ARTS 5393.001 Seminar in Art History-Aesthetics
Global Currents in Contemporary Art

Course description:
The course will cover key developments in contemporary art from the post-World War II era in the Western context to global currents in the present international arena. From a socio-political perspective, artistic tendencies will be considered as part of a trajectory that saw the center of the art world shift from being Euro- and Anglo-centric in the mid-twentieth century, to one without a discernible center in the early twenty-first century. Analysis of artworks from this decentralized cultural climate will focus on the evolution of conceptualism, the persistence of traditional modes of aesthetic practice, the role of the art market, and notions of environmentalism and sustainability as related to these ‘transnational transitions.’ The course will consider works from Eastern Europe, South and Central America, the Caribbean, East/West/South/Southeast Asia, Oceania, and Africa.

Instructor: Professor Dr. Laura Petican
Lecture times: Mondays/Wednesdays, 3:30pm-4:45pm
Location: BH 127
Office: CA 208
Office hours: Mondays/Wednesdays, 2:30-3:30pm; Tuesdays, 2:00-5:00pm
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Required texts:


Recommended texts:


Evaluation:
Engagement Assignments: 10% (2 x 5% each)
Research Paper Proposal: 10%
Mid-term exam: 20%
Discussion Lead: 20%
Research Paper: 20%
Participation: 20%
Engagement Assignments: 10% (2 x 5% each)
Due Date: November 20, 25
Each student will respond verbally and/or in written form to an assigned reading, viewing exercise, lecture material, or combination thereof. The purpose of these assignments is based on engaging students with various media and academic environments connected with course themes and conceptual motifs. Specific parameters of each Engagement Assignment will vary according to materials consulted; i.e. digital media or a guest lecture. Your response to the assignment may be articulated, for example, in terms of agreement or disagreement with the author’s perspective, or it may identify limitations or particular strengths within the argument, and should be supported with examples.

Research Paper Proposal: 10% Wednesday, October 9
Students will submit a 500-750-word (approximately 2-3 pages) Research Paper Proposal in preparation for the Research Paper. The proposal must include a working thesis that clearly states the topic and objective of the paper, a statement of intent that outlines a critical rationale for choosing your topic, and a methodological plan. A List of Figures and accompanying images as well as a preliminary, annotated bibliography of 8-10 sources must accompany the Proposal. All documents must observe Chicago Style formatting guidelines.

Mid-Term Exam: 20% Wednesday, October 16
The Mid-term Exam will cover material from Weeks 1-8, inclusively. The exam will be comprised of short answer and essay style questions. The goal of the exam is to prepare students for the Discussion Lead assignment scheduled for the second half of the course, which, by way of application of primary sources, will rely upon familiarity with themes previously discussed.

Discussion Lead: 20% TBD
Each student will lead a class discussion based on assigned readings. The presentation will address key movement(s), artists and/or artworks in connection with the assigned reading and will relate these topics to the broader scope of contemporary socio-political, philosophical, and art historiographical developments. Each presentation must be planned to accommodate the entire class time and must incorporate questions toward generating class discussion. The presenter will provide the class with a one-page handout that outlines the main themes and concepts addressed in the assigned reading. Presentations will be graded according to the general management of the presentation in terms of conceptualization of the topic, ability to communicate topic clearly and concisely to the class, depth of connections drawn between artworks and assigned reading, clarity and relevance of the handout, quality of questions formulated, and discussion generated.

Research Paper: 20% Wednesday, December 4
Research Papers will articulate the thesis presented in the Research Paper Proposal according to the critical rationale and methodology outlined. Research Papers must be between 3000-3750 words (approximately 12-15 pages) in length and accompanied by a List of Figures, images of artworks discussed, and a complete bibliography of all works cited. Research Papers will be graded according to the clarity of argument, demonstrated ability to synthesize both visual and literary sources, level of engagement with critical socio-cultural issues related to the course, and strength of thesis with respect to examples and evidence provided. All documents must observe Chicago Style formatting guidelines.

Participation: 20%
Students are required to attend class with assigned readings completed and prepared to engage in discussion related to lecture topics. The participation mark is formulated according to the extent and quality of students’ engagement in class discussions, including those accompanying student presentations.
WEEKLY LECTURE SCHEDULE

Week 1: *Introduction to the Course*
Monday, August 26
Wednesday, August 28
Smith: Introduction, pp. 8-13

Week 2:
Monday, September 2
Labor Day Holiday – no class
Wednesday, September 4
Smith: Chapter 1, pp. 16-43

Week 3:
Monday, September 9
Smith: Chapter 2, pp. 44-60
Wednesday, September 11
Smith: Chapter 2, pp. 60-79

Week 4:
Monday, September 16
Smith: Chapter 3, pp. 84-115
Wednesday, September 18

Week 5:
Monday, September 23
Smith: Chapter 4, pp. 116-133
Wednesday, September 24
Smith: Chapter 4, pp. 135-149

Week 6:
Monday, September 30
Smith: Chapter 5, pp. 150-173
Wednesday, October 2
Dumbadze and Hudson: Jean-Philippe Antoine, ‘The Historicity of the Contemporary is Now!’, pp. 28-36

Week 7:
Monday, October 7
Smith: Chapter 6, pp. 174-195
Wednesday, October 9

*Research Paper Proposals due October 9 (10%)*

Week 8:
Monday, October 14
Review class
Wednesday, October 16
Mid-term Exam
Week 9:
Monday, October 21
Smith: Chapter 7, pp. 196-213
Wednesday, October 23
Smith: Chapter 8, pp. 214-235

Week 10:
Monday, October 28
Smith: Chapter 9, pp. 236-253
Wednesday, October 30
Dumbadze and Hudson: Sven Lütticken, 'Monotheism à la Mode,’ pp. 300-310

Week 11:
Monday, November 4
Smith: Chapter 10, pp. 258-273
Wednesday, November 6
Dumbadze and Hudson: Geeta Kapur, ‘Curating in Heterogeneous Worlds,’ pp. 178-191

Week 12:
Monday, November 11
Smith: Chapter 11, pp. 274-295
Wednesday, November 13
Dumbadze and Hudson: Andrea Giunta, ‘Activism,’ pp. 234-244

Week 13:
Monday, November 18
Smith: Chapter 12, pp. 296-315
Wednesday, November 20
Engagement Assignment #1: Dumbadze and Hudson: Andrea Giunta, ‘Activism,’ pp. 234-244

Week 14:
Monday, November 25
Engagement Assignment #2
Please see BlackBoard for reading assignment: Nelson, Charmaine. Chapter 3, ‘Slavery, Portraiture and the Colonial Limits of Canadian Art History’ and Chapter 5, ‘Tying the Knot: Black Female Slave Dress in Canada.’ In Representing the Black Female Subject in Western Art (NYC: Routledge, 2010).
Wednesday, November 27
Reading Day – no class

Week 15:
Monday, December 2
Smith: Chapter 13, pp. 316-325
Wednesday, December 4
Dumbadze and Hudson: David Joselit, ‘Conceptual Art 2.0,’ pp. 159-168

Research Papers due (Wednesday, December 4): 20%
Course Policies:

SUBMISSION OF WORK
Written assignments must be submitted via e-mail and as hard copy at the beginning of class on the due date. Hand-written documents and files saved to disks will not be accepted.

LATE POLICY
Students with special needs should consult the professor before the assignment due dates. Late assignments will be penalized except in the case of documented medical or other emergency. Penalties are as follows: 5% for the first 24 hours following a deadline, 10% for each 24 hours thereafter. After five days, late assignments will not be accepted.

ATTENDANCE
Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.
- Attending critiques are mandatory.

STATEMENT OF CIVILITY
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide students with a high-quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state, and federal government. We expect that you will behave in a manner that is dignified, respectful, and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation, or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

ACADEMIC INTEGRITY/PLAGIARISM
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity, or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade on that assignment.

GRADE APPEALS
As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may
contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

DISABILITIES ACCOMMODATIONS
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

ACADEMIC ADVISING
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information, please call 361-825-3466.

DROPPING A CLASS
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 8, 2019 is the last day to drop a class with an automatic grade of “W” this term.

LEARNING OUTCOMES
1. Re: Depth and Breadth of Knowledge
   Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the period being studied and will be able to engage with/analyze works of art from that period according to those frameworks.
2. Re: Knowledge of Methodologies
   Students will acquire the discursive/theoretical vocabularies that are utilized in debates within the field and will demonstrate their knowledge of the field through the deployment of the vocabulary orally and in writing.
3. Re: Application of Knowledge
   Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgments, in order to develop a sound argument regarding a particular historical development and will be able to defend their argument according to knowledge of scholarly works.
4. Re: Communication Skills
   Students will be able to communicate orally and in writing with regard to their art history research and will be able to utilize different genres of writing for different purposes (i.e. to write an academic paper or deliver a presentation).