University of Colorado Denver: College of Arts and Media
FINE4990/5990: CONTEMPORARY ART: 1960 TO THE PRESENT
Fall 2015: T/Th 2:00-3:15 (ARTS Building, Room186)

Professor: Dr. Maria Elena Buszek
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Office Hours: T/Th, 10:30am-12:00pm, or anytime by appointment

Helpsite: http://www.mariabuszek.com/ucd/
(go to "Contemporary Art: 1960 to the Present" to enter our class' site)

Course description: A lecture course about developments in art and architecture since 1960. Through visual analysis, vocabulary acquisition, discussion, exams and writing assignments, students will demonstrate knowledge of historical developments and an ability to analyze the art. (3 credit hours)

Course overview: This course will survey dominant movements and trends in Western art history from roughly 1960 to the present. Since the course deals as much with history as with art, we will be exploring the different historical events, creative and technological developments, and theory/methodologies that inform the creation and analysis of the work presented in the class.

Course prerequisites: Prerequisite for Visual Arts Majors: FINE2600 Art History Survey I and FINE2610 Art History Survey II, or permission of the instructor. To enroll in this course at the 5000 level, you must be enrolled in the University at the graduate level. Anyone who has not satisfied these requirements is subject to an administrative drop from the class.

Course readings: Your textbook for this class is: **H.H. Arnason and Elizabeth C. Mansfield, *History of Modern Art* (Seventh Edition, 2013: ISBN 0-205-25947-2).** There are free, library-accessible copies of the textbook on reserve for you to utilize in Auraria Library. **You are also assigned "reserve" materials** that you will find on our Canvas site and linked to the syllabus "Course Schedule" below. ("TBA" readings will be linked to Canvas later in the semester—our final week's readings are always recently-published and related to current conversations in contemporary art.) I expect students to read ahead for each day's lecture and **bring either a printed or digital copy of reserve readings to class the days/weeks that they are assigned**, as these will be discussed extensively in class. (Students unable to access that day's reading during discussion will be graded accordingly on our class' "participation" component: see participation rubric on our Canvas site.) The required readings are listed in our course schedule by author, with specific chapters/pages/titles following each day's lecture theme.

Course format: The course will meet twice weekly, during which we will advance through the material principally by means of lectures and visual presentations, but also in-class discussion of crucial artists/events and assigned readings. Assigned readings will be greatly expanded upon in lectures and class discussion through in-class "read/reflect/share" questions that mirror exam questions—so your attendance/participation is essential for your success in this course.

There will be three exams spaced more or less evenly throughout the semester, as well as one research/writing assignment, and occasionally on-campus events we will attend (when related to our course material). With the exception of the paper, my objective is to return all graded work to you in-class (exams) or by Canvas (papers) approximately 7 to 10 days after submission.

Please budget up to four hours weekly to work on this course outside the classroom. This time may be spent, for example, on the reading or research/writing assignments or studying for our exams.

Learning outcomes:

Knowledge
- Develop familiarity with key visual aspects of art since 1960
- Identify principal artists, architects, and developments
- Develop a command of the chronology of art and architecture

Skills
- Critically analyze key traditions in art history
- Visually analyze key examples of art and architecture
- Verbally analyze the visual arts
- Develop strengths in expository writing
- Expand research strategies

Dispositions
- Improve the ability to approach, discuss, and analyze unfamiliar art
- Become comfortable at speaking and writing about visual material
- Develop openness to contemporary art as a basis for art practice

Assessment: To attain our learning objectives, our activities will include a combination of lectures, readings, in-class assignments/discussions, examinations, writing, and research. Your progress will be measured by the strengths of your performance on examinations and one research paper, and your preparation for and participation in our in-class discussions. Detailed assessment guidelines are articulated in the examination instructions and/or Canvas rubrics accompanying each graded component.

Grading: Your grade will be based on the following:

Examination 1	20%
Research paper and citation assignment	25%
Examination 2	20%
Examination 3 (Final Exam)	20%
Class participation	15%

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. (You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.)

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor (CAMadvising@ucdenver.edu) for further clarification.

Examinations: All three exams in this class will be based on the following format:

1) Short answer questions (20 points, 20 minutes): You will be asked questions pertaining to subjects, issues and changes in art derived from our reserve readings. These questions will be answerable either with an artist's/author's name, identification or discussion of pertinent terms/concepts, or a very short essay.

2) Slide ID/multiple choice: "Left, Right, Both, Neither" (10 slides, 50 points, 20 minutes): About 7 to10 days before each exam I will post to Canvas "flash cards" of key images we have studied since the start of the term or previous exam, which you will be expected to memorize and identify according to the artist, title, and year/s (within five years). On this portion of the exam, you will be shown five pairs of slides from this group. Identify each pair by writing the requested information in the blank (artist, title, and year [within five years]).

For each pair of artworks, you will also be given four statements. These statements may concern cultural context, historical information, technique and terminology. You will indicate which slide(s) shown—the left slide, right slide, both slides, or neither slide—best illustrate(s) each related statement.

3) Short essay question (30 points, 40 minutes): You will be asked to write an essay pertaining to a specific question/series of questions relating to a pair of slides from the Canvas "flash cards" you have memorized. (YOU WILL NEED A GREEN BOOK FOR THE ESSAY PORTION)

After identifying this final slide pair (based on the same criteria as the other Slide IDs), you will be asked to compare and contrast the formal qualities of the images/objects we've studied with one another. The question/s will also ask you to link these examples from visual culture to larger cultural issues. Think about the following as you study for each of your exams, as these questions will help you contextualize the work in ways the exam's prompts require:

- How is it that the education, experiences, and/or patrons of the artist are reflected (or rejected) in his/her artworks?
- While each artist's personal life experience affects his/her work, the broader culture of which the artist is a part is often just as important (if not more so) than the artist's individual history. How does the artwork/building reflect the creative goals, politics, history, economy, religion, literature, criticism, and/or society of the particular area/era from which it comes?
- Does the work reflect or respond to oppositional movements, politics, and/or social issues in another movement or region? Or does it actually mix issues like these that are found in extremes elsewhere?

BECAUSE EXAMS ARE TIME-BASED AND REQUIRE EXTENSIVE SLIDE IDENTIFICATION, MAKE-UPS WILL ONLY BE GIVEN IN EVENTS RECOGNIZED/WITH REQUIRED DOCUMENTATION ARTICULATED UNDER "EXCUSED ABSENCES" IN THE Administrative Policy on Student Attendance and Absences!

Research paper and citation assignment: Paper assignments will be handed out later in the semester, but all these paper topics will require that you attend an exhibition or performance, or screen a film related to visual culture since 1960, turned in through Canvas. (These change every semester, depending on what is on exhibit in local galleries/museums, and available for screening in theaters/home entertainment.) Using prompts from the topic you've chosen, students at the 4000 level will conduct advanced, scholarly research on the artist/s and work/s involved, and write about the artist/work in its own context in one 8-10-page paper; a 12-15-page paper will be expected of students at the 5000 level. You will also be asked to use your research to think critically about both ways the artist/work relates to the culture from which it came, and develop/express informed opinions about the artist's/work's relevance or influence. **Students will have the option (and are ENCOURAGED!) to draft this paper with the professor within 3 days of the paper's due date.** The final paper will be graded on both style and content, based on the "research paper" rubric available to you on our Canvas site.

To make juggling your individual course loads easier, I have arranged it so that students have a choice of several different paper topics—which will be handed out later in the semester—due on two different days during the semester (see course schedule). If the date passes for turning in the first of the paper assignments, and you have not elected to write on one of the assigned topics designated for that due date, I will assume that you forfeit that choice of paper assignment and will be expected to write on the second (and final) paper topics. **Late papers will not be accepted under any circumstances.**

All my students are expected to follow the same guidelines concerning plagiarism and academic honesty, and learn to cite their sources according to the (arts-standard) *Chicago Manual of Style*. To help you, in advance of the paper due dates, I've devised a brief assignment on the basics of Chicago Style based on this handy "Chicago-Style cheatsheet" (with excellent links!) and primer on academic dishonesty.

Papers will be submitted to Canvas and automatically submitted to Turnitin.com, a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

Cheating and plagiarism: Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the UC Denver Honor Code. **Those students who have cheated or plagiarized will receive an automatic "zero" on the exam/project at hand** and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty.

Class participation and conduct: Active participation on the part of each student is essential to the success of this class, and most of the information on which students will be tested comes from our lectures and in-class discussions. Students are also graded on their class attendance and participation, which is worth 15% of students' final grade in this course. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid**

to speak up! Or freak out! Some of the best dialogues begin with that one student wigging out with excitement or frustration. (The late writer David Foster Wallace's syllabi have a section on "Class Rules for Public Discussion" that is particularly apt—although, unlike him, I will not threaten beat you up outside of class if you break them.)

That said: while I try to foster a comfortable, open classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct in the UC Denver Honor Code.) The Office of Community Standards and Wellness will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

Attendance policy: Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will be marked absent that day.

You may take up to FOUR unexcused absences (based on those recognized as "unexcused" in the Administrative Policy on Student Attendance and Absences), with no direct effect on your grade. **Upon the FIFTH unexcused absence, the student will automatically receive "zero" points for participation** (which is 15% of one's total grade)**.** Please keep this attendance policy in mind when mulling over your use of my "free" absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

Only those absences recognized as such by the Administrative Policy on Student Attendance and Absences will be "excused," and will not count against your attendance. **THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY,** and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is *the student's* responsibility to deal with absences as soon as possible!

Classroom policies: Please finish your eating, drinking, e-cigs, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a "no laptop" policy for the remainder of the semester. Any exceptions to a "no laptop" policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something under debate, or find another great example of something to share—but don't be that oblivious person texting under the table or doing your homework for someone else's class in mine!

Incomplete policy: When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete

grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an "incomplete" grade (or temporary "I"), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Associate Dean to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ASSOCIATE DEAN. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE "I" AUTOMATICALLY REVERTS TO AN "F" ON THE STUDENT'S TRANSCRIPT.

Visual Arts Department content notification: Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

Accommodations, resources and services:

If you need course adaptations or accommodations because of a documented disability, please contact the **Office of Disability Resources and Services, at Academic Building 1, Suite 2116, by phone at 303-315-3510, or disabilityresources@ucdenver.edu**. This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand the timelines, policies, and protocols of the Office of Disability Resources and Services BEFORE arrangements can be made for course adaptions/ accommodations**.

I am also happy to accommodate students' preferred names and gender identities/pronouns—it's as simple as letting me know on Day One!

The Writing Center at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s. and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

Learning Resource Center provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

Academic Success and Advising Center helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

Educational Opportunity Programs provides a range of services for underrepresented students- mentoring, tutoring, leadership development and more.

TRiO Programs/Student Success Services: For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

The Campus Assessment, Response & Evaluation (CARE) Team addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. Please find more about this excellent campus resource here. (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver Student and Community Counseling Center provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

Veteran Student Services provides advising and administrative services for military veterans.

The Office of Diversity and Inclusion provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The Phoenix Center at Auraria is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faulty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself (obnoxiously) accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety. WE ARE IN THIS TOGETHER!

COURSE SCHEDULE:

AUGUST:

18 **Overview/Introductions**

20 **Review: Modernism and its evolution before World War II**
Readings: Please skim Arnason and Mansfield, Chapters 9 and 10

25 **Review: Modernism and Abstract Expressionism**
Readings: Please skim Arnason and Mansfield, Chapters 14-16

27 **AbEx and "High Modernist" theory**
Readings: Clement Greenberg, "Towards a Newer Laocoon" (reserve reading)

SEPTEMBER:

1 **Postwar Europe, Japan, and "New Realism"**
Readings: Arnason and Mansfield, pp. 410-452

3 **Pop Art in Britain: The Independent Group**
Readings: Arnason and Mansfield, pp. 456-459
Richard Hamilton, "For the Finest Art…Try Pop" (reserve reading)

8-10 **Pop Art in the United States: "Neo-Dada" origins**
Readings: Arnason and Mansfield, pp. 460-483
Claes Oldenburg, "I am for an art…" (reserve reading)

15 **Pop Art in the United States: Beyond NYC**
Readings: Arnason and Mansfield, pp. 483-489

17 **"Post-painterly:" Abstraction in the '60s**
Readings: Arnason and Mansfield, pp. 490-510

22 **FIRST EXAM: Art after Modernism**

24-29 **Modernism/Postmodernism: Case studies in architecture and design**
Readings: Arnason and Mansfield, Chapters 13 and 21
Robert Venturi, Excerpts from *Complexity and Contradiction in Architecture* (reserve reading)

OCTOBER:

1 **The Limits of Modernism: Minimalism**
Readings: Arnason and Mansfield, pp. 510-526
Robert Morris, Excerpts from "Notes on Sculpture: Parts I and II" (reserve reading)

6 **The Limits of Modernism: Minimalism and Post-Minimalism**
Readings: Arnason and Mansfield, pp. 587-610
Lawrence Weiner, "Statements" (reserve reading)
(FIRST PAPER ASSIGNMENTS DUE ELECTRONICALLY TO CANVAS BY 12:00 NOON TODAY)

8 **Figuration and "new imagists"**
Readings: Arnason and Mansfield, pp. 610-628

13 **NO CLASS MEETING! Presentations/performances at the LGBTQIA Day of Art in Action!**

15 **Conceptualism, performance and the "Neo-Dada" influence**
Readings: Arnason and Mansfield, pp. 452-455; 558-575

20 **From art to politics: The Situationist International**
Readings: Guy Debord, Writings from the Situationist International (reserve reading)

22 **Activist art in the wake of the Civil Rights movement**
Readings: Arnason and Mansfield, pp. 575-586

27 **SECOND EXAM: Minimalism to the '70s**

29 **Postmodernism: More case studies in architecture and design**
Readings: Arnason and Mansfield, pp. 629-657

NOVEMBER:

3 **"The Pictures Generation:" Appropriation and deconstruction**
Readings: Arnason and Mansfield, pp. 658-665

5 **Neo-Expressionism and '80s abstraction**
Readings: Arnason and Mansfield, 666-686

10 **High and Low: Art history and pop culture**
Readings: Arnason and Mansfield, 687-694

12 **"Relational Aesthetics"**
Readings: Nicolas Bourriaud, Excerpts from *Relational Aesthetics* (reserve reading)

17-19 **Contemporary identities and the "altermodern cosmopolitan?"**
Readings: Arnason and Mansfield, Chapters 26 and 27
Kwame Anthony Appiah, "The Case for Contamination" (reserve reading)
Nicolas Bourriaud, "Altermodern Manifesto" (reserve reading)
(SECOND PAPER ASSIGNMENTS DUE ELECTRONICALLY TO CANVAS BY 12:00 NOON NOVEMBER 17TH)

24-26 **NO CLASS: FALL BREAK!**

DECEMBER:

1-3 **What's new? What's next?**
Readings: Edward Docx, "Postmodernism is Dead" (reserve reading)
ADDITIONAL RESERVE READING/S TO BE ANNOUNCED/POSTED TO CANVAS!

7-11 Finals Week: THIRD EXAM: Postmodernism to the present
(Day/time TBA: Finals week schedule announced on AHEC "master calendar" and in-class/on our Canvas calendar)

CAMPUS CALENDAR: Please make note of pertinent dates and deadlines for adding/dropping/withdrawing from classes, breaks, and commencement by bookmarking this semester's "Academic Calendar"! Special events and celebrations at CU-Denver can be found here.