Art 1020-001: Art Now
Department of Art and Art History
Spring 2016 IMWF 10:45-11:35 | Art 158 | 3 Credits

Instructor: Aubrey Hawks
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Office: Art Building Rm. 159
(Right behind our classroom)
Office Hours: Wed. & Fri. 11:45-12:45, or by appointment

Course Description
Art Now is an introduction to art theories and practices since 1980. Taking a thematic approach, this course will explore some of the key ideas shaping art today. While a fully comprehensive examination of
contemporary art is impossible in one semester, this course will provide students with a framework for making sense of the constantly changing global art world.

**Course Objectives**

Students will:

- Become acquainted with a broad sampling of contemporary art from around the world
- Recognize key patterns and themes in art since 1980
- Develop a vocabulary for talking and writing about contemporary art
- Improve their ability to think critically about visual culture

**Required Text**

All readings for this class will be posted as .pdf files on Canvas. Students are responsible for printing the files and bringing the appropriate readings to class each week. Readings should be completed each Monday prior to class unless otherwise noted in the schedule. Reading guides will be provided each week under the Discussions tab.

**Teaching Methods**

While this class is primarily structured as a lecture, active discussion is encouraged and expected. You will also occasionally be asked to discuss and present case studies in small groups. Informed participation will be part of your grade.

**Classroom Etiquette**

Laptops, cellphones and tablets are not permitted in class. Use of personal technology during class time will be noted and reflect negatively on your participation grade.

While sometimes tardiness is unavoidable, frequently showing up late to class is disruptive and unacceptable. Repeated tardiness will have an impact on your participation grade. Attendance will be taken at the beginning of each class. If you do show up late, it is your responsibility to make sure you are not marked as absent.

Many of the artworks covered in this class will address sensitive or controversial topics. A respectful classroom environment is essential to productive and open discussion. As such, inconsiderate or discriminatory comments, whether directed towards the art being discussed or another student, WILL NOT be tolerated and may adversely affect your final grade.

**Content Disclaimer/Accommodation Policy**

Contemporary art occasionally engages with life experiences in ways that are provocative or even shocking. Many works shown in this class could be challenging or uncomfortable for some students and in certain cases might conflict with a student’s core values. While it is not my intention to offend, shock, or change anyone’s sensibilities, a ‘G’ or ‘PG’ rated contemporary art class is not possible. Any graphic or explicit works shown in class are important parts of the contemporary art cannon, and while they will be addressed with utmost decorum, they will not be censored.
It will not be possible to make general content accommodations for this course as it would exclude a significant portion of important class material. If this is an issue for you, please take the time to consider whether you are committed to taking this class. However, if you have a specific concern, please come talk to me within the first two weeks of class and we can decide together on an appropriate course of action.

**Evaluation Methods and Criteria**

All assignments will be turned in on Canvas and should be submitted in .docx format. Written Assignments should be double spaced, 12 pt. Times New Roman font. Late Assignments will be docked 10% per day late. Assignments turned in more than 5 days late will not be accepted.

**Grade Breakdown**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Participation</td>
<td>20%</td>
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<tr>
<td>Weekly Questions</td>
<td>10%</td>
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<tr>
<td>Art Responses</td>
<td>25%</td>
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<tr>
<td>Formal Analysis</td>
<td>25%</td>
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  - Worksheet        | (5%)       |
  - Essay            | (20%)      |
| Final Exam         | 20%        |

**Participation**

This encompasses your attendance, informed and respectful class discussion and possible pop-quizzes (if I deem them necessary to encourage completion of the readings).

**Weekly Questions**

Each week you will be asked to post at least one thoughtful question about the readings to the discussion page on Canvas. This will allow me to focus our in-class review of the readings and help get the discussion started. Each answer will be worth two points. To earn both, your question should demonstrate clear engagement with the reading for the week. You will need to submit a question at least ten out of the fifteen remaining weeks of class for full credit. Questions will be due at 3 PM the Sunday before each class.

**Art World Explorations** (due Feb. 5 @ 11:59 p.m., Feb. 27 @ 11:59 p.m. and Apr. 8 @ 11:59 p.m.)

During the course of the semester, you will be asked to do three assignments designed to help you learn how to find out what is going on in the art world. First, you will write two short, thoughtful reflections: one on a journal article or news review of a work of art or exhibit, the other on a recent work of art not discussed in class. The third assignment is a worksheet to be completed after visiting a museum. Additional guidelines for all three assignments and for finding quality sources will be available through the assignments page on Canvas.
Formal Analysis (worksheet due Mar. 4 @ 11:59 p.m., essay due Apr. 15 @ 11:59 p.m.)

This will be an in-depth formal analysis of an artwork that you will choose from among the works we have discussed in class. You should begin the process by carefully examining the work you choose and completing the formal analysis worksheet provided on the assignment page. I will give you feedback on your worksheet which you will then use to write a brief essay (500 words, give or take) making an argument for a particular reading of the work using primarily the formal evidence you noted in the worksheet. This essay should not require any research or outside sources.

Final Exam (due April 29 @ 11:59 p.m.)

This will be a take home, extended essay exam. You will be given four prompts and will choose three of them to answer with 250-500 word essays. I will post the prompts on Thursday, April 24th and you will have until April 29th to complete the exam. As long as you are attending and participating in class, you should be able to answer all of the questions without additional research. Since you are being given extra time and space to complete the exam, I expect thoughtful answers and good grammar.

Extra credit may be allowed on a case by case basis.

Academic Dishonesty

The assignments given in this class should not require the use of outside sources, however, if you do use someone else’s words or ideas, you should cite the source properly using MLA or Chicago style formatting. Any use of another person’s ideas without proper citation, whether by intention or neglect, is plagiarism and will not be tolerated. Plagiarism on any assignment will result in a failing grade on that assignment and can result in a failing grade in the class.

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, http://disability.utah.edu/, 162 Union Building, 801.581.5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

Class Schedule

Week 1 (Jan. 11-15): Foundations- Syllabus, Visual Analysis, and Intro to Modernism

Read for Wednesday:


Week 2 (Jan. 18-22): The Beginnings of Contemporary Art- Conceptualism and Pop
Martin Luther King Jr. Day- No Class Monday


Week 3 (Jan. 25-29): Postmodern Mediums- New(?) Approaches to Art Making and Marketing


Week 4 (Feb. 1-5): The Artist- Appropriation, Curation, Collaboration and Labor


“When Spin is Art,” a short collection of articles on the Richard Prince case.

Week 5 (Feb. 8-12): High Art/Low Art- Popular Culture Crossovers

Choose One:


Allen Schwartzman, selections from Street Art. The Dial Press, 1985. Pg. 4-17, 98-105.

Week 6 (Feb. 15-19): Time and Place: Experiencing Contemporary Art

Presidents’ Day Holiday- No class Monday


Week 7 (Feb 22-26): The Museum- Institutional Critique and Alternative Venues
Bruce Ferguson, “Who speaks, TO WHOM and FOR WHOM and under WHAT CONDITIONS,” Pg. 35-40.


Museum Worksheet due Saturday, Feb. 27 @ 11:59 pm

Week 8 (Feb. 29 - Mar. 4): Censorship - The Culture Wars and Other Case Studies

Formal Analysis Worksheet due Friday, Mar. 4 @ 11:59 pm

Week 9 (Mar. 7-11): Identity and the Body of the Artist: Gender, Sexuality, Race

Week 10 (Mar. 13-20): SPRING BREAK

Week 11 (Mar. 21-25): Borders and Nationality

Week 12 (Mar. 28 - Apr. 1): Diversity and Identity cont. - Case Studies

Choose One:


Week 13 (Apr. 4-8): Responses to War and Violence

Susan Sontag, Regarding the Pain of Others, 2003. (selected sections)

Week 14 (Apr. 11-15): Memory and Monument/ Science and Art

**Read for Friday:** Stephan Wilson, “Introduction: Art, Science and Technology,” from Art and Science Now, Thames and Hudson, 2010. Pg.6-17.

**Formal Analysis Essay due Friday Apr. 15 @ 11:59 p.m.**

**Week 15 (Apr. 18-22): Technology and Participatory Art**

Vito Campanelli, “To Flow, or Not to Flow” from Web Aesthetics: How Digital Media Affect Culture and Society. Institute of Network Cultures, Rotterdam, 2010. Pg. 90-99

**Week 16 (Apr. 25): Social Media and the Internet**

Linda Noorland, “When the Rainbow is an Option,” from *Any Ever*.

Screen at home: Ryan Trecartin I-BE Area (at least 45 mins.)

http://www.ubu.com/film/trecartin_area.html (Links to an external site.)

**Final Exam due Apr. 29 @ 11:59 pm**