

COURSE SYLLABUS
ART 107 - CONTEMPORARY ART

1. DESCRIPTION

CRN# 46323 - 3 units

Meets Tuesday & Thursday - 3:00pm -6:10pm / Room G-102
8-week session: June 16th - August 6th

This course provides a survey of contemporary art and architecture examining theoretical and cultural influences on art from the late 20th century to present. The course is designed for students interested in contemporary art history, as well as for art majors who are focusing on contemporary design, painting, sculpture or ceramics.

2. STUDENT LEARNING OBJECTIVES

Upon successful completion of the course the student will be able to:

- Compare and contrast the transition from modern to contemporary art forms and the arguments used to justify the development of contemporary art and architecture.
- Evaluate the various styles and movements in contemporary art and identify their distinct characteristics.
- Analyze the effects of the use of various forms and materials in the construction of contemporary art and architecture.
- Compare and contrast various theoretical approaches used to analyze contemporary art and architecture.
- Evaluate the various artists and their individual styles that are an example of contemporary art and architecture.
- Assess the development of a contemporary art market and how new artistic forms have shaped new directions in artistic production and display.

3. METHOD OF INSTRUCTION

- Methods of instruction may include, but are not limited to the following:
Lecture; Distance Education; Computer Assisted Instruction; Lecture Discussion; Audio-Visual
- Note: The subjects and material covered in this course may sometimes be of such a nature as to be offensive to your personal beliefs. Politics, religion, sexuality and morality have often been the content of artists' efforts and will be discussed openly and in a mature manner with no intent to create a hostile environment.

4. TEXT AND SUPPLIES

- The optional text for this course is *Art Since 1940*, 3rd edition by Jonathan Fineberg; published by Pearson. This art text will greatly enhance your ability to understand and appreciate the material presented in class lectures.

Periodicals in the LRC such as: *ARTnews*, *Artforum Int'l*, *Art in America*, *American Photo*, *Aperture*, *Crafts Ceramics Monthly*, *Sculpture Review*, *Architect*, *Landscape Architecture*, *Public Art Review*, etc.

5. EVALUATION

- A student's grade will be based on multiple measures of performance unless the course requires no grade. Multiple measures may include, but are not limited to, the following: Quizzes and Exams; Research paper; Reading critiques; Oral presentations; Written assignments and Class participation.
- Letter Grade or Pass/No Pass Option

- **Three examinations (30 points each – totaling 90 points)** using image identifications and short essay answer format on selected works of art from the text and lectures. Exams are closed book and closed notes. Examinations are based on textbook reading, lecture material, art images, videos and handouts. There are no make-up examinations or late assignments accepted, unless you have a proven excused absence, (see # 7F in course syllabus). **No early final will be given.**
- **One creative project** from a list of various assignments (see page 4) for a **maximum of 30 points**. A separate assignment sheet is available on my website - visualartnotes.com.
- **One field trip paper** from a list of various museum exhibits (see page 4 & 5) for a **maximum of 30 points**. A separate assignment sheet is available for each field trip on my website - visualartnotes.com.
- **Six reading critiques** from art, design and architectural periodicals in LRC (see page 5) for a **maximum of 30 points**. A separate handout is available on my website - visualartnotes.com
- **Grade Breakdown of points is as follows:**
A = 180-162 (90%); B = 161-144 (80%); C = 143-126 (70%); D = 125-108 (60%); F = 107-0 (50%)
- Assignments are due by the end of the class period on the stated due date. DO NOT put assignments in instructor's mailbox, which is in a locked room and access is not readily available. Your assignment will be considered late and will not be accepted.

6. CLASSROOM AND ATTENDANCE REQUIREMENTS

- Academic Integrity: Cheating and plagiarism (using as one's own ideas, writings or materials of someone else without acknowledge or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular, paper, project or assignment to a failing grade in the course. The instructor may also summarily suspend the student for the class meeting when the infraction occurs, as well as the following class meeting. For further clarification and information on these issues, please consult with your instructor or contact the office of the Assistant Dean of Student Affairs.
- Attendance will be taken at the beginning of each class meeting. Students will have points deducted for absences (-3) and lateness (-2).** Not showing up for class will diminish your chances of passing this course. There is material covered in class that may not be in the textbook and may be included on the exams.
- Students are responsible for withdrawing from the course before the tenth week drop deadline. If you have not dropped by **Friday, July 17th**, you will receive a letter grade at the end of the semester.
- It is highly recommended that you speak with the Instructor before dropping the class.
- IF YOU COME IN LATE, PLEASE SIT IN THE BACK OF THE ROOM.** Do not disturb your fellow students or the Instructor by walking in front of them. Chronic lateness is unacceptable. It shows disrespect for fellow students, the Instructor and yourself.
- Excused absences are death in the immediate family with copy of the funeral announcement; jury duty with written notice; religious holiday or military obligation with written orders.
- Enrollment in college assumes maturity, seriousness of purpose and self-discipline. Disruptive behavior in the classroom will result in expulsion from the class and an unexcused absence. Disruptive behavior includes: receiving pager and beeper calls, receiving cellphone calls, leaving and returning for reasons other than an emergency, private conversations with classmates, repeated tardiness, drinking, eating, sleeping, doing homework from another class or children in class. **(Please turn off all personal electronics).** Refer to District Policy 3100 in school catalog.
- If the Instructor is absent from a class because of an emergency or illness and a substitute is not assigned, students may leave after 15 minutes.

7. OFFICE HOURS

Thursday from 2:45pm - 3:00pm or 6:10pm - 6:30pm in Room G102. To arrange another time to possibly meet, see instructor before or after a regular class meeting or email instructor.

8. ACCOMMODATIONS

Students with disabilities will be afforded accommodations with lectures or tests upon mutual agreement. Please see Instructor after class during the first week of class.

9. COURSE CONTENT AND SCHEDULE

(Schedule is subject to change - You are responsible for knowing any changes)
Page numbers listed below refer to reading material in *Art Since 1940*

Week

- 1 TU Class Introduction and Review of Syllabus
Chapter 1 - Introduction (pgs 15-19)
Chapter 2 - New York in the Forties (pgs 21-48)
- TH Chapter 3 - A Dialog with Europe (pgs 49-88)
Chapter 4 - Existentialism comes to the Fore (pgs 89-119)
Chapter 5 - The New European Masters of the Late Forties (pgs 125-134)
- 2 TU **Test 1 - Chapters 1-5**
Chapter 7 - The Beat Generation (pgs 165-207)
Chapter 8 - Asian and European Vanguards of the Late Fifties (pgs 209-226)
- TH **Field Trip A - Museum of Photographic Arts (MOPA) - Thursday, June 25th**
- 3 TU Architecture: The International Style and Signature-Style
Chapter 9 - The Landscape of Signs: Pop Art (pgs 229-280)
Chapter 10 - In the Nature of Materials: The Later Sixties (pgs 280-309)
DUE Reading Critiques 1 & 2 - Tuesday, June 30th
- TH **Field Trip B - Museum of Contemporary Art La Jolla (MCALJ) - Thursday, July 2nd**
- 4 TU Chapter 10 - In the Nature of Materials: The Later Sixties (pgs 309-317)
Documentary: *Andy Goldsworthy: Rivers and Tides* (30mins)
DUE Reading Critique 3 & 4 - Tuesday, July 7th
- TH Chapter 11 - Politics and Postmodernism (pgs 323-361); Architecture: Postmodern
Documentary: *Christo & Jeanne-Claude: Umbrellas* (60mins)
- 5 TU **Test 2 - Chapters 7-11 - Tuesday, July 14th**
Chapter 12 - Corporate Culture and Its Enemies (pgs 363 - 394)
Chapter 13 - Paintings in the Seventies (pgs 397-431)
- TH **Field Trip C - San Diego Museum of Art (SDMA) - Thursday, July 16th**
- 6 TU Chapter 14 - The Eighties (pgs 435-447)
Documentary: *Jean-Michel Basquiat: The Radiant Child* (60mins)
DUE Creative Art Project - Tuesday, July 21st
- TH Finish Documentary: *Jean-Michel Basquiat: The Radiant Child* (30mins)
Chapter 15 - Unstable Definitions (pgs 465-517) Chicano Park visitation 12:45pm-2:15pm
- 7 TU Architecture: Deconstructivist & Sustainable "Green"
Documentary: *Sketches of Gehry*
DUE Reading Critique 5 & 6 - Tuesday, July 28th
- TH **Field Trip D - Stuart Collection, UCSD - Thursday, July 30th**
- 8 TU Chapter 16 - Compromised Boundaries (pgs 519-529);
Art in the 21st Century - Painting & Photography; Sculpture & Installation Art
- TH Art in the 21st Century - Street Art
Test 3 - Chapters 12-16 - Thursday, August 6th (No early Final Exam will be given)

11. ASSIGNMENTS**worth 90 points maximum**

Choose from the following assignments and obtain an individual **assignment sheet** from the website - *visualartnotes.com*. Pay close attention to the individual due dates. Assignments are due at the end of class on the specific due date. The points earned for each project is based on the quality of the assignment, such as addressing the specific questions for the assignment. Misspelled words, punctuation, poor craftsmanship, etc. will be a negative aspect to your assignment and will be graded accordingly. Late assignments are not accepted unless it is an excused absence, (see # 7F in course syllabus).

I. CREATIVE ART PROJECT**maximum 30 points****An Appropriation Magazine Cover****Due Tuesday, July 21st**

Create an appropriated magazine cover influenced by a specific artist from 1940 to the late 20th Century from print media and/or art materials addressing specific criteria with written analysis.

II. READING CRITIQUES****maximum 30 points**

Select 6 current articles from the list of periodicals in the LRC from the assignment sheet. (worth 5 points each).

Due various dates - Readings 1 & 2 - TU 6/30; Readings 3 & 4 - TU 7/7; Readings 5 & 6 - TU 7/28.

III. MUSEUM FIELD TRIPS with WRITTEN PAPER (select one to complete)****maximum 30 points**

Attend all field trips during class time. Select one of the following field trips to write your critique. Obtain an individual **assignment sheet** from my website - *visualartnotes.com*.

A. Field trip to the Museum of Photographic Arts (MOPA), Balboa Park**Field Trip - Thursday, June 25th @ 3:30pm****Paper due Tuesday, June 30th**

Cost: free

***7 Billion Others* (2/21/2015 - 9/13/2015)**

A groundbreaking, multimedia exhibition bringing voices and compelling video portraits from more than 6,000 individual interviews filmed in 84 countries by nearly 20 directors. Visitors identify what separates and unites us by giving direct access to diverse individuals. These interviews touch on our most visceral emotions and pose many thought-provoking questions and answers that speak to the human condition.

***Hendrik Kersten: Model and Muse* (2/7/2015 - 5/31/2015)**

For more than two decades, Kersten's photographs have been inspired by his daughter, Paula. From the beginning his images were not the traditional snapshots of a child growing up, yet rather his formalized portraits of her head and far more in common with traditions in painting — light, gaze, gesture and scale. By directing the viewer's gaze to images that closely reference painting and yet are the product of modern technology, the artist has created work that is sublime, provocative and endlessly fascinating.

***Seeing is Believing?* (2/21/2015 - 6/30/2015)**

Did you know that some early photographs were known as the "mirror with a memory"? That the first photograph of the moon was made more than 160 years ago? Discover the answers to these questions and more in MOPA's new gallery where you'll explore the origins of photography, and its impact on how we view the world around us and ourselves.

B. Field trip to the Museum of Contemporary Art (MCALJ), downtown La Jolla**Field Trip - Thursday, July 2nd @ 3:30pm****Paper due Tuesday, July 7th**

Cost: free

***Sarah Cain: blue in your body, red when it hits the air* (5/9/2015 - 7/19/2015)**

Expanding the notion of the traditional solo exhibition, Cain's paintings appear next to works by other artists - all selected by Cain, from her personal collection, borrowed from her peers and from the Museum's permanent collection. Together, they create a constellation of Cain's most central concerns and influences and a kind of portrait of her work and practice.

***Dear Nemesis, Nicole Eisenman 1993-2013* (5/9/2015 - 9/6/2015)**

The largest definitive mid-career survey of the work of celebrated American artist Nicole Eisenman to date, this exhibit includes more than 120 works, charting the development of Eisenman's practice across painting, printmaking, and drawing from the 1990s to the present. Among her core concerns are depictions of community, identity, and sexuality.

Edwards Garden Gallery Permanent outdoor sculptures.

C. Field Trip to San Diego Museum of Art (SDMA), Balboa Park

Field Trip - Thursday, July 16th @ 3:30pm
 Paper due Tuesday, July 21st
 Cost: \$6 prepaid by July 9th; \$8 day of visit

Lalla Essaydi: Photographs 2005-13 (3/28/2015 - 8/4/2015)

Essaydi explores issues surrounding the role of women in Arab culture and their representations in the western European artistic tradition. Large in scale, her photographs are based on 19th Century Orientalist paintings, but work to subvert those stereotyped and sexualized representations. Ten works from three different series - *Les Femmes du Maroc*, *Harem* and *Bullets Revisited*.

Defining Modernism: 20th Century Parisian Art Journals (current - 8/6/2015)

Featuring a selection of original prints and covers from leading modernist art journals chosen mainly from the Museum's Permanent Collection. Published in Paris in the mid-twentieth century, these lithographs, etchings, woodcuts, and stencil prints were products of a remarkable collaboration between publishers and artists including such renowned talents as Pablo Picasso, Georges Braque, Joan Miró, Marc Chagall, Henri Matisse, Wassily Kandinsky, and Alexander Calder. Paris between the world wars was a magnet for writers and artists seeking to explore modern ideas and new art forms.

Pan Gongkai: New Paintings for the San Diego Museum of Art (5/22/2015 - 2/1/2016)

Presenting six stunning new paintings, created specifically for the Museum by acclaimed contemporary Chinese artist Pan Gongkai. The most prominent of the works presented, at over 54 feet long, exemplifies the combination of classical brush and ink techniques and format in a contemporary context.

Coney Island: Visions of an American Dreamland, 1861 - 2008 (7/11/2015 - 10/13/2015)

Coney Island: Visions of an American Dreamland, 1861-2008 is the first major museum exhibition to explore the lure of this legendary playground through the lens of art. Composed of more than 100 objects, both celebrated icons of American art and rarely seen works, this exhibition will include paintings, drawings, prints, posters and assorted artifacts.

Permanent collection - Sculpture Garden, Asian, European, Art of the Americas, Post-War & Contemporary Art, Photography and Arts of Africa, The Pacific and the Native Americas

D. Field Trip to the Stuart Collection, UCSD

Field Trip - Thursday, July 30th @ 3:30pm
 Paper due Tuesday, August 4th
 Cost: \$3 parking

Stuart Collection is a unique collection of sixteen outdoor conceptual sculptures by various artists relating to the academic journey.

Also, visit and experience two renowned pieces of architecture - Louis Kahn's **Salk Institute** and **The Scripps Research Institute (TSRI)** by the partnership of Tod Williams Billie Tsien. *Salk Institute* has been listed as a national historical site and also as an endangered site by *The World's Monument Fund*.

OPTIONAL POINTS (maximum 30 points)

A. **Field Trip Attendance**

worth 5 points each (20 points maximum)

Attending field trips shall be part of being in this class. You will receive 5 points for each attended field trip by signing in on the attendance sheet.

B. **Public Art Analysis****

worth 10pts max.

Visit these historical murals in **Chicano Park** painted on the Coronado Bridge pylons. Explain the meaning of 3-4 murals. Research the history of Chicano Park and express your reaction to its history and your visit. What did you learn?

Include a photograph of yourself at this location, if you go on your own.

You're welcome to join the morning class during our visit on July 23rd from 12:45pm-2:15pm

****Note:** Optional analysis will be accepted only if a field trip paper has been completed during the semester **AND** at least 3 reading critiques have been completed.