexuality*
 - Artist Focus: Joseph Beuys, Hans Haacke, Judy Chicago and the Feminist Art Program
 - Response: Read “Becoming Judy Chicago” and respond to prompt in Canvas.
- 2/24 – Becoming Contemporary in Euroamerica: Late Modern Art Becomes Contemporary
 - Read: Smith, CH 1. 16-43
 - Section Focus: *Political Interventions: Direct Democracy, Body. Self. Sexuality*
 - Artist Focus: Joseph Beuys, Hans Haacke, Judy Chicago and the Feminist Art Program

❖ WEEK 6

- 3/1 – Becoming Contemporary in Euroamerica: The Contemporary Art Boom
 - Read: Smith, CH 2. 44-79
 - Section Focus: *The American Scene Again & British Schools*
 - Artist Focus: Kcho & Jean-Michel Basquiat: the Black Caribbean Diaspora
 - Turn in 250-word **Research Paper proposal** (Word format in Box folder)
- 3/3 – Becoming Contemporary in Euroamerica: The Contemporary Art Boom
 - Read: Smith, CH 2. 44-79, Chon Noriega, *Your Art Disgusts Me: Early ASCO 1971-75, 2010*
 - Section Focus: *Critical Postmodernism*
 - Artist Focus: Lorna Simpson, Kara Walker, Cindy Sherman & ASCO: Media and exclusion
 - Respond: Read “Your Art Disgusts Me” and respond to prompt in Canvas.

❖ WEEK 7

- 3/8 – Becoming Contemporary in Euroamerica: The Contemporary Art Boom
 - Day to catch up on reading before the midterm exam
- 3/10 – Mid Term Review
 - Come prepared with questions

❖ WEEK 8

- 3/15 – No Class, Professor travelling for conference
- 3/17 – Mid Term
 - Timed synchronous exam on Canvas. Don't be late.

❖ WEEK 9

- 3/22 – The Transnational Transition: Russia and (East of) Europe
 - Read: Smith, CH 2, part 3. 84-115
 - Artist Focus: Ilya Kabakov, Krzysztof Wodiczko, Sanja Ivekovic, Marina Abramovic
 - Concept Focus: Memory and the body, performance, surveillance, post-communism

- 3/24 – The Transnational Transition: South and Central America, the Caribbean
 - Read: Smith, CH 2, part 4. 116-149
 - Artist Focus: Lotty Rosenfeld, Francis Alÿs, Felix Gonzalez-Torres, Dario Escobar, Vik Muniz
 - Concept Focus: Memory and the body, performance, violence, indigeneity and mestizaje
 - Turn in working **Research Paper bibliography** (minimum 5 citations, Word format in Box folder)

❖ WEEK 10

- 3/29 – The Transnational Transition: South and Central America, the Caribbean
 - Read: Smith, CH 2, part 4. 116-149
 - Artist Focus: Lotty Rosenfeld, Felix Gonzalez-Torres, Doris Salcedo, Dario Escobar, Vik Muniz
 - Watch: *Waste Land*, 2010 (1h,35m) <https://tinyurl.com/yjzdsu8r>
 - Respond: Watch *Waste Land* film and respond to prompt in Canvas
- 3/31: No Class, César Chávez federal holiday

❖ WEEK 11

- 4/5 – The Transnational Transition: China and East Asia
 - Read: Smith, CH 2, part 5. 150-173
 - Artist Focus: Shi Lu, Xiao Lu, Wang Guangyi, Guo-Qiang Cai, Mariko Mori, Murakami
 - Concept Focus: Cultural legacy and revolution, Western influence, rapid capitalism
- 4/7 – The Transnational Transition: India, South and Southeast Asia
 - Read: Smith, CH 2, part 6. 174-195
 - Artist Focus: Subodh Gupta, Santosh Kumar Das, Raqs Media Collective, Arahmaiani
 - Concept Focus: Colonial legacy and ethnic identity, cultural legacy and new modernisms

❖ WEEK 12

- 4/12 – 4/14: NO CLASS, Spring Break

❖ WEEK 13

- 4/19 – The Transnational Transition: Oceania
 - Read: Smith, CH 2, part 7. 196-213
 - Artist Focus: Cliff Whiting, Lisa Reihana, Rosanna Raymond, Yirawala, Richard Bell
 - Concept Focus: Maori marae, Oceanic epistemology, colonialism and resistance
 - Watch: *Art + Soul: Home and Away (part 1)*, 2010 (55 min) <https://tinyurl.com/2p87t2m2>
 - Respond: Watch *Art + Soul* documentary and respond to prompt on Canvas
- 4/21 – The Transnational Transition: Oceania
 - Read: Smith, CH 2, part 7. 196-213

❖ WEEK 14

- 4/26 – The Transnational Transition: Africa
 - Read: Smith, CH 2, part 8. 214-235
 - Artist Focus: Yinka Shonibare, Malick Sidibé, Georges Adéagbo, Meschac Gaba, Tracey Rose
 - Concept Focus: Colonial legacy and modernity, Native cultures and documentation
- 4/28 – The Transnational Transition: Africa
 - Read: Smith, CH 2, part 8. 214-235

❖ WEEK 15

- 5/3 – The Transnational Transition: West Asia
 - Read: Smith, CH 2, part 9. 174-195
 - Artist Focus: Shakir Hassan al-Said, Shirin Neshat, Farhad Moshiri, Sigalit Landau, Atlas Group
 - Concept Focus: Ottoman and colonial legacy, Islamic knowledge, revolution and resistance
- 5/5 – Contemporary Concerns// Climate Change: Art and Ecology
 - Read: Smith, CH 3, part 11. 274-295
 - Artist Focus: Ala Plastica, Joseph Beuys, Mierle Laderman Ukeles, Newton and Helen Harrison
 - Watch: The Yes Men, *The Yes Men Fix the World*, 2009. (1hr 35m) <https://vimeo.com/130013994>

❖ WEEK 16

- 5/10 – Contemporary Concerns// Social Media: Affects of Time
 - Read: Smith, CH 3, part 12. 296-315
- 5/12 – Final Exam Review
 - Come prepared with questions

❖ FINAL EXAM

- 5/19 - 2:00–4:30pm
 - Timed exam on Canvas. Don't be late.
 - Turn in your Term Papers in Word Format to Box folder