

San José State University
History of Art and Art History
Issues in Contemporary Art: The Thing
ARTH 191A, Spring 2017, Section 2

Course and Contact Information

Instructor:	Dr. Caroline M. Riley
Office Location:	ART 123
Telephone:	4-4796
Email:	caroline.riley@sjsu.edu (preferred method of contact)
Office Hours:	Tuesday and Thursday 11:00–12:00 or by appointment
Class Days/Time:	Tuesday/Thursday 12:00–1:15
Classroom:	Art Building, Room 135
Prerequisites:	Prior upper-division art history coursework
Department Office	ART 116
Department Contact:	Website: www.sjsu.edu Email: art@sjsu.edu

Faculty Web Page and MYSJSU Messaging

Course materials including course syllabus, study guides and images, major assignment handouts, research resources, writing guides and grading criteria are posted to the SJSU Canvas site at <<https://sjsu.instructure.com>> and some duplicate information on the Course Website at <<http://arth.sjsu.edu/courses>>; the case-sensitive website User Name and Password will be announced at the first class session. Required readings not in your textbook appear in King Library Articles Databases at <libguides.sjsu.edu/a-z> or the SJSU Canvas site at <<https://sjsu.instructure.com>>; use your student number and password to access and download readings. Please note that study materials are posted within seven days after completion of related lectures. Other useful information appears on the Art History VRL website at <arth.sjsu.edu>. Finally, periodic reminders and updates will be e-mailed to the address listed on your <My.SJSU.edu> and Canvas accounts. You are responsible for maintaining current e-mail addresses on both sites.

Department Information:

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Course Description

This upper-division undergraduate course examines contemporary art with an emphasis on the viewer's relationship to the artwork and its materiality.

Over the course of the semester students will become familiar with a variety of artists and media while reading texts that explain, describe, and theorize various approaches to art and objects. While some of the assigned texts fall into the category of art history, others propose foundational theories of the object, such as anthropologist Marcel Mauss's notion of the "gift," sociologist Pierre Bourdieu's construction of habitus, Martin Heidegger's idea of the "tool" and Karl Marx's theory of the "commodity."

The first half of the course concerns different types of objects and object-systems with a particular emphasis on contemporary art practices inspired by earlier art movements. The second half of the course will focus on strategies for looking at or engaging with objects in contemporary art, such as museum intervention, relational aesthetics, and hybridity.

Course Learning Outcomes (CLO)

The study of contemporary art history requires individuals to explore the recently produced works to ask why each looks the way it does. The objective of this course is for students to acquire a broad perspective on the changing technologies, cultural ideals, and popular tastes that have influenced art produced since 1970. A secondary goal is to develop the communication skills necessary for translating your visual perceptions into words and, more generally, to securing your academic and professional success.

You will: □

- Conduct self-directed study of basic terminology and concepts using required course readings and Study Guides available on the Course Website (at <http://arth.sjsu.edu/courses/index.php>);
- Memorize terms, names, dates, and historical facts about iconic works of contemporary art; □
- Recognize the dominant period-styles of contemporary art through the characteristics of each one; □
- Use required readings, lecture notes and on-line Study Guides to increase knowledge of the concepts and □ contexts of iconic works, major artists and key movements; □
- Complete a written research project on an artwork; papers will □ require careful reading of course materials and independent research on the artwork; □
- Translate your visual perceptions of artworks into papers and essays; □
- Develop critical thinking skills by engaging in in-class discussion and writing about contemporary art; □
- Develop your verbal communication skills through in-class discussion and in-class presentations; and □

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- Write clearly, effectively, and critically using terminology appropriate to contemporary art history. □

Required Textbook

Peter Kalb, *Art Since 1980: Charting the Contemporary* (Pearson, 2013)— □MySearchLab available with this book but not required. □*There are two versions of this publications. You are welcome to purchase the earlier and less expensive version.*

Recommended textbook

Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley: University of California Press, 1996); Kate Turabian, *A Manual for Writers*, Strunk and White, *The Elements of Style*, Roget's Thesaurus, and a good dictionary such as Webster's New World Dictionary.

Other Readings

All mandatory non-textbook readings are posted to the **SJSU Canvas site** at <<https://sjsu.instructure.com>> or available through the **King Library Articles & Databases** at <library.calstate.edu/sanjose/databases>. Use your student number to access Canvas and King Library card to access article databases such as JSTOR. Acrobat Reader is required to open and read articles.

ARTH 176A Course Website and Canvas

Study Guides, Study Images, assignments, and non-reading materials will be available through Canvas. Please note study materials will be posted within seven days after completion of related lectures. Canvas will have paper formats, writing and citation guides, recommended online resources, and links to professional organizations and legitimate on-line resources. Library Liaison (Optional)

Optional out of opportunities

Visit the Fisher Collection at the San Francisco Museum of Modern Art located at 151 Third Street, San Francisco, CA 94103. Many of the featured artists can be found at Art 21 (<http://www.pbs.org/art21/>).

Library Liaison

Rebecca Kohn is the liaison librarian for Art and Art History. She is an excellent resource for research information and can be reached at <rebecca.kohn@sjsu.edu> or by telephone at 408/808-2007. Her office is located on the 4th floor of King Library and she welcomes students to contact her with research questions. King Library Reference librarians can assist you with questions regarding on-line Course Reserves and electronic resources available through the King Library "**Articles & Databases**" at <<http://library.calstate.edu/sanjose/databases/>>. See **Course Website** for recommended databases and **links to legitimate Internet resources**. Library Resources specific to art and art history are available online at:

<<http://libguides.sjsu.edu/ArtDesignResources>> □ Access all University King Library Resources

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at: <<http://libguides.sjsu.edu/a-z>>

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 in University Policy S12-3 at: <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

There will be a midterm, a group research paper on an assigned topic, an individual paper reflecting on course readings, and a final exam. Papers will be subject to peer review prior to submission. **Grading criteria** for all writing assignments is posted to the Course Website, as are writing guides intended to help with structure and citation formats. All papers will be evaluated and returned with instructor comments intended to improve future writing assignments;

- All papers will require scholarly research as well as analytical and affective responses to contemporary art. Inasmuch as is possible, they will require observing, describing and discussing actual examples of contemporary art (as opposed to reproductions); □
- **Required paper formats.** Type all written assignments with one-inch margins and a 12-point font. Use **Chicago Style citation formats**. Double-space, use page numbers, and put your name, title and assignment number on a cover page (see Course Website writing guides for example). Use separate pages for captioned illustrations of featured works and include these pages at the end of the paper and before the bibliography. Staple pages together at the upper left-hand corner. Keep a printed copy and a back-up disk of all your work. *Papers must be received in hardcopy.*

Students are urged to remain current by taking effective lecture notes and researching and writing out answers to the on-line Study Guides as they are posted. It is recommended that students form study groups outside of class as this is a highly effective means of assimilating information into knowledge.

Midterm and Final Examination

Material covered on exams will derive from class lectures and assigned readings from the course textbook, assigned readings, and ARTH-DSGD 191A Course Website. **Exam format** consists of a **combination of slide identification and analysis of artworks and comparisons of works with effective use of terminology**. Both the Midterm and Final will follow the same format. Part I will be the identification and significance of single artworks and Part II will be comparisons of artworks. □

Grading Information

Assignments:	Due Date:	Percentage of Grade:
Midterm□	Thurs. 3/16	30%
Individual paper□	Tuesday 4/4	20%
Group paper	Thurs. 4/20	20%

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Final Exam (2 parts: presentation & exam) 4/27-5/19, 5/24 (9:45-12:00) 30%

Determination of Grades

- There are no extra credit options in this course. □
- There are no early exams. There are no make-up exams or late assignments without prior approval or valid excuse (i.e., documentation such as a doctor's note). Unexcused missed exams and late assignments will receive a grade of "0". Lack of documented active participation on the group research paper will result in a group paper grade of "0". □

Classroom Protocol

- Attendance and active participation are essential to your success in this course as they represent your opportunity to apply what you have learned, to articulate your ideas clearly and effectively, to develop analytical and critical thinking about art, and to learn about additional perspectives on our topics of study. Please arrive punctually with all required materials and stay for the entire class. Discussion will typically center on images shown in class and not all of these will be available in the texts. □
- To prevent classroom distractions that interfere with student learning, students are asked to turn off cell phones and to limit laptop use to taking notes. Students who use their computers or other electronic devices for non-classroom related activities, or who hold private conversations during lectures or other presentations, will be asked to leave class and may be referred to Judicial Affairs; □
- Papers must be original to this class (no "recycling"), meet all assignment requirements, and provide proper in-text source citations for all sources used (including textbook) for credit. All final papers must be submitted with draft versions for credit. **No late papers accepted without valid documentation;** □
- Group assignments and in-class activities require the full participation of all group members. Documentation of active and legitimate participation is required from each member in order to receive the overall group grade. Absence of any or all supporting materials will result in a group grade of "0"; and □
- **Papers copied in whole or in part from Internet sources will receive a grade of "0." In addition, and per University protocol, all incidents of plagiarism will be reported to the Office of Judicial Affairs. A second offense in this or any other class will result in administrative disciplinary action, which can potentially involve expulsion. See "Avoiding Plagiarism: Mastering the Art of Scholarship," on-line at <<http://sja.ucdavis.edu/files/plagiarism.pdf>>.**

University Policies

General Expectations, Rights and Responsibilities of the Student □

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view University Policy

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S90–5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf> and SJSU current semester's, at <http://info.sjsu.edu/static/catalog/policies.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step. □

Dropping and Adding □

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on □the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

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.”
- It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- 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.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make

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special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience.

This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an

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appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)



SJSU Counseling and Psychological Services

Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at <http://www.sjsu.edu/counseling>. The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B.

ARTH-191A/Issues in Contemporary Art, Spring 2017, Course Schedule

Please note that study materials are posted to the Course Website within seven days after completion of related lectures. Schedule subject to change.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/26	<p>COURSE INTRODUCTION</p> <p>Reading: Bill Brown, "Thing Theory," <i>Critical Inquiry</i> 28 (Autumn 2001), 1-16. (Canvas)</p> <p>Suggested Reading: Michael Yonan, "Toward a Fusion of Art History and Material Culture Studies" <i>West 86th</i> 18 no. 2 (Fall, Winter 2011): 232-248. (Canvas)</p> <p>On-Line: Study Guide and Images No. 1</p>
2	1/31	<p>THE THING: RELICS AND RELIQUARIES</p> <p>Reading: Kalb, <i>Introduction</i> (pp. 10-17), Mark Dion (pg. 287)</p> <p>On-Line: Study Guide and Images No. 3</p> <p>*Pick artwork to be used for the individual paper, confirm choice during office hours</p>
2	2/2	<p>Reading: Roland Barthes, "The new Citroën" in <i>Mythologies</i>, Noonday Press, New York. 1993, pp. 88-90. (uploaded book to Canvas if interested in reading more); Scott Reyburn, "Chris Ofili's 'The Holy Virgin Mary' to be sold" <i>New York Times</i> May 28, 2015; and Martin Heidegger's <i>Time and Being</i> (selections) (Canvas).</p> <p>Suggested Reading: W. J. T. Mitchell, "Romanticism and the Life of Things: Fossils, Totems, and Images" in <i>Things</i>, Bill Brown ed. University of Chicago Press, Chicago, 2004, pp. 227-244.</p>
3	2/7	<p>THE COMMODITY: POP AND NEO-POP ART</p> <p>Reading: Kalb, Ch. 5: <i>Commodities and Consumerism</i> (pp. 116-139), Takashi Murakami (pg. 235); □</p> <p>On-Line: Study Guide and Images No. 3</p>
3	2/9	<p>Reading: Karl Marx, "The Commodity," in <i>Capital</i>, Vol. 1., trans. Ben Fowkes (Penguin, 1976/1992), pp. 125-177 (Canvas) and Peter Stallybrass, "Marx's</p> <p>ARTH 191A Issues in Contemporary Art The Thing under Fetishisms: Material Objects in Unstable</p>

		<p><i>Spaces</i> (Routledge, 1998), pp. 183-207 (Canvas).</p> <p>Suggested Reading: Arjun Appadurai, "Introduction: Commodities and the Politics of Value," in Appadurai, ed., <i>The Social Life of Things: Commodities in Cultural Perspective</i>, Cambridge University Press, 1986, pp. 3-63(Canvas).</p>
4	2/14	<p>ANTHROPOLOGY & THE FOUND OBJECT: READYMADE, ASSEMBLAGE, APPROPRIATION</p> <p>Reading: Kalb, Ch. 2: <i>Taking Pictures: Appropriation and Its Consequences</i> (pp. 46-64), Doris Salcedo (pg. 160), David Hammons (pg. 103)</p> <p>Suggested Reading: Claes Oldenburg, "I Am For an Art..." in <i>Environments, Situations, Spaces</i> (New York: Martha Jackson Gallery 1961, pp. 39-42 (Canvas); Joshua A. Shannon, "Claes Oldenburg's "The Street" and Urban Renewal in Greenwich Village, 1960," <i>The Art Bulletin</i> 86, no. 1 (2004): 136-61 (JSTOR); and Andy Warhol, "What Is Pop Art?" interview by Gene Swenson, <i>Art News</i>, 62 (November 1963): 26 (Canvas)</p> <p>On-Line: Study Guide and Images No. 4</p>
4	2/16	<p>TBA (Professor Riley will be attending CAA conference)</p> <p>Reading: Julia Kelly, "The Anthropology of Assemblage," <i>Art Journal</i> (2008) (JSTOR); and Unmonumental: http://archive.newmuseum.org/index.php/Detail/Occurrence/Show/occurrence_id/918</p> <p>Suggested Reading: Marcel Duchamp, "The Creative Act" (1957) □(at http://ubumexico.centro.org.mx/sound/aspem/mp3/duchamp1.mp3); and Willie Cole at VOLTA NY 2014 https://www.youtube.com/watch?v=T0PQn7I0RfU □</p>
5	2/21	<p>THE SYSTEM OF OBJECTS: PROCESS ART (contin. Anthropology lecture)</p> <p>Reading: Kalb, Ch. 1: <i>Discovering the Contemporary</i> (pp. 18-45); Ch. 7: <i>Culture, Body, Self</i> □(pp. 168-179) and Jennifer L. Roberts, "Landscapes of Indifference: Robert Smithson and John Lloyd Stephens in Yucatán." <i>The Art Bulletin</i> 82, no. 3 (2000): 544-67.</p> <p>On-Line: Study Guide and Images No. 5</p>
5	2/23	<p>Reading: Miwon Kwon, "Exchange Rate: On Obligation and Reciprocity in Some Art of the 1960s and After," in Helen Molesworth, ed., <i>Work Ethic</i>.</p> <p>Suggested Reading: Nicholas Thomas, "Chapter 1: Objects, Exchange, Anthropology" in <i>Entangled Objects: Exchange, Material Culture, and</i></p>

		<i>Colonialism in the Pacific</i> , Harvard University Press, 1991, pp. 7-34. □
6	2/28	<p>THE LIFE-CYCLE OF OBJECTS</p> <p>Reading: Kalb, Ch. 7 <i>Culture, Body, Self</i> (pg. 180-191); Michael Shanks, “The Life of an Artifact” at □http://documents.stanford.edu/michaelshanks/229; and Interview with Janine Antoni: http://www.art21.org/texts/janine-antoni/interview-□janine-antoni-lick-and-lather □</p> <p>On-Line: Study Guide and Images No. 6</p>
6	3/2	<p>Reading: Marcel Mauss, "Gift, Gift," in <i>The Logic of the Gift</i>, pg. 28-31 (Canvas) and Ewa Domanska, “The Return to Things” (Canvas); Pierre Bourdieu, <i>Outline of a Theory of Practice</i>, (Cambridge, 1972), pp. 3-9 (Canvas). □</p>
7	3/7	<p>IMMATERIALITY, THE DOCUMENT, AND THE FETISH</p> <p>Reading: Kalb, Ch. 3 <i>Back to the Easel</i>, pg. 65-88, Barbara Kruger (pg. 60) □</p> <p>On-Line: Study Guide and Images No. 7</p>
7	3/9	<p>Reading: Christian Metz, "Photography and Fetish," <i>October</i> 34 (Fall 1985): 81-90.</p> <p>Suggested Reading: John Frow, “A Pebble, a Camera, a Man who Turns into a Telegraph Pole” in <i>Things</i>, edited by Bill Brown, University of Chicago Press, Chicago, 2004, pp. 346-361.</p>
8	3/14	REVIEW DAY
8	3/16	MIDTERM
9	3/21	<p>LOOKING BACK: SOUVENIRS, MEMORY, AND HISTORICAL ART</p> <p>Reading: Kalb, Ch. 6: <i>Memory and History</i>; Walid Raad, William Kentridge (Art 21), Kara Walker (Art 21), Dinh Q. Le, and Shimon Attie.□</p> <p>On-Line: Study Guide and Images No. 8</p>
9	3/23	<p>Reading: Donald Preziosi, “Hearing the Unsaid: Art, Museology, and the Composition of the Self”, <i>Valør</i>, Vol. 3, 2000, pg. 55-74 (Canvas) and Kara Walker on her art (at □http://www.moma.org/interactives/projects/1999/conversations/kw_f.html)</p>
10	3/28	SPRING RECESS – NO CLASS
10	3/30	SPRING RECESS – NO CLASS

11	4/4	<p>CROSSING BOUNDARIES: HYBRIDITY IN ART</p> <p>Reading: Kalb, Ch 9: <i>Engaging</i>, Mona Hatoum (pg. 183), Matthew Barney (pg. 267), Pierre Huyghe (pg. 269), Emory Douglas (pg. 37); Artists include Pierre Huyghe, Mona Hatoum, Yinka Shonabare, Phil Collins, Emily Jacir, John Feodorov (Art 21), Matthew Barney (Art 21) Do-ho Suh (Art 21), Emory Douglas and the Black Panther Party.</p> <p>On-Line: Study Guide and Images No. 9</p> <p>*Individual Paper Due</p>
11	4/6	<p>□Suggested Reading: Edward Said, “The Art of Displacement” (at http://www.iemed.org/observatori-en/areesdanalisi/arxiu-adjunts/qm-15-originals/The%20art%20of%20displacement.pdf); Said, “Introduction” and “Chapter 1” in □<i>Orientalism</i>; and Gayatri Chakravorty Spivak. "Can the Subaltern Speak?" <i>Marxism and the Interpretation of Culture</i>. ed. Cary Nelson and Lawrence Grossberg. Urbana: U of Illinois P, 1988. 271-313 (Canvas).</p>
12	4/11	<p>INTERVENTIONS: CURATORIAL ART</p> <p>Reading: Kalb, Ch. 10: <i>New Metaphors</i>, Ai Weiwei (212), Fred Wilson (154). Artists: Fred Wilson (Art 21), Marcel Broodthaers, Ydessa Hendele, Christian Boltanski, Janet Cardiff, Ai Weiwei, and Ann Hamilton (Art 21).</p> <p>On-Line: Study Guide and Images No. 10</p>
12	4/13	<p>Reading: Brigitte van der Sande, “Partners: Ydessa Hendele’s Holocaust Memorial,” from <i>Open 7</i> □(2004) (at www.onlineopen.org/download.php?id=388) and Dore Bowen, “This Bridge Called Imagination: On Reading the Arab Image Foundation □and Its Collection,” <i>Invisible Culture</i> (2009) (at https://www.rochester.edu/in_visible_culture/Issue_12/bowen/); and <i>100 Objects</i> (selections) (Canvas).</p> <p>Suggested Reading: Susan Stewart, “On Description and the Book” from <i>On Longing</i> (included second chapter on miniatures for interested students on Canvas) □</p>
13	4/18	<p>EXCHANGES: EXPERIENTIAL AND SOCIAL ART</p> <p>Reading: Kalb, Ch. 11: <i>The Art of Contemporary Experience</i>, Krzysztof Wodiczko (106). Artists: Andrea Zittel (Art 21), Susan O’Malley, Utopia Station,</p>

		Olafur Eliasson, Krzysztof Wodiczko (Art 21), Rirkrit Tiravanija, and Harun Farocki. On-Line: Study Guide and Images No. 11
13	4/20	Reading: Clive Dilnot, “ The Gift ,” <i>Design Issues</i> (Autumn 1993) (at https://syelavich.files.wordpress.com/2013/09/the-gift.pdf) and Nicolas Bourriaud, from <i>Relational Aesthetics</i> , 1998 (Canvas) Suggested Reading: Lewis Hyde, Chapters 4 and 5 from <i>The Gift: Creativity and the Artist in the Modern World</i> (at http://newsgrist.typepad.com/files/hyde-the-gift-creativity-and-the-artist-in-the-modern-world-2007.pdf); and Molly Nesbit et al, “What is a Station,” (2003) (at http://www.e-flux.com/projects/utopia/about.html). * Group Paper is due
14	4/25	In class preparation for group presentations
14	4/27	Group Presentations
15	5/2	□Group Presentations
15	5/4	Group Presentations
16	5/9	Group Presentations
16	5/11	In-class review
Final Exam	5/23	Non-cumulative exam 12:15-2:30 (exam length is 75 minutes) * Bring part I of the exam to class