ART 365  T/Th 1-2:15
Contemporary Art  153 Church Fine Arts
University of Nevada, Reno  Spring 2015

Professor:  Dr. Brett Van Hoesen
Office:  116 Jot Travis
Office hours: Tuesdays 2:30-3:30 (and by appointment)
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Course Description:  This course covers artists, art movements, and issues ranging from mid-
century Europe and America to 21st century global art centers. With the assistance of PowerPoint
presentations, artists’ websites and writings, films, music, exhibitions, art theory, and criticism,
this course provides an interdisciplinary and international approach to the culture of contemporary
art practices. Lectures are presented in conjunction with discussion activities. Student
participation is an essential component of this course as the subject matter of contemporary art
requires on-going discussion and debate. The final grade is based upon in-class assignments, mid-
semester and final examinations as well as written research projects.

Required Texts:  The texts listed below are required reading for the course. These books can be
purchased at the university bookstore.

- Ares Readings (Electronic Readings) Knowledge Center, Course Reserves (Van Hoesen)
  (access through Knowledge Center homepage, link for Course Reserves under “Research” or
  https://ares.library.unr.edu/ares/)

Course Requirements:

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<th>Percentage</th>
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<tr>
<td>Attendance and Discussion Activities</td>
<td>20%</td>
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<tr>
<td>Paper 1</td>
<td>10%</td>
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<tr>
<td>Midterm Exam</td>
<td>25%</td>
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<td>*Research Paper</td>
<td>20%</td>
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<td>Final Exam</td>
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*This assignment must be completed in order to receive a passing grade in the class.

Grading Scale*:

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<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<td>A</td>
<td>100-93</td>
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<td>A-</td>
<td>92-90</td>
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<td>B+</td>
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<td>B</td>
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<td>D-</td>
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*A plus/minus grading system will be used for this course.
**Course Objectives:**
1) On a base level, this course helps students learn how to analyze the formal attributes of a work of art.
2) The course introduces and reinforces a wide range of Art Historical methodologies to help students learn that the analytical framework through which we examine works of art impacts our understanding of their meaning and significance.
3) Students are required to master a general chronology of major cultural events dating from 1940 to the present.
4) The course content requires students to make cross-cultural and trans-historical comparisons.
5) By the end of this course, students will have a solid, introductory understanding of art production in Europe, North America, and other global contemporary art centers.

**Core Curriculum:** This course reinforces Core Objective 7 (Artistic Composition, Interpretation, and Expression) and satisfies Core Objective 11 (Global Contexts) of the Silver Core Curriculum.

In reinforcement of CO7, students will apply techniques of critical analysis to study and interpret works of art in the context of culture, society, and individual identity.

In compliance with the CO11 requirements, students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. This core requirement will be achieved through exams and in-class written assignments. Throughout the course, students will articulate connections among local, national, and international contexts and evaluate the ways that historical and contemporary global influences affect their current situations.

In addition, ART 365 develops the skills required in CO1 and CO3 as described below.

**CO1 Effective Composition and Communication.** Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

**CO3 Critical Analysis and Use of Information.** Students will be able to be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

Please find the specific application of Silver Core Curriculum objectives listed in the SLOs below.

**Student Learning Outcomes:**

Students will be able to:
1) describe and recognize in verbal and written form the formal qualities of a work of art as a means to understand how technical and compositional components function as one level of interpretation. (CO1 and CO3)
2) identify and critically apply a wide range of Art Historical methodologies that impact the way we study, receive, and ultimately understand a work of art. (CO3)
3) effectively compose written assessments in the form of in-class exercises, exams and two research essays the cultural and historical significance of select works of art. (CO1)
4) articulate in verbal and written form relationships between works of art and their cultural context from 1940 to Present. (CO1, CO3, and CO7)
5) document in-depth knowledge of roughly 200 works of art from Europe, North America, South America, Asia, and Africa. (CO7 and CO11)
6) compare and contrast works of art from different artists, time periods, cultures, and geographies. (CO7 and CO11)
7) critically apply in verbal and written form cross-cultural historical analysis, with emphasis on understanding global contexts of contemporary art production. (CO11)

Policies and Course Work:

Attendance and Lecture Guides: Regular attendance in class is required. Students will sign an attendance sheet at the beginning of each class. A significant portion of your grade is determined by in-class discussion activities. These will not be announced ahead of time. As an incentive to attend, a lecture guide will be provided for each class period. This material will only be available in class. Should you have to miss a lecture, it is your responsibility to get a copy of the lecture guide from a fellow classmate (not from the professor). Exceptions will only be made in the case of documented illnesses or emergency.

In-Class Discussion Activities: A total of roughly twelve in-class written activities will count toward your final attendance/discussion grade. These assignments review and emphasize content presented in the assigned readings and lecture. While they are meant to help you prepare for the written midterm and final exams, they also are intended to help facilitate in-class discussion. These assignments must be turned in at the end of class in order to receive credit. Assignments are graded on a ✓ (10 points) and ✓- (8 points) scale.

Exams: You will be required to take midterm and final exams in this course. Each exam will consist of three components: 15 image identifications (artist, title and date within 10 years of the exact date) (worth 45 points), roughly 20 fill in the blank, multiple-choice and/or short answer questions (worth 40 points), and one essay question (worth 30 points). You will have the option of selecting one of three possible essay questions on the exam. Exams will reflect the material covered on the lecture guides, issues presented in lecture and discussed in class as well as in the assigned readings. The final exam will NOT be accumulative. A review sheet for both of the exams will be provided a week prior to the test.

Paper 1: Exhibition review, 3-pages typed, double spaced. This paper requires that you select and visit one local exhibition (at the University Galleries, Nevada Museum of Art, Holland Project, Stremmel Gallery, etc.). Write a review of the show. Describe what you saw, how the work was presented, and what you thought of the exhibition. Include a bibliography of all of the sources consulted for this paper.

Research Paper: Specific instructions for the research paper assignment will be discussed in class early on in the semester and will be posted on the WebCampus site. You will have the choice of answering one of several different types of essay questions, all of which involve engagement with primary as well as secondary sources. Your paper must be typed, double-spaced, minimum 8-pages in length, and include copies of the images discussed as well as an annotated bibliography, which must include at least five hard-copy sources. Please note that on-line sources do not count towards the minimum hard-copy requirement.
Additional Course Policies:

WebCampus: All major documents associated with the course – syllabus, research paper instructions, in-class activities, exam review sheets will be posted on the class WebCampus site. To access this site go to https://wcl.unr.edu/webapps/login/. Please refer to this site for periodic course announcements.

Study Sets: Image Study Sets for both the Midterm and Final Exams are available on WebCampus.

Library Resources: Ann Medaille is UNR's subject librarian for art, and she can help you find good sources, use research databases, manage your research, and cite sources for your papers and presentations. Contact her with a research question or to set up an appointment (amedaille@unr.edu, 775-682-5600, MIKC 217). Please be aware that images found through library resources and databases (including Artstor) are copyrighted and are not available for re-posting to websites. If you have any questions about this, please contact Ann Medaille.

E-mail correspondence: If you have specific questions about readings, assignments or exams, and cannot meet with me in person, please note that I will do my best to respond to your e-mail within 24 hours of receiving the message.

Classroom courtesies: Please be respectful of the professor and your fellow classmates by complying with the following classroom courtesies: 1. Arrive to class on time. If you have to leave class early, please notify the professor before the start of class. 2. Turn off/silence cell phones prior to entering the lecture hall. 3. In compliance with the rules of conduct associated with this building, do not consume food while in the classroom. 4. Do not talk or engage in other disruptive activities during lecture. 5. Use laptops and iPads exclusively for note taking. Should a student not comply with any of these requests, the instructor reserves the right to ask the student to leave the lecture hall for the remaining duration of the class.

Students with Disabilities: Any student with a disability requiring academic adjustments or accommodations is requested to speak with me and/or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations. For additional information about the DRC please see: http://www.unr.edu/stsv/slservices/drc/index.asp.

Academic Integrity: Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt of plagiarism, paraphrasing, quoting, collaboration, or any other form of what might be construed as cheating, consult the course instructor.

Taping of Class Lectures: Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.
Course Schedule and Reading Assignments:

*Assigned readings will be listed according to the following abbreviations:


T-Doc       Selected readings from Stiles and Selz, eds., *Theories and Documents of Contemporary Art*


Note on the Reading Assignments: Aside from the first week of the course, readings should be completed before each class period. I recommend that you take notes as you read, notating key terms, names, dates, and concepts.

WEEK 1

Tuesday, January 20   *Introduction to course – The Role of Today’s Contemporary Artist*
                      Film: Maurizio Cattelan

Thursday, January 22  *Modernist Precursors – Defining the ‘Avant-Garde’*

T-Doc, Maurizio Cattelan, “Interview with Michelle Robecchi” (2009)

WEEK 2

Tuesday, January 27   *Painters, Critics, and Sculptors of The New York School*

Fineberg, Chapters 3-4
T-Doc, Jackson Pollock, “Guggenheim Application (1947) and Interview (1950)”
                      Mark Rothko, “I Paint Very Large Pictures (1951)”

Thursday, January 29  *Post-War American and European Art: Post-Painterly Abstraction, the Figurative Revival, Art Brut, and Existentialism*

Fineberg, Chapter 5 AND p. 146-153
T-Doc, Helen Frankenthaler, “Interview with Henry Geldzahler (1965)”
                      Lucian Freud, “Some Thoughts on Painting (1954)”
                      Jean Dubuffet, “Anticultural Positions (1951)”
WEEK 3

Tuesday, February 3  Post-War European Art: art informel, Cobra, Nouveau Réalisme

Fineberg, remainder of Chapter 6 AND p. 209-216
T-Doc, Francis Bacon, “Interview with David Sylvester”
   Lucio Fontana, “Manifesto blanco (1946)”
   Pierre Restany, “Nouveaux Réalistes Declaration,” “Forty Degrees Above Dada”

Thursday, February 5  Neo-Dada or Proto-Pop?: Robert Rauschenberg and Jasper Johns

Fineberg, p. 165-178; 194-207
T-Doc, Robert Rauschenberg, “Untitled Statement” and “Interview”
   Jasper Johns, “Untitled Statement” and “Interview with G.R. Swenson”

WEEK 4

Tuesday, February 10  Introduction to Pop Art
   Section of Film: Andy Warhol: A Documentary, PBS (2006)

T-Doc, Andy Warhol, “Warhol in His Own Words: Untitled Statements, (1963-87)”

Thursday, February 12  NO CLASS (Professor at College Art Association (CAA) Conference)
   Due: Paper 1
   Submit paper via WebCampus by 5pm.

WEEK 5

Tuesday, February 17  Research Tutorial with Ann Medaille at Knowledge Center
   Meet at Room 114
   *Attendance Mandatory

Thursday, February 19  High/Low Culture British Pop Art meets “American Style”

Fineberg, p. 230-255; 187-194
T-Doc, Richard Hamilton, “Letter to Peter and Alison Smithson (1957) - Propositions”
   Roy Lichtenstein, “Interview with G.R. Swenson”
   James Rosenquist, “The F-111: Interview with G.R. Swenson”
WEEK 6

Tuesday, February 24  Moving out of New York: L.A. and Chicago Pop Art

Fineberg, p. 365-369; 255-279
   Edward Kienholz, “Portable War Memorial,” “Beanery,” “State Hospital”

Thursday, February 26  Performance Art, Happenings, Fluxus and Joseph Beuys

Fineberg, p. 216-227; 301-305; 328-338; 340-341
T-Doc, Allan Kaprow, “Untitled Guidelines for Happenings”
   John Cage, “Composition as Process . . . Indeterminacy (1958)”

WEEK 7

Tuesday, March 3  Process Art and Conceptual Art

Fineberg, p. 289-292; 296-301; 316-321; 323-328
   Sol Le Witt, “Paragraphs on Conceptual Art,” “Sentences on Conceptual Art”

Thursday, March 5  +Mini Lecture by Dr. Gideon Caplovitz on Optical Illusions
   Op Art, the Light and Space Movement, and Minimalism

Fineberg, p. 280-295
   Bridget Riley, “Untitled Statement”
   Donald Judd, “Specific Objects (1965)”

WEEK 8

Tuesday, March 10  Midterm Exam (covers material from Weeks 1-7)

Thursday, March 12  Independent Research Day - No Class
   *Complete Tutorial on Annotated Bibliography via WebCampus

WEEK 9

Spring Break - No Classes - March 16-20
WEEK 10

Tuesday, March 24  Film: *Christo and Jeanne Claude’s “Running Fence”*


*Also examine the artists’ official Website: [www.christojeanneclaude.net](http://www.christojeanneclaude.net)*

Thursday, March 26  *Earth Works and Contemporary Environmental Art*

*Fineberg*, p. 309-316; p. 343-352

Robert Smithson, “The Spiral Jetty (1972)”
Nancy Holt, “Sun Tunnels (1977)”

WEEK 11

Tuesday, March 31  *Feminism and Art*

*Fineberg*, p. 369-373; 394-395

Faith Ringgold, “Interview with Eleanor Munro (1977)”

Thursday, April 2  +Mini Lecture by Professor Rebekah Bogard (Contemporary Ceramics)
*Contemporary “Women Artists” & Image Politics on the Global Level*

Barbara Kruger, “Pictures and Words (1987)”
*Ares*, Judith Butler, “Gender is Burning”
Adrian Piper, “Cornered: A Video Installation Project”

***Due in class: Research paper abstract and preliminary annotated bibliography***

WEEK 12

Tuesday, April 7  *The Politics of Public Sculpture I: From Reno Public Sculpture to Richard Serra’s ‘Tilted Arc’*

*Fineberg*, p. 305-309

Richard Serra, “Rigging (1980)”
Anish Kapoor, "Interview with John Tusa"
*Ares*, Miwon Kwon, “One Place After Another: Notes on Site Specificity”
Juli Carson, “1989”
Thursday, April 9  

The Politics of Public Sculpture II: Maya Lin’s ‘Vietnam Veteran’s Memorial’ and the Culture of Contemporary Memorial Sculpture

Also see biography and video links at:
http://www.pbs.org/art21/artists/lin/index.html
Also preview website for Maya Lin’s Studio:  http://www.mayalin.com/

WEEK 13

Tuesday, April 14  

Video Art, New Media Projects & MTV (1960s-1980s) to Today

Fineberg, p. 223-225
T-Doc, Nam June Paik, “Experimental TV,” “Cybernated Art,” “Art and Satellite”
Laurie Anderson, “Interview with Charles Amirkhanian”
Martha Rosler, “Video: Shedding the Utopian Moment (1985-86)
Krzysztof Wodiczko, “Memorial Projection,” “Homeless Projection”
Ares, Liz Kotz, “Video Projection: The Space Between Screens”

Thursday, April 16  

From Photorealism to Graffiti Art: A Resurgence in Painting, 1970s to Today

Fineberg, Chapter 13, p. 353-361; 435-450
T-Doc, Chuck Close, “Interview with Cindy Nemser (1970)”
Gerhard Richter, “Interviews”
Blek le Rat & Bansky, in Section 4

WEEK 14

Tuesday, April 21  

The Promises and Pitfalls of Multiculturalism

Fineberg, 450-452
T-Doc, James Luna, “Interview with Julia Barnes Mandle (1993)”
Coco Fusco, “The Other History of Intercultural Performance” (1994)
Gerardo Mosquera, “The Marco Polo Syndrome: Some Problems around Eurocentrism”

Thursday, April 23  

Identity Politics and Art & Social Activism

Fineberg, p. 460-463
T-Doc, Krzysztof Wodiczko, “Memorial Projection,” “Homeless Projection”
Mierle Laderman Ukeles, “Maintenance Art Manifesto,” “Sanitation Manifesto”
Felix Gonzalez-Torres, (in section 9)
Ares, Douglas Crimp, “AIDS: Cultural Analysis/Cultural Activism”
Grant Kester, “Conversation Pieces: The Role of Dialogue in Socially-Engaged Art”

***Due in class: Final Research Paper***
1:45 - Guest mini presentation by Jeannette Martinez on her research

WEEK 15

Tuesday, April 28  Postmodern Pranks, Appropriation, and Market Culture

Fineberg, p. 452-460
T-Doc, Cildo Miereles, (in section 9)
   Sherrie Levine, “Five Comments (1980-85)”
   Jeff Koons, “From Full Fathom Five (1988)”

Thursday, April 30  Contemporary Art and Controversy:
   From Mapplethorpe to The “Sensation” Show and Beyond

Fineberg, Chapter 15
   Robert Mapplethorpe, “Interview with Janet Kardon (1988)”
Ares, Carol S. Vance, “The War on Culture”
James Gaywood, “yBa as Critique: The Socio-Political Inferences of the Mediated Identity of Recent British Art”

WEEK 16

Tuesday, May 5  The Global Art Scene
   Film: Takashi Murakami

Fineberg, Chapter 15 (review); Chapter 16 + epilogue
   Takashi Murakami, “The Superflat Manifesto, 2000”
Ares, Nelly Richard, “Postmodernism and Periphery”
   Olu Oguibe, “In the Heart of Darkness”

Tuesday, May 12  5-7pm. Final Exam (Covers material from Weeks 10-16)
   (Final exam is held in our regular classroom; no bluebooks required)