

San José State University

Department of Art & Art History
ART282B (24579), Resilience in Contemporary Art, Section 1,
Spring 2017

Instructor:	Janet Silk
Office Location:	Art 115
Email:	janet.silk@sjsu.edu
Office Hours:	T 2:00-4:00
Phone:	(408) 924-4361
Class Days/Time:	Thurs. 3:00-5:45
Classroom:	ART 110
Prerequisites:	Graduate MFA student or the consent of the instructor. Advanced MFA students who need the class to graduate will be given preference.

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

Faculty Web Page and MYSJSU Messaging (Optional)

Copies of the course materials such as the syllabus, readings, etc. may be found on the Art History website <http://arth.sjsu.edu/courses/index.php>. The password will be given out in class.

Course Description

The topic of this graduate course is the desire for historical, commercial, and personal resilience in the field of contemporary visual art practice. We will analyze and evaluate artists and artistic communities that might offer models and strategies of resilience for our own practice. How do we define resilience and of what value is it? What was the function of post-world war II, western avant-garde art historical moves that called for work to come off the wall, out of the frame, and away from static objecthood: to become part of “life.” What is our relation to the art market, and what are its economies, players, and trends? How might we speak more strongly, clearly, and passionately about the value of our work to ourselves, our audiences, and our communities so that we inspire sustained, committed, and critical cultural engagement?

Student Learning Objectives

Upon successful completion of this course, students will be able to:

LO1 understand major currents in contemporary art

LO2 articulate their understanding through verbal discussion, debate, and oral presentation

LO3 demonstrate their knowledge of contemporary art through research, writing, and projects

LO4 recognize the value of resilience in contemporary art practice in general and their own art work in particular

Required Texts/Readings

PDF versions are linked here and posted on Art History and Visual Culture website <http://arth.sjsu.edu/courses/index.php> (password will be given out in class). If necessary, they may be changed or augmented.

Burgin, Victor. *The End of Art Theory: Criticism and Postmodernity*, “The End of Art Theory,” Humanities Press Int’l Inc., 1986 pdf here

De Caeter, Lieven, Ruben De Roo & Karel Vanhaesebrouck (eds.). *Art and Activism in the Age of Globalization*, “The Avant-garde and Global Systems,” Richard Schechner, NAI Publishers, Rotterdam, 2011 pdf here

Halberstam, Judith (Jack). *The Queer Art of Failure*, “The Queer Art of Failure,” Duke University Press, 2011 pdf here

Irvine, Martin. “Postmodernity vs.the Postmodern vs. Postmodernism: Approaching the Main Questions” Georgetown University, 2004-2013, [course web page](#)

Lippard, Lucy R. *Six years: the dematerialization of the art object from 1966 to 1972; a cross-reference book of information on some esthetic boundaries*. University of California Press; Reprint edition (April 30, 1997) [pdf here](#)

Muñoz, José Esteban. *Cruising Utopia: The Then and There of Queer Futurity*, “A Jeté Out the Window: Fred Herko’s Incandescent Illumination,” New York University Press, 2009 [pdf here](#)

Suggested articles/resources are listed on the course schedule or will be announced in class.

Online Resources:

[List of Art Magazines](#)

[The Global Contemporary Art Market News/Artspace](#)

[TEFAF Art Market Report](#)

[ARTNET NEWS](#)

[Art Price](#)

[Art Market Monitor](#)

[Widewalls](#)

[Avant-garde Art Magazines from the 1960s and 1970s](#)

Library Liaison

Our library Liaison is **Rebecca Kohn**. She can be reached via email at Rebecca.Kohn@sjsu.edu and by phone at (408) 808-2007. Her office is located on the 4th floor of the King Library and she welcomes students to contact her with research questions. Art and Art History Library Resources are available online at: libguides.sjsu.edu/Art. All of the University Library Resources can be accessed at: libguides.sjsu.edu/az.php

Classroom Protocol

Be on time.

Participate fully in discussions of the assigned reading material and presentations shown in class.

No cell phone or laptop use during class. If you have to use your cell phone for an emergency, tell me before class. Any use of laptops for note taking or presentations has to be cleared/discussed with me.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop 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](#) at <http://www.sjsu.edu/advising/>.

Assignments and Grading Policy

No late papers or assignments will be accepted.

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines

and instructions.

A guideline for performance:

A=Excellent work, energetic participation, professional demeanor, sustained effort throughout the semester.

B=Good work, participation, effort

C=Average work, participation, effort

D=Below average work, participation, effort

F=Unsatisfactory work, participation, effort

Verbal participation in class discussion is part of your grade, and you are expected to take initiative to contribute **(20%) LO2**

Writing response to reading assignments (20%) LO1, LO3

Students will write responses to several readings, the specifics of which will be assigned.

Research, report, critique (20%) LO1, LO3, LO4

Students will be given research writing assignments that include their critique and evaluation of a particular topic.

Presentations (30%) LO1, LO2, LO3 LO4:

Students will create an in-class performance, a personal speech, and a formal presentation following the guidelines provided by the instructor.

Final Exam/Project (10%) LO1, LO3, LO4

Students will negotiate with the instructor a final project paper that will meet the final exam requirements for the course.

University Policies

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](http://www.sjsu.edu/senate/S07-2.htm), located at <http://www.sjsu.edu/senate/S07-2.htm>, 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/student-conduct/) is available at <http://www.sjsu.edu/student-conduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

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 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 requires that students with disabilities requesting accommodations must register with the [Disability Resource Center](http://www.drc.sjsu.edu/) (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and 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.

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center's tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit [the LARC website](http://www.sjsu.edu/larc/) for more information at <http://www.sjsu.edu/larc/>.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping

out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required. The [Peer Mentor Center website](http://www.sjsu.edu/muse/peermentor) is located at <http://www.sjsu.edu/muse/peermentor>.

ART282B-1 / Resilience in Contemporary, Spring 2017, Course Schedule

Agenda as of January 16, 2017. The instructor reserves the right to change the schedule and content if necessary. Any errors in this schedule will be addressed in class. All readings are available as PDFs or links on the Art History website @ <http://arth.sjsu.edu/courses/index.php> password will be given out in class

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 26	<p>Introductions and Syllabus</p> <p>Topics: Resilience in Contemporary Art: What is a “resilient” art practice? What is a work’s value? How do we define “longevity”? Review of 1960s western avant-garde historical context and issues. Movement: moving off the wall, out of the frame, into life. Michael Fried’s “Art & Objecthood”</p> <p>Required Reading (s) for next week:</p> <p>1. Lucy Lippard, “Dematerialization....”</p> <p>Optional: Michael Fried, “Art & Objecthood” Jane Harris, “Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art” Video: “Why You Don’t Get Contemporary Art, Jessica Backus” “What’s Wrong with Contemporary Art? Jane Deeth” “Defining Value in Today’s Contemporary Art Market: Candace Worth”</p>
2	February 2	<p>Topics: Lippard’s “Dematerialization,” Victor Burgin on postmodernism. Analysis of Martin Irvine’s definitions of the postmodern.</p> <p>Required Reading(s) for next week:</p> <p>1. Muñoz ““A Jeté Out the Window: Fred Herko’s Incandescent Illumination”</p> <p>2. Videos: “Freddy Herko’s Screen Test by Andy Warhol” “Judson Fragments”</p> <p>Optional: Burgin, “The Separateness of Things” The Economist, “Post-Modernism is the New Black”</p>
3	February 9	<p>Topics: Muñoz’s discussion of Ferko; Contemporary performance art; In-class improvisation exercises</p> <p>Movement/Sound Performance Assignment: Due February 1</p>

4	February 16	Student performances Meet at MACLA next week Writing Assignment (MACLA response) Due March 2
5	February 23	Meet at MACLA Research/Writing Assignment: Art Press/Art Market Report Due March 2 Required reading: Eli Anapur, “Can Art Market Trends Help Us...?” Optional: Katya Kazakina, “Art Flippers...” Anika D., “Zombie Art–Not What You Think” Salz, “Salz on Stefan Simchowicz the Greatest Art Flipper of them All”
6	March 2	Topics: Market Watch Reports; Defining value and longevity in one’s practice. Reflecting on one’s relation to the art market. Research/Writing/Presentation Assignment: Resistance:Artistic/Civil Disobedience Due March 9-16 Optional Videos: PBS Compassion ; Suzanne Lacy: Silver Action
7	March 9	Resistance:Artistic/Civil Disobedience presentations/discussion
8	March 16	Resistance:Artistic/Civil Disobedience presentations/discussion Rhetorical Speech Assignment: Writing Draft due April 6 Final due (performance to be scheduled) April 20-May 4 Required reading: The Five Canons of Rhetoric ; (a bit chatty, but the writers’ whole series gives helpful advice, plus the website name is enticing) “Classical Rhetoric 101: The Five Canons of Rhetoric – Invention” Optional: “Cicero’s Classic Canons”
9	March 23	Topics: Rhetoric/speech writing and presentation; Cicero’s Five Canons of Rhetoric; Analysis of great speeches; Artists/Performance/Public speaking; Poetry (April is National Poetry Month!) Work on writing in class Optional reading: Swanson and Syckle “Lady Gaga: The Young Artist Award Is the Most Meaningful One of Her Life”
10	March 30	NO CLASS

11	April 6	Speech Draft due: in class practice Research/writing assignment: The Art Press: Review the Reviewer–Retrospectives and Survivors Due April 13 Required reading: Halberstam, “Queer Art of Failure”
12	April 13	Topics: Discuss The Art Press: Review the Reviewer–Retrospectives and Survivors; Defining and analyzing mainstream notions of resilience and survival as an artist; Strategies of hope; Halberstam’s “Queer Art of Failure” Optional: Brooks, “11 Women Artists Who Should Have Their Own MoMA Retrospectives” ; Juri Koll, “How Artists Survive” Boucher, “11 Things You Should Know about David Hammons Ahead of His Mnuchin Gallery Show”
13	April 20	Student speeches
14	April 27	Student speeches
15	May 4	Student speeches Reading/writing assignment: From Art and Activism
16	May 11 Last day of instruction	Discuss reading/Review Final Exam project/paper discussion Suggestion: ICA Exhibition
17	May 24 12:15–2:30	Final Exam