

Course Information

Date Submitted: 5/1/2015

Current Prefix and Number: A-H - Art History , A-H 350 CONTEMPORARY

Other Course:

Proposed Prefix and Number: A-H 350

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

RECEIVED

MAY 6 2015

OFFICE OF THE
SENATE COUNCIL**1. General Information**

a. Submitted by the College of: FINE ARTS

b. Department/Division: School of Art and Visual Studies

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Alice Christ

Email: alice.christ@uky.edu

Phone: 7-2303

Responsible Faculty ID (if different from Contact)

Name: Alice Christ

Email: alice.christ@uky.edu

Phone: 7-2303

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: CONTEMPORARY ART

Proposed Title: CONTEMPORARY ART AND VISUAL STUDIES (Subtitle required).

c. Current Transcript Title: CONTEMPORARY:ST

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6, under different subtitles

If Yes: Will this course allow multiple registrations during the same semester? Yes

2i. Current Course Description for Bulletin: Through lectures, readings, discussions, and research, this course examines major issues raised in art and art criticism since 1965. Particular attention is given to the impact of social, intellectual, and technological developments upon art making and concepts of art and the artist.

Proposed Course Description for Bulletin: According to the subtitle, this course examines various aspects of art and visual culture in their social, political, theoretical, and aesthetic contexts after 1965. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.

2j. Current Prerequisites, if any: Prereq: A-H 106 recommended.

Proposed Prerequisites, if any: Prereq: A-H 101 or A-H 106 recommended.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: Title change is consistent with other 300-level course offerings and recognizes a broadening of the program to include visual studies topics. Course will be offered with subtitle, as is consistent with other 300-level course offerings, allowing a range of contemporary topics to be offered. Courses offered under this title may address transnational or global circumstances in some capacity. Possible course subtitles include: Gender and Sexuality; "Global Contemporary" Art since 1989; Fluxus and Happenings in the 1960s-70s; 21st Century Art; Histories of Contemporary Performance. A-H 101 Introduction to Visual Studies has been added as a recommended prerequisite, consistent with similar course offerings (e.g. A-H 341 and A-H 342).

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|A-H 350 CHANGE Dept Review|20140911

SIGNATURE|ABRZY2|Anna W Brzyski|A-H 350 CHANGE College Review|20141017

SIGNATURE|JMETT2|Joanie Ett-Mims|A-H 350 CHANGE Undergrad Council Review|20150506

Course Change Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

Open in full window to print or save

Generate R

Attachments:

Upload File

ID	Attachment
Delete:4001	A-H 350 UGC Review Checklist.docx
Delete:4954	A-H350SampleSyllabusRevised.docx

First 1 Last

NOTE: Start form entry by choosing the Current Prefix and Number
(*denotes required fields)

Current Prefix and Number:		A-H - Art History A-H 350 CONTEMPORARY	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	A-H 350
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, except 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the deletion or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above		
Should this course be a UK Core Course? <input type="radio"/> Yes <input checked="" type="radio"/> No				
If YES, check the areas that apply:				
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics				
1. General Information				
a. Submitted by the College of:		FINE ARTS		Submission Date: 5/1/2015
b. Department/Division:		School of Art and Visual Studies		
c.* Is there a change in "ownership" of the course?				
<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? Select...				
e.*				
* Contact Person Name:		Alice Christ	Email: alice.christ@uky.edu	Phone: 7-2303
* Responsible Faculty ID (if different from Contact):		Alice Christ	Email: alice.christ@uky.edu	Phone: 7-2303
f.* Requested Effective Date:				
		<input checked="" type="checkbox"/> Semester Following Approval	OR	<input type="checkbox"/> Specific Term: ²
2. Designation and Description of Proposed Course.				
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop		
*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed change affect DL delivery.				
b. Full Title:		CONTEMPORARY ART	Proposed Title: *	CONTEMPORARY ART AND VISUAL STUDIES (Subtitle required)
c. Current Transcript Title (if full title is more than 40 characters):			CONTEMPORARY:ST	
c. Proposed Transcript Title (if full title is more than 40 characters):				
d. Current Cross-listing:				
			OR	

	<input checked="" type="checkbox"/> N/A	Currently ² Cross-listed with (Prefix & Number):	none
<i>Proposed – ADD³ Cross-listing (Prefix & Number):</i>			
<i>Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number):</i>			
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern			
Current:	Lecture 3	Laboratory ⁵	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other _____ Please explain: _____
Proposed: *	Lecture 3	Laboratory ⁵	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other _____ Please explain: _____
f.	Current Grading System:	ABC Letter Grade Scale	
	<i>Proposed Grading System:*</i>	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale	
g.	Current number of credit hours:	3	<i>Proposed number of credit hours:*</i> 3
h.*	Currently, is this course repeatable for additional credit?	<input type="radio"/> Yes <input checked="" type="radio"/> No	
*	<i>Proposed to be repeatable for additional credit?</i>	<input checked="" type="radio"/> Yes <input type="radio"/> No	
	<i>If YES:</i>	<i>Maximum number of credit hours:</i>	6, under different subtitle:
	<i>If YES:</i>	<i>Will this course allow multiple registrations during the same semester?</i>	<input checked="" type="radio"/> Yes <input type="radio"/> No
i.	Current Course Description for Bulletin:		
	Through lectures, readings, discussions, and research, this course examines major issues raised in art and art criticism since 1965. Particular attention is given to the impact of social, intellectual, and technological developments upon art making and concepts of art and the artist.		
*	<i>Proposed Course Description for Bulletin:</i>		
	According to the subtitle, this course examines various aspects of art and visual culture in their social, political, theoretical, and aesthetic contexts after 1965. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.		
j.	Current Prerequisites, if any:		
	Prereq: A-H 106 recommended.		
*	<i>Proposed Prerequisites, if any:</i>		
	Prereq: A-H 101 or A-H 106 recommended.		
k.	Current Supplementary Teaching Component, if any:		<input type="radio"/> Community-Based Experience

		<input type="radio"/> Service Learning <input type="radio"/> Both
	<i>Proposed Supplementary Teaching Component:</i>	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	<i>Proposed to be taught off campus?</i>	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, enter the off campus address:	
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES, explain and offer brief rationale:	
	<p>Title change is consistent with other 300-level course offerings and recognizes a broadening of the program to include visual studies topics. Course will be offered with subtitle, as is consistent with other 300-level course offerings, allowing a range of contemporary topics to be offered. Courses offered under this title may address transnational or global circumstances in some capacity. Possible course subtitles include: Gender and Sexuality; "Global Contemporary" Art since 1989; Fluxus and Happenings in the 1960s-70s; 21st Century Art; Histories of Contemporary Performance. A-H 101 Introduction to Visual Studies has been added as a recommended prerequisite, consistent with similar course offerings (e.g. A-H 341 and A-H 342).</p>	
5.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, identify the depts. and/or pgms:	
b.*	Will modifying this course result in a new requirement ² for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES ² , list the program(s) here:	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if <u>changed to 400G or 500.</u>	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between under and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different gra in the course for graduate students. (See SR 3.1.4.)

¹See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷In order to change a program, a program change form must also be submitted.

General Course Information

- Full and accurate title of the course
- Departmental and college prefix
- Course prefix, number and section number
- Scheduled meeting day(s), time and place

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- Instructor name
- Contact information for teaching/graduate assistant, etc.
- Preferred method for reaching instructor
- Office phone number
- Office address
- UK email address
- Times of regularly scheduled office hours and if prior appointment is required

Course Description

- Reasonably detailed overview of the course
- Student learning outcomes
- Course goals/objectives
- Required materials (textbook, lab materials, etc.)
- Outline of the content, which must conform to the Bulletin description
- Summary description of the components that contribute to the determination of course grade
- Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s)
- Final examination information: date, time, duration and location
- For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for undergraduate students
- For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for graduate students. (Graduate students cannot receive a "D" grade.)
- Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.)
- Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus
- Policy on academic accommodations due to disability. Standard language is below:
 If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Course Policies

- Attendance
- Excused absences
- Make-up opportunities
- Verification of absences
- Submission of assignments
- Academic integrity, cheating & plagiarism
- Classroom behavior, decorum and civility
- Professional preparations
- Group work & student collaboration

UGE Review (11/6/14)
Committee Review ()
Comments

A-H 350 Contemporary Art and Visual Studies: “Global Contemporary” Art since 1989

Instructor: Jessica Santone
Email: Jessica.Santone@uky.edu

Office Address: 201 Fine Arts Bldg
Office phone: 859.257.1716 (please email)
Office hours: tbd

Course Description: According to the subtitle, this course examines various aspects of art and visual culture in their social, political, theoretical, and aesthetic contexts after 1965.

Subtitle Description: The transnational and global circulation of images and cultural production will be addressed.

Student Learning Outcomes: After completing this course, the student will be able to:

1. Evaluate key challenges and problems related to the study of contemporary art history.
2. Use critical and theoretical vocabulary to analyze globalization and global concerns in contemporary art.
3. Distinguish between different historical, geographical, and political situations that have shaped global contemporary art history over the past three decades.
4. Read and write critically about problems related to global art.
5. Articulate the role of the local, including Lexington, in relation to global contemporary art.

Required Materials: Readings will be made available on Blackboard. No additional materials.

Description of Course Activities and Assignments: Course sessions include participatory lectures about select case studies and critical theories, discussions of readings, and occasional site visits to local contemporary art venues. Assignments ask students to read critically; write clear, organized prose about art; and conduct research on topics related to the course.

Course Assignments:

In-class Participation – 15 points (15%)
Site Visits and Talks – 15 points (15%)
Reading Response Papers – 40 points (40%)
Project: Lexington in the Global Art World – 30 points (30%)

Summary Description of Course Assignments:

In-class Participation – You are expected to come to class well prepared each week. Lack of preparation or regular tardiness, sleeping, talking, chatting, or texting in class will count as 1/2 absences. See **Course Policies** for excused absences.

Site Visits and Talks – You are expected to attend 3 events outside of the classroom during the semester. (You are encouraged to attend more.) For each event, you will write an 800-word response paper connecting your experience to course readings and themes. Response papers should be uploaded on Blackboard shortly after the event. All response papers should be printed, bound, and submitted in person on the last day of class. As a cover sheet, you will attach a short paper (maximum 2 pages) reflecting on your participation in these site visits and talks and providing evidence for your grade on the assignment.

Reading Response Papers – Four reading response papers will be required during the semester, answering specific questions in relation to specific texts assigned for class. Each paper will be 1000 words in length and will correctly cite required course readings to provide evidence for your arguments. Each paper should be accompanied by visual examples for your arguments (examples that are different from those given in texts or class discussions). Papers are worth 10 points each and must be uploaded to Blackboard by the deadlines given on the syllabus. See schedule for dates.
Project: Lexington in the Global Art World

Bibliography and proposal – 10 points; Individual paper – 15 points; Presentation – 5 points
Your final project seeks to address the situation of Lexington in the global art scene, providing an analysis of artists, institutions, or structures that are relevant to global contemporary issues. After proposing and preparing a bibliography for your topic, craft a coherent, well-defended argument about the relation of global and local art worlds. Each student will present their research (10 minutes) in a stimulating way in the final week of class – this presentation should not narrate the content of your paper, but should go beyond this to provide a richer, broad analysis and to engage the audience of your classmates. Final papers will be 8-10 pages, double-spaced, plus bibliography and images. More details about the final project will be discussed in class. Due at end of exam period.

Course Grading: Assignments are graded in points to the nearest 0.10 point. There are a total of 100 points to earn during the semester (plus 5 extra credit points). 1 point = 1% of your grade
90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 0-59% = E

Final Exam Information: No final exam.

Mid-term Grade: Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Policies:

Submission of Assignments: Please consult assignment description sheets on Blackboard for details about submitting assignments. Late work will be accepted at full value only in instances of excused absence (see above); contact me to make arrangements as early as possible. All other late work will be deducted 10% per calendar day and will receive zero credit after one week.

Attendance: The following situations constitute excused absences:

1. Significant illness/injury of the student or serious illness of a member of the student's household or immediate family.
2. Death of a member of the student's immediate family.
3. Trips for members of student organizations sponsored by an academic unit, trips for University classes, and trips for participation in intercollegiate athletic events (prior notification required).
4. Major religious holidays (prior notification required).
5. Any other absence found to fit "reasonable cause for nonattendance" by the professor.

No other absences will be **excused** for any reason. Verification of excused absences may be requested, so please be sure to have evidence. When feasible, notify me by email prior to an absence. Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754). Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy. **THREE unexcused absences are permitted**; after that, 1/2 point per absence will be deducted from your grade. Regular tardies or early departures may count as half absences and will result in corresponding loss of 1/4 point each.

Verification of Absences: Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences for university-related trips is required prior to the absence.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism

in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1). **Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.**

Academic Accommodations: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Communication: It is your responsibility to notify me if you will have to miss class. Please let me know as soon as possible if you are having trouble understanding course material or struggling with an assignment. You are always welcome during my office hours. To avoid waiting, email me to schedule an appointment. If you want to meet outside of the office hours, you must schedule an appointment in advance, proposing in your email 2-3 times that you are available during the week.

Group Work and Student Collaborative Policy: On many occasions you will be asked to collaborate with others. It is expected that you treat your peers with respect and dignity; it is further expected that you do your share of the work. Major disruptions, disrespectful language, or unpreparedness for group discussions may result in dismissal from the classroom (and attendance penalty).

Tentative Course Schedule: Site visits tbd.

Week 1 Introduction: What is "Global Contemporary"

Part 1: Important Theories of Identity and Site

Week 2 Postmodernism and Poststructuralism

Read: Rosalind Krauss, "Introduction 4: Poststructuralism and Deconstruction," in *Art since 1900*, vol. 2, edited by Hal Foster, 40-48 (London: Thames and Hudson, 2004).

Week 3 Identity Politics vs. Multiculturalism

Read: Coco Fusco, "Passionate Irreverence," in *Art Matters: How the Culture Wars Changed America*, edited by Julie Ault and Brian Wallis (New York: NYU Press, 1999), 63-73.

Week 4 Sites, Monuments, Counter-monuments, and Anti-monuments

Read: James Young, "The Counter-Monument," *Critical Inquiry* 18, no. 2 (Winter 1992): 267-96.

Week 5 Public and Community-Based Art

Read: Miwon Kwon, "Sittings of Public Art: Integration versus Intervention," in *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: MIT Press, 2002), 56-99.

Week 6 Diasporic Identity

Read: Kobena Mercer, "Ethnicity and Internationality: New British Art and Diaspora-Based Blackness," *Third Text* 13, no. 49 (Winter 1999-2000): 51-62.

Reading Response Paper 1 due

Part 2: 1989 and its aftermath

Week 7 Former East and Former West; Chinese Contemporary Art

Read: Xiaoping Lin, "Those Parodic Images: A Glimpse at Chinese Contemporary Art," *Leonardo* 30, no. 2 (1997): 113-22.

Week 8 The Rise of the Biennial Format

Read: Terry Smith, "Markets: Global/Local," in *What is Contemporary Art?* (Chicago: U. of Chicago Press, 2009), 115-48.

Week 9 Postcolonialism Takes Root

Read: Homi Bhabha, "Freedom's Basis in the Indeterminate," *October* 61 (Summer 1992): 46-57.

Reading Response Paper 2 due

Part 3: Global Contemporary Art in the 21st Century

Week 10 Art "Work" and the Post-Fordist Economy

Read: Sven Lütticken, "General Performance," *e-flux* 31 (January 2012): <http://www.e-flux.com/journal/general-performance/>.

Week 11 Migration in the Global Art Network

Read: Claudette Lauzon, "Reluctant Nomads: Biennial Culture and Its Discontents," *RACAR: Revue d'Art Canadienne/Canadian Art Review* 36, no. 2 (2011): 15-30.

Week 12 Ethnographic Impulses and Archival Aesthetics

Read: Jane Blocker, "Ambivalent Entertainments: James Luna, Performance and the Archive," *Grey Room* 37 (Fall 2009): 52-77.

Week 13 "Latin American Art" and Contemporary Curating

Read: Gerardo Mosquera, "From Latin American Art to Art from Latin America," *Art Nexus* 2, no. 48 (April/June 2003): 70-74.

Reading Response Paper 3 due

Week 14 Social Practice and Activism

Read: Grant H. Kester, "Eminent Domain: Art and Urban Space," in *The One and the Many: Contemporary Collaborative Art in a Global Context* (Durham: Duke U. Press, 2011), 155-200.

Week 15 Ecology and Global Crises

Read: TJ Demos, "Moving Images of Globalization," *Grey Room* 37 (Fall 2009): 6-29.

Reading Response Paper 4 due

Week 16 Presentations, Conclusions

Participation Packet due