San Jose State University  
Department of Art and Art History  
ART 2, Section 04: The Artist in Contemporary Culture, Fall 2018

Course and Contact Information

Instructor: Léonie Guyer  
Office Location: Art 331  
Email: leonie.guyer@sjsu.edu  
Office Hours: Wednesdays, 8:15-10:15 am  
Class Days/Time: Tuesdays & Thursdays, 9:00-10:15 am  
Classroom: Art 110

Additional Information:

* Email is generally the best method of contact outside office hours.  
* Emergency: 911  Campus Escort: 42222  
* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative  
Building 110, 408/924-6000, for a variety of formants such as Braille, large print, sign interpreters,  
assistive listening devices, audio tape and accommodations for physical accessibility.  
For information about majors and minors in Art & Art History, for change of major/minor forms and a  
list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116,  
408-924-4320, art@sjsu.edu

Course Description

This is an introductory course examining the roles that artists play in contemporary culture. Through  
visual presentations, critical reading, writing, discussions and problem-solving, students will consider  
principles of form, theory and research as they are applied to real-world situations confronted by  
contemporary artists.

Course Goals and Student Learning Objectives

Artists think creatively and visually across media, and have many roles in society. This course will  
expand notions of contemporary art practice – the myriad ways in which artists work and contribute to  
culture and community life, intellectual and social discourse, and history. Roles to be considered (but not  
limited to) include philosopher, cultural anthropologist, archivist, environmentalist, activist, healer,  
trickster.

This course is a weekly seminar with reading and studio-practice homework assignments. Students will  
also be expected to attend at least one artist lecture outside of class and one museum and/or gallery  
exhibition.
To successfully complete this course, students will:

1. Attend all class sessions on time;
2. Be attentive to image presentations; read and be prepared to discuss all assigned readings; actively participate in discussions and critiques (note: participation, including discussion, is a course requirement);
3. Complete all studio assignments and submit in class on time;
4. Complete written assignments and submit in class on time;
5. As a final project, create an artist multiple or print in a limited edition. Edition size will be determined by total number of students in class. Multiples / prints will be distributed in class during final critique.

Course Learning Outcomes (CLO) (Required)

Upon successful completion of this course, students will be able to:
1. Build on skills in creative problem-solving, brainstorming, and visual communication
2. Deploy their skills in visual research and in applying theory to new situations
3. Demonstrate familiarity with the language of visual critique
4. Expand skills in writing and speaking to include formats of written proposal, formal description and analysis, and critical essay
5. Decipher the cultural roles played by various contemporary artists

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at http://www.sjsu.edu/senate/docs/S12-3.pdf.

Project Deadlines

Deadlines are listed in the Course Schedule and will be posted on Canvas throughout the semester. Students are responsible for knowing the deadlines and assignment requirements. Any work not turned in on the due date is considered late, and will be graded down.

Special circumstances will be taken into consideration (e.g. illness, court appearance, death of relative).

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

Classroom Protocol

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones or other devices that detract from full attention should be turned off or silenced. Cell phones, laptops and other devices must be put away during all lectures, videos and discussions.

Important Note: If you are absent from class, it is your responsibility to find out what you have missed
and how to catch up with the work (e.g. exchange phone numbers with a classmate and ask to look at their class notes; speak with me in class and/or during my office hours, etc.).

Communication

Please feel free to contact me with questions or concerns regarding an assignment, the course in general, or other relevant topic. If you must be absent please communicate with me 24 hours in advance, directly or by email: leonie.guyer@sjsu.edu. If you can't give me advance notice, email me as soon as possible.

Determination of Grades / Grading Policy

Your grade will be based on my assessment of your effort and your work, attention to learning, development of skills throughout the semester, and participation in class.

Grading determined as follows:

10% Class Participation

20% Writing Assignments and Presentations (tbd)

20% Studio Project 1: Work with Found Materials and/or Abstraction (tbd)

20% Studio Project 2: Work in Response to Yoko Ono: Instruction Paintings (tbd)

30% Studio Project 3: Artist Multiple or Print Limited Edition (tbd)

NOTE: University policy F69-24 states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

I will assign letter grades; letters correspond to numerical values as follows:


Required Reading / Viewing

Required readings and videos for the semester will be drawn from a variety of sources, including (but not limited to) critical essays, artists' writings/interviews, art periodicals, and reliable internet sources. These documents will be made available through hand-outs and on Canvas, and will be presented in conjunction with Course Topics. In addition to assigned readings, optional readings will available through the Canvas course website.

Other material requirements:

Students will be required to procure their own materials to complete studio assignments; specific
materials needed will depend on how they approach the project(s).

**Library Liaison**

Peggy Cabrera is the Library Liaison for the Art & Art History Department. She welcomes students to contact her with research questions. Contact info: peggy.cabrera@sjsu.edu (408) 808-2034 Martin Luther King, Jr. Library, 4th floor. Also, SJSU Research Guides in Art and Visual Culture are available here: libguides.sjsu.edu/art.

**Art & Art History Department Image Database**

For your art research, you may also use the SJSU Art History and Visual Culture VRL Image Database. This is an excellent resource which you can access here: http://arth.sjsu.edu/image_db/index.php. username: arth password: to be given in class

**Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12-7, http://www.sjsu.edu/ senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus: “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/”
How to Take Notes

It is essential to take notes during class. Primarily, because you will get more out of class by taking notes because you will remember and retain more information. Secondly, taking notes trains you to observe and think more carefully about the information the instructor presents. Finally, the notes you take in class will be helpful language to refer to in your careers when you are responsible for writing artist statements, proposals, grant applications, etc.

Don't worry that your notes may not be perfect. There is no way to know what information will be significant to you later. A good guideline is if something perks your interest, make a note of it. You can figure out what it means or doesn't mean later. The more you do it, the easier it becomes. Taking notes is a good skill to have, and essential to most professions.

Actually write your notes by hand – refrain from typing them on tablets or computers. Besides being distracting to others, actually writing your notes will mean that you remember them more coherently – and this will lead you to more developed thoughts and responses.

If you take them seriously, your notes will start to reveal to you what you are paying the most attention to, what you are most interested in, what you are the most intrigued by – they may even start to reveal something about yourself. Reading someone else’s notes, or just sitting there during lectures, group discussions and critiques, is no substitute for applying your own perceptions and thoughts. Becoming an active critical thinker is an important part of your artistic development.

ART 002, Section 04: The Artist in Contemporary Culture, Fall 2018

IMPORTANT NOTE:  Image / Lecture Topics will be presented on Tuesdays; class discussion and student presentations on Thursdays. Critiques of studio projects will be integrated into the semester. The instructor reserves the right to make adjustments at her discretion; schedule is subject to change with fair notice.

Course Schedule

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<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>8/21/18</td>
<td><strong>Introduction</strong> to course &amp; syllabus review; student &amp; professor introductions; presentation / discussion: two questions for the artist (Marina Abramović, paraphrased); John Cage, 4’ 33”; Kurt Schwitters, <em>Merzbau</em> – we will consider these works, ideas &amp; questions in relation to contemporary art practice. <strong>Assignments:</strong> 1) Review course materials 2) Research artists above (research methods to be discussed)</td>
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| 2    | 8/28/18  | **Topic I: Materia Prima | Abstract**  
|      |          | Artist as philosopher, contemplative  
|      |          | **Lecture / Discussion:** |

ART 2 - The Artist in Contemporary Culture, Fall 2018
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>1</td>
<td>9/04/18</td>
<td>**Topic II: Materia Prima</td>
<td>Object**</td>
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<td>Artist as alchemist, cultural anthropologist, archivist</td>
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<td><strong>Lecture / Discussion:</strong> Duchamp, Elsa Hildegard von Freytag-Loringhoven, Schwitters, Hannah Höch, Meret Oppenheim, Anne Ryan, Joseph Cornell, James Castle, Bruce Conner, Jimmie Durham, Doris Salcedo, El Anatsui, Kimsooja, et al.</td>
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<td><strong>Assignments:</strong> 1) Weekly image review / prepare materials for class discussion 2) <strong>STUDIO PROJECT #1:</strong> Working with Found Material &amp;/or Abstraction (details forthcoming) <strong>DUE: 9/18/18</strong></td>
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<td>2</td>
<td>9/11/18</td>
<td>**Topic II (cont.): Materia Prima</td>
<td>Action / Site**</td>
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<td>Artist as environmentalist, activist: Land Art, ecofeminism, social practice</td>
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<td><strong>Lecture / Discussion:</strong> Fontana, Arte Povera, Dansaekhwa, Jo Hanson, Mierle Ukeles, Agnes Denes, Robert Smithson, Michelle Stuart, Gordon Matta-Clark, Theaster Gates, et al.</td>
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<td><strong>Assignments:</strong> 1) Weekly image review / prepare materials for class discussion 2) Continue work on <strong>Studio Project #1 DUE: 9/18</strong> 3) Read “Robert Smithson: The Collected Writings” by Eileen Myles</td>
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<td>3</td>
<td>9/18/18</td>
<td><strong>CRIT: Project #1:</strong> Working with Found Material &amp;/or Abstraction <strong>View:</strong> excerpt of “Waste Land” a film by Lucy Walker about artist Vik Muniz <strong>IMPORTANT:</strong> Your <strong>REQUIRED</strong> Art Department Tuesday Lecture is: <strong>Bob Linder and Diego Villalobos, 5 pm, Room 133</strong> <strong>NOTE:</strong> This lecture will be the touchstone for our class Exhibition Project in November. <strong>You must attend!</strong> (note: in case of emergency or illness, please arrange with another student to take notes for you, and do your own independent research on artist David Ireland, subject of lecture) <strong>Assignments:</strong> 1) View complete film “Wasteland” available by streaming on Kanopy (directions will be given), make notes and be prepared to discuss in class</td>
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<td>9/25/18</td>
<td><strong>Topic III: Art, Ritual and the Body</strong></td>
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<td>Artist as shaman, healer</td>
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<td><strong>Lecture / Discussion:</strong></td>
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<td>7</td>
<td>10/02/18</td>
<td><strong>Topic III (cont.): Art, Ritual and the Body</strong>&lt;br&gt;Artist as shaman, trickster: art, identity, community&lt;br&gt;<strong>Lecture / Discussion:</strong>&lt;br&gt;Eleanor Antin, Valie Export, James Luna, David Hammons, Guillermo Gomez-Pena and Coco Fusco, Nick Cave, et al.&lt;br&gt;<strong>Assignments:</strong>&lt;br&gt;1) Weekly image review / prepare materials for class discussion&lt;br&gt;2) Read “Art in the Dark” by Thomas McEvilley</td>
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<td>8</td>
<td>10/09/18</td>
<td><strong>Topic IV: Mark making and Text</strong>&lt;br&gt;Artist as scribe, scholar, poet&lt;br&gt;<strong>Lecture / Discussion:</strong>&lt;br&gt;James Castle, Cy Twombly, Jean-Michel Basquiat, Hanne Darboven, Mark Lombardi, Ellen Gallagher, Tracey Emin, et al.&lt;br&gt;<strong>Assignments:</strong>&lt;br&gt;1) Weekly image review / prepare materials for class discussion&lt;br&gt;2) **Critical Writing: Museum or Gallery Exhibition</td>
<td>One Work** – visit a current exhibition at a museum or gallery (list of recommended exhibitions to be provided) and write a critical response to one work (details forthcoming) <strong>DUE: 11/27</strong></td>
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<td>9</td>
<td>10/16/18</td>
<td><strong>GUEST ARTIST on 10/16 (tba)</strong>&lt;br&gt;On 10/18, Léone will be away. <strong>IMPORTANT:</strong> In place of our regular class meeting, you will visit the Martin Luther King, Jr. Library on campus to explore Recolecciones, a public art commission by Mel Chin comprised of 33 artworks sited throughout the library:&lt;br&gt;<a href="https://www.sjlibrary.org/recolecciones-king-library-public-art-collections">https://www.sjlibrary.org/recolecciones-king-library-public-art-collections</a>&lt;br&gt;<strong>Assignments:</strong>&lt;br&gt;1) After viewing at least 5 of Mel Chin’s works in the Library, choose one work and write a critical response in <strong>250 words</strong> (approximately). <strong>DUE: 11/01</strong>&lt;br&gt;2) Continue work on <strong>Critical Writing</strong> assignment <strong>DUE: 11/27</strong></td>
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<td>10</td>
<td>10/23/18</td>
<td><strong>Topic IV (cont.): Conceptual Art and Text</strong>&lt;br&gt;Artist as philosopher, poet, activist&lt;br&gt;<strong>Lecture / Discussion:</strong>&lt;br&gt;Concrete Poetry, Yoko Ono, Sol LeWitt, Hans Haacke, General Idea, Guerilla Girls, Tim Rollins and K.O.S., Ian Hamilton Finlay, Jenny Holzer, Glenn Ligon, et al.&lt;br&gt;<strong>Assignments:</strong>&lt;br&gt;1) Weekly image review / prepare materials for class discussion&lt;br&gt;2) <strong>STUDIO PROJECT #2:</strong> Work in Response to Yoko Ono <em>Instruction Paintings</em> (details forthcoming) <strong>DUE: 10/30/18</strong></td>
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<td>Date</td>
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| 10/30/18   | CRIT: Studio Project #2  
DUE: Writing assignment re: *Recolecciones*, Mel Chin; submit hard copy in class  
**ART 2 exhibition project:** Inspired by the presentation of visiting artists / curators Bob Linder and Diego Villalobos in the Fall 2018 Lecture Series, we will select works related to Project #1 to be installed in one of the student display cases.**  
**Assignments:**  
1) Select work, prepare for installation (to be discussed)  
2) Continue work on written assignments  DUE: 11/01 and 11/27 |
| 11/06/18   | Art 2 exhibition project: organize installation / de-installation of display case  
**Assignment:**  
1) Continue work on written assignment  DUE: 11/27 |
| 11/13/18   | Lecture / Discussion:  
**Artist Multiples**  
Duchamp, Joseph Beuys, Yoko Ono, Chieko Shiomi, Daniel Spoerri, Deiter Roth, Lil Picard, Adrian Piper, Jenny Holzer, Fluxus, *Semia, S.M.S.*, et al.  
**Assignments:**  
1) Weekly image review / prepare materials for class discussion  
2) Continue work on written assignment  DUE: 11/27  
3) **STUDIO PROJECT #3:** Artist Multiple or Print Edition; for our final project you will create an artist multiple or print in a limited edition. Processes may include (but not be limited to) drawing, printmaking, photocopying, stenciling, stamping, casting (for sculpture edition), photography, writing. Edition size will be determined by total number of students in class, and multiples will be exchanged amongst students. **NOTE:** your project must include a container for your edition – envelope, box or other – which may be considered part of the work.  DUE: 12/04 |
| 11/20/18   | **Topic V: The Figure | Archetype, Identity, Narrative**  
Artist as observer, storyteller, constructor/de-constructor of identity  
**Assignments:**  
1) Weekly image review / prepare materials for class discussion  
2) Read “Travels with Guston” by Bill Berkson  
3) Complete written assignment  DUE 11/27  
4) Continue work on Project #3 |
| 11/27/18   | **DUE: Critical Writing: Museum or Gallery Exhibition | One Work;** submit hard copy in class  
**View and discuss:**  *Sol LeWitt: Wall Drawings*  
**Assignments:**  
1) Continue work on Project #3 |
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
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<tr>
<td>12/04/18</td>
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<td><strong>FINAL CRIT:</strong> Project #3 - Artist Multiple or Print Edition</td>
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<td>NOTE: Crit followed by exchange of multiples &amp;/or prints</td>
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<tr>
<td>12/13/18</td>
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<td><strong>Final Exam day / time:</strong> Thursday, Dec. 13, 7:15 – 9:30am</td>
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<td>NOTE: meeting time may be adjusted – to be discussed</td>
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