

This course fulfills the University's Level 3 Writing Requirement

ART 402 Issues in Contemporary Art — Spring 2020

Writing Competency, 4 credits

Lindsey Mancini, Adjunct Professor of Contemporary Art

Eastern Connecticut State University, Department of Art and Art History

Fine Arts Instructional Center 115, Mondays & Wednesdays | 4:00-5:50 PM

COURSE DESCRIPTION	An in-depth examination of recent developments in our changing society and their impact on artistic expression.
COURSE OBJECTIVES	<ul style="list-style-type: none">- familiarize students with the continued trajectory of art history from the 1960s to today, providing a fundamental understanding of major twenty-first century art movements and the relationships between them- develop comprehension of leading art historical theories and methodologies of the late twentieth and twenty-first centuries- foster understanding of the various functions of contemporary art and the motivations of artists, curators, and institutions- develop students' ability to critically discuss and write about contemporary art and its surrounding issues- provide a space for the development of individual voices and writing styles- support students' ability to provide aesthetic and art historical evidence for their personal preferences amongst styles and artists- develop proficiency in conducting and synthesizing art historical research in support of well-articulated arguments
COURSE OVERVIEW	This course covers the history and theory informing contemporary art, the development of contemporary art from the 1960s to today, and provides an understanding of the inner workings of both the academic and commercial art worlds. After a rapid-pace overview of leading modernist art movements (1880s-1950s), what follows is a deep dive into the various forms and purposes of art writing, and the twentieth and twenty-first century art movements and theory that re-defined both contemporary art and art itself. From there, we'll explore the structures and functions of museums and commercial galleries. The course format consists of lectures, class discussions, film screenings, and two in-class writing workshops.
COURSE TEXTS	<p>REQUIRED TEXT: Eleanor Heartney, <i>Art & Today</i> (Phaidon, 2013)</p> <p>While you are required to read all assigned chapters from <i>Art & Today</i>, you are not required to physically purchase this book as all assigned texts have been scanned and uploaded to Blackboard. I will also be providing supplemental required readings (articles, chapters of texts, etc.) that pertain more specifically to the topics we'll be discussing in class. Blackboard will be used to distribute all slides and readings.</p>

Each of the readings assigned are listed **on the day on which they are due on the course calendar below, and are to be read in full prior to that class**, preferably highlighted or notated with key points you can use in our discussions. **For the readings not from the Heartney book, students will be assigned short 2-3 paragraph reading responses, due by 4pm on the day that the reading is assigned.** Some of the readings are marked as "optional." For these, students are invited to submit responses for extra credit.

COURSE REQUIREMENTS & EVALUATION

This is your final writing competency course. You will be expected to write at least 25 pages over the course of the semester, in the development of both your formal and informal writing styles. Students should be ready to discuss art in a critical manner and will be evaluated on the development of their analytical skills. Papers should include in-depth analysis and a variety of predominately scholarly or primary sources. This class is 4 credits to allow extra time to develop your writing skills, and many classes will include time dedicated solely to writing.

Writing assignments include:

- Short in-class writing assignments (3-4 sentences) directly related to a part of the lecture or that day's reading.
- Reading responses (2-3 paragraphs) summarizing the assigned reading and responding to its thesis and supporting points.
- An artwork response, completed on the class trip or outside of class, and written directly in front of the art object in question. Students will also be required to visit a contemporary art exhibition to conduct an exhibition review.
- Short essays on various class topics throughout the semester (2 pages each, to be completed outside of class; details below).
- A final paper, in the form of a Catalogue Essay, in which students curate their own 5-7 artwork exhibition and write a research-driven exhibition essay on the theme that ties their selected artworks together.
- Peer review and group critique, in workshops planned throughout the semester.
- An in-class reflection essay completed on the final day of class.

EXTRA CREDIT & THE CLASS JOURNAL

Students interested in earning extra credit are invited to contribute to the class journal, online at issuesincontemporary.art.blog. **Assignments must be published by 11:59pm on Friday, May 8, 2020 to be considered for extra credit.** Keep in mind, this is a public publication and your work will live online for the foreseeable future. This journal also exists as a resource for students interested in reading examples of all assignments.

Extra credit can be earned for all assignments, and additional extra credit to be applied to your final grade or to make up for unexcused absences, can be earned by publishing 250 word artwork responses. To be eligible for extra credit, all submissions to the journal must meet **all the requirements listed** in "Contributing to the Class Journal." Refer to that document for all details on the class journal and opportunities for extra credit.

COURSE ASSIGNMENTS

You will also be writing short, two-page essays researching and reflecting on the course topics as they are covered throughout the semester. **All assignments must be submitted on Blackboard by the deadline listed.**

SHORT ESSAY PROMPTS

Each of these essays must cite at least three scholarly or primary sources and be accompanied by a complete bibliography. Short essay assignments include:

“Contextualizing Contemporary Art” — due Monday, February 10

Select an art movement from the 1880s-1960s and identify the similarities or conceptual threads that are also at play in a later art movement we’ve discussed in class. (See the key art movements covered Jan. 27 - Feb. 5 for available pairings.)

Artist/Curator/Scholar Biography — due Monday, March 2

Select an artist, curator, or scholar (1880s-today) and write a well-researched biography, summarizing their upbringing and personal life, significant artworks and career moments, considering how their experiences may have influence(d) their style and work.

Exhibition Review — 2 copies of first draft due in class Wednesday, March 11 final draft must be submitted by 11:59pm on Monday, March 23

Visit an exhibition of contemporary art in person and write an exhibition review, considering both the aesthetic and conceptual elements of the artwork presented, the cohesion and presentation of the works as a whole, as well as to what extent the exhibition successfully educates the public on the given theme/subject matter.

“Correcting Western Art History” — due Wednesday, April 1

Pick two artworks by a single artist that in some way combat the dominant narratives of Western art history. Dedicating roughly one page per artwork, describe and compare the works to establish an argument determining to what extent they are successful in the combating of those dominant narratives. Identify the strategy(/ies) employed—whether it’s a critique of power structures, increasing the visibility of marginalized groups, or if the works’ confrontation is accomplished through some other means.

“Twenty-First Century Art Forms” — due Wednesday, April 15

Pick your favorite new or developing art form and build an argument, supported by scholarly research, establishing what makes it so pivotal within the history of contemporary art.

FINAL ASSIGNMENT:

CATALOGUE ESSAY & EXHIBITION PRESENTATION

For your final assignment in this course, you’ll be curating your own exhibition, selecting any 5-7 artworks created between the 1960s and today that are unified by a single theme. Students are invited to include artworks in any media discussed through the semester. **You will be conducting the initial research for the paper in an in-class Research Workshop on April 29, but you must come to that class with your theme and the first two artworks in mind.**

Students are to write about their exhibition in one of two ways: (1) as if this is a physical or digital exhibition that actually exists or will exist, or (2) as a thematic selection of artworks with no mention of an exhibition included. The Catalogue Essay is a culmination of all writing completed throughout the semester—elements of artist biography, the form and content of the works selected, art historical precedent, conceptual analysis, and more should be considered within your ten pages.

In addition to the Catalogue Essay, students will also give a **10 minute presentation on the exhibition they've curated**, touching on all the major points made in the Essay. Each work selected for your exhibition must be featured in your presentation. Presentations must, at minimum, include an intro slide and a slide on your theme, followed by single slides dedicated to each artwork you've selected.

Above all, attempt to curate an exhibition that adds to the discourse around contemporary art, and explain (in both your essay & presentation) why these artworks best support your claim. **Your thesis, outline, and a preliminary bibliography (minimum of 5 sources) are due in class on Monday, May 4. Peer reviews of two fellow students essays are due in class on Wednesday, May 6. Final essays must be submitted on Blackboard by 11:59pm on May 13, and must include your 10 page text, an image list, and bibliography uploaded as a single PDF.**

Participation in class discussions, including visual analysis and critique, is essential for the successful completion of this course. Voicing your observations, opinions, and experiences will enhance your viewing skills and help you comprehend the material and the relationships between the artists, artworks, media, and styles that you are required to master in this class. Because these discussions will involve both the readings and the topics covered in class, **it's essential that you come to class each day with the readings completed.**

Attendance will also be considered in determining your final grade. **Class attendance is mandatory.** Please keep in mind that (1) assigned readings do not substitute for material covered in class, (2) your presence for the visual experience of slide lectures and film screenings is essential for a thorough grasping of course material, and (3) your participation in class discussions and projects is critical to the success of the course for everyone. **After two unexcused absences your grade will begin to be lowered by one-third (i.e. A to A-) for each additional absence.**

PARTICIPATION & ATTENDANCE

GRADING

Short Essays (2 pages each, 5 total)	5% each, 25%
In-Class Writing Exercises (1 paragraph each)	5%
Reading Responses (2-3 paragraphs each, 15 total)	0.67% each, 10%
Class Participation & Peer Reviews	15%
Final Catalogue Essay (10 pages)	30%
Exhibition Presentation (based on Catalogue Essay)	10%
Reflection Essay	5%

The following grading system will be used: 93-100= A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 60-66=D, 0-59=F.

FORMATTING & STYLE

All **writing assignments** must follow these guidelines:

- Typed, double-spaced, 1" margins
- Times New Roman, Avenir, or Helvetica, 12-point font, black ink
- Style, footnotes, and bibliography according to the Chicago Manual of Style. **A bibliography MUST be included with each writing assignment (except for reading responses).**

For the Chicago Manual of Style Quick Guide go to: http://www.chicagomanualofstyle.org/tools_citationguide.html (accessed 10.01.18).

LATE PAPERS

All assignments must be submitted on Blackboard by the due date and time listed. Late papers will lose points based on the following schedule:

Before 6am (within six hours of due date and time)	-2
Within 24 hours of the due date and time	-5
Within one week of the deadline	-10
Two weeks or later	-20

FEEDBACK & IMPROVEMENT

You will receive **regular feedback** on your assignments. Throughout the semester there will be two in-class writing workshops that will provide an opportunity for peer review and real-time feedback. In order to fully participate it's crucial that you come to all classes with all assignments completed. Students who turn in their short essays on time are invited to rewrite the assignment based on the feedback received if they're unhappy with their original grade. **Rewrites of short essays must be submitted in-person or directly via email by May 6 to be considered for a higher grade.**

Improvements made to your writing over the course of the semester will be factored into your final grade. Lack of improvement will be factored in as well.

CELL PHONES

Cell phones and other electronic devices that are not used for active participation are not allowed in class at any time. If you carry a cell phone or other device, it must be turned off during class (not vibrate). **If you are on your phone or visibly not paying attention for the majority of any class (including sleeping), you will be marked absent for that class.**

DEPARTMENT OF ART & ART HISTORY'S POLICY ON RETURNING ASSIGNMENTS

Assignments will be returned during scheduled class time or by special arrangement with the instructor. The instructor will hold assignments for six weeks following the end of class. Assignments not picked up during this period will become property of the university and may be discarded.

ASSISTANCE AT THE WRITING CENTER

The Eastern Writing Center, located in the ASC and staffed by trained peer tutors, is available to help all students with their writing. The Writing Center supports the liberal-arts mission of Eastern by helping students with their writing from any class, at any stage, from brainstorming and drafting to revision to proofreading and editing. We help students do their own work, and do it more comfortably and confidently. Any student can and should use the Writing Center. The process of talking with readers about writing and getting feedback on student writing is something all writers do and can benefit from. Students can either drop into the Center or make an appointment by going to the "Useful Links" column on the Current Students webpage and selecting "GradesFirst" — <http://www.easternct.edu/index/current-students/>. Students are asked to bring copies of any assignment sheets to the Writing Center, so tutors know what is expected of the assignment.

CHEATING, PLAGIARISM, & PERSONAL MISCONDUCT

You are responsible for knowing what plagiarism is and how to avoid it (for more information, see <http://easternct.libguides.com/plagiarism>). Students are responsible for familiarizing themselves with the University's numerous policies and procedures contained in the University Catalog and Student Handbook. The Code of Conduct policies and the Policy on Academic Misconduct are of special significance, since cheating, plagiarism, and personal misconduct are strictly prohibited and carry severe penalties. Students should read and understand Eastern's Academic Misconduct Policy, which can be found in the student handbook: <https://www.easternct.edu/student-affairs/studenthandbook.html>. All violations will be handled under the procedures established in this policy.

STUDENT SEXUAL MISCONDUCT POLICY

Title IX of the Education Amendment of 1972, as well as the Board of Regents Policy on Sexual Misconduct Reporting, Support Services and Processes, prohibit acts of sexual misconduct – sexual harassment, sexual assault, sex-based discrimination, dating violence, domestic violence, stalking, and inappropriate relationships between employees and students. If you or someone you know has been or experiences harassment or assault, resources are available with the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT). Alleged violations can be reported to the Title IX Coordinator in the Office of Equity and Diversity at 860-465-5791. Reports to law enforcement can be made to Eastern Connecticut State University Police Department at 860-465-5310. To receive support and advocacy, please contact the Coordinator of the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT) at 860-465-4314. You may also visit the SAIV-RT website at: <https://www.easternct.edu/.../sexualassaultpolicyandprocedures.html> for more information including a list of confidential resources.

OFFICE OF ACCESS-ABILITY SERVICES (OAS)

Eastern Connecticut State University is committed to following the requirements of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability (or think you may have a disability), and require adaptations or accommodations, or assistance evacuating a building in the case of an

emergency, please contact the Office of AccessAbility Services (OAS) at 860-465-0189 to discuss your request further. Any student registered with the OAS should contact the instructor as soon as possible for assistance with classroom accommodations. Please note that accommodations are not retroactive, and must be communicated through a Letter of Accommodation which is drafted by the OAS. The link to the OAS website is: <https://www.easternct.edu/accessability/index.html>.

STUDENT CRISIS STATEMENT

Any student who is facing challenges (i.e. mental health, securing food/housing) and believes this may affect their performance in the course is urged to contact the Dean of Students at 860-465-5244 for support. Students experiencing an immediate threat to their safety or wellbeing should contact 24-hour emergency services by dialing 911 or the Eastern's University Police Department: 860-465-5310.

CLASS TRIP

This semester, there are two options for our class trip, which the class as a whole will decide upon in the first week of the semester. While attendance is not required, students who do not attend will be assigned related reading responses and must visit a contemporary art exhibition outside of class to complete both their Exhibition Review and Artwork Response assignments. The options for our class trip are:

- Going to the **Yale University Art Gallery in New Haven** and attending an artist talk by **Mickalene Thomas at the Yale School of Art** on Thursday, February 27. This trip can be completely free for everyone if 1-2 students are willing to rent a University van and drive their fellow students. Alternatively, all students could carpool or drive individually, and the cost of the trip would be gas and parking alone.
- Attending the trip to **MASS MoCA in North Adams, MA** hosted by the Art and Art History Department on Friday, March 6. The cost would be approximately \$30 – \$40.

Because this class trip will take the majority of the day, class will be cancelled on both Wednesday, February 12 and either Wednesday February 26 or Wednesday, March 4 (depending on which of the trip options is chosen) to account for the class trip.

CONTACTING PROFESSOR MANCINI

I will be available after every class throughout the semester to meet with students. **The best way to contact me outside of class is via email.** Students who have to miss a class, or will be late should email me beforehand to let me know. Absences will not be excused retroactively, except in the case of emergencies.

Additionally, students who have questions about an assignment, lecture, artist, or topic are encouraged to reach out at any point throughout the semester:

mancinili@easternct.edu

lindseywriting@gmail.com

COURSE CALENDAR **subject to revision according to the progress of the class*

Italics indicate the topic for that day's class.

Unit	Week	Dates	Monday	Wednesday
Contextualizing Contemporary Art	1	January 22		<p><i>Introduction: Contemporary Art & the Trajectory of Art History</i></p> <p>Key topics: Art historical methodology; form vs. content; functions of writing about art: inform vs. critique</p> <p>Reading due: Excerpt from Gilda Williams' introduction to <i>How to Write About Contemporary Art</i> (2014)</p> <p>*Reading response due by 11:59pm</p>
	2	January 27 + 29	<p><i>Rethinking the Pictorial Plane: 1880s - 1920s</i></p> <p>Key art movements: Post-Impressionism, Art Nouveau, Fauvism, Cubism, Expressionism, De Stijl, Constructivism, Surrealism</p> <p>Reading due: Excerpt from John Berger's <i>Ways of Seeing</i> (1972)</p> <p>*Reading response due by 4pm</p>	<p><i>Elemental Engagement: 1920s - 1960s</i></p> <p>Key art movements: Surrealism, Abstract Expressionism, Kinetic Art, Pop Art, Op Art</p> <p>Reading due: Chapter 1 <i>Art + Today</i>, "Art & Popular Culture"</p>
	3	February 3 + 5	<p><i>Redefining Art: Art as Object</i></p> <p>Key art movements: Dada, Bauhaus, Situationism, Happenings, Fluxus, Art Povera</p> <p>Reading due: Chapter 2 <i>Art + Today</i>, "Art & The Quotidian Object"</p>	<p><i>Redefining Art: Art as Idea</i></p> <p>Key art movements: Neo-Dada, Minimalism, Conceptualism, Post-Conceptualism</p> <p>Reading due: Walter Benjamin's "Art in the Age of Mechanical Reproduction" (1936)</p> <p>*Reading response due by 4pm</p>
Contemporary Art Historical Theory & Methodology	4	February 10 + 12	<p><i>Modernist & Postmodernist Thought</i></p> <p>Key theorists: Debord, Adorno, Greenberg, Wofflin, Panofsky, Fried</p> <p>Reading due: Adorno's <i>Aesthetic Theory</i>, Chapter 1: "Art, Society, Aesthetics" (1970)</p> <p>*Reading response due by 4pm</p> <p>*Short essay due at 11:59pm: "Contextualizing Contemporary Art"</p>	<p>**NO CLASS**</p> <p><i>*to be made up via class trip</i></p>

COURSE CALENDAR *subject to revision according to the progress of the class

Unit	Week	Dates	Monday	Wednesday	
Contemporary Art Historical Theory & Methodology	5	February 17 + 19	<p>President's Day</p> <p>**NO CLASS**</p>	<p><i>Twenty-First Century Futures</i></p> <p>Key theorists: Claire Bishop, Chris Kraus, Hito Steyerl</p> <p>Extra credit reading: Claire Bishop's "Antagonism and Relational Aesthetics" (2004)</p>	
	Elements of Art Writing	6	February 24 + 26	<p>Writing Focus: <i>Elements of Art Writing</i></p> <p>Reading due: Excerpt from Sylvan Barnet's <i>A Short Guide to Writing About Art</i> (2014)</p> <p>*Reading response due by 4pm</p>	<p>Writing Focus: <i>Biographies & Narrative Portraits</i></p> <p>Reading due: Self-assigned artist biographies, 20 page minimum. Students should select an artist whose work they're considering for their final exhibition project.</p> <p>*Reading response due by 4pm</p>
		7	March 2 + 4	<p><i>Informing the Public: Exhibition Design, Curation & Materials</i></p> <p>Reading due: Pepe Karmel's exhibition catalogue for <i>Robert Morris: Boustrophedons</i> (2017)</p> <p>*Reading response due by 4pm</p> <p>*Short essay due at 11:59pm: "Artist/Curator/Scholar Biography"</p>	<p>Class will be cancelled on either Wednesday February 26 or on Wednesday, March 4 (in addition to Feb. 12) to account for the class trip. The lesson, "Biographies and Narrative Portraits" (above) will be taught on whichever day we meet for class.</p>
8	March 9 + 11	<p><i>Informing the Public: The Development of Critique & Arts Publishing</i></p> <p>Reading due: Jerry Saltz's <i>Life Like</i> review: https://www.vulture.com/2018/06/the-problem-with-realism-in-sculpture.html</p> <p>*Reading response due by 4pm</p>	<p>Writing Workshop: <i>Exhibition Reviews</i></p> <p>*Two printed copies of first draft of short essay due in class: "Exhibition Review" – to be peer-reviewed & workshopped in class</p> <p>Reading due: Excerpt from Gilda Williams' <i>How to Write About Contemporary Art</i> (2014)</p> <p>*Reading response due by 4pm</p>		
	9	March 16 + 18	Spring Break		
Correcting Western Art History	10	March 23 + 25	<p><i>Feminism & Queer Culture</i></p> <p>Key artists: Judy Chicago, Miriam Schapiro, Louise Bourgeois, David Wojnarowicz, Zoe Leonard, Félix González-Torres, Robert Mapplethorpe</p> <p>Reading due: Linda Nochlin's "Why Have There Been No Great Women Artists?" (1971)</p> <p>*Reading response due by 4pm</p> <p>*Final draft of short essay "Informing the Public" due by 11:59pm</p>	<p><i>Defining Blackness & Latinx Culture</i></p> <p>Key artists: Gordon Parks, Kerry James Marshall, Kara Walker, Doris Salcedo, Minerva Cuevas, Howardena Pindell, Wangechi Mutu, Wifredo Lam, Rafa Esparza, Abraham Cruzvillegas</p> <p>Reading due: Titus Kaphar by Jason Stanley, BOMB Magazine (2019): https://bombmagazine.org/articles/titus-kaphar/</p> <p>*Reading response due by 4pm</p>	

COURSE CALENDAR *subject to revision according to the progress of the class

Unit	Week	Dates	Monday	Wednesday
Correcting Western Art History / Twenty-First Century Art Forms	11	March 30 + April 1	<p><i>Postcolonialism: Indigenous Artists, Eastern Thought & the Impact of Globalism</i></p> <p>Key artists: Awa Tsireh, Brian Jungen, Duane Linklater, Rebecca Belmore, Shan Goshorn, Wendy Red Star</p> <p>Reading due: Sascha Scott’s “Awa Tsireh & The Art of Subtle Resistance” (2013) *Reading response due by 4pm</p>	<p><i>Deconstructing the White Cube: Interventionism & Performance Art</i></p> <p>Key artists: Marina Abramovic, Carolee Schneeman, Chris Burden, Tehching Hsieh, VALIE EXPORT</p> <p>Reading due: Chapter 9, <i>Art + Today</i>, “Art & The Body”</p> <p>*Short essay due at 11:59pm: “Correcting Western Art History”</p>
Twenty-First Century Art Forms / Contemporary Thought Today	12	April 6 + 8	<p><i>Identity & the Presentation of the Self: Twenty-First Century Photography</i></p> <p>Key artists: Cindy Sherman, Catherine Opie, Nan Goldin, Diane Arbus, William Eggleston, Robert Mapplethorpe, Zanele Muholi</p> <p>Reading due: Chapter 10, <i>Art + Today</i>, “Art & Identity”</p> <p>*Artwork response due by 4pm</p>	<p><i>“You just had to be there” – From Site-Specificity to AR/VR</i></p> <p>Key artists: Walter de Maria, James Turrell, Gordon Matta-Clark, Felice Grodin, Anna Ridler, Nancy Holt, Ana Mendieta</p> <p>Reading due: Chapter 7, <i>Art + Today</i>, “Art & Nature & Technology”</p>
	13	April 13 + 15	<p><i>Developing New Media: Net Art, Animation, Interaction, & AI</i></p> <p>Key artists: Lynn Hershman Leeson, Ian Cheng, Stephanie Dinkins, Shantell Martin, Cao Fei</p> <p>Reading due: Brad Troemel’s “Art After Social Media” (2014) *Reading response due by 4pm</p>	<p><i>Contemporary Thought Today: Process Over Product & Social Practice</i></p> <p>Key artists: Richard Serra, David Brooks, Eva Hesse, Robert Morris, Maya Lin, Theaster Gates</p> <p>Reading due: Excerpt from Maya Lin’s <i>Boundaries</i> (2000) *Reading response due by 4pm</p> <p>*Short essay due at 11:59pm: “Twenty-First Century Art Forms”</p>
Contemporary Thought Today / The Art World Multiverse	14	April 20 + 22	<p><i>Contemporary Thought Today: Subversion & Political Critique</i></p> <p>Key artists: Barbara Kruger, Banksy, Jenny Holzer, Shepard Fairey, Richard Prince</p> <p>Reading due: Chapter 15, <i>Art + Today</i>, “Art & Politics”</p>	<p><i>The Politics of Curatorial Power: Current Issues & Arts Funding</i></p> <p>Key issues: Censorship efforts in Cuba + China; censorship via “terms & conditions” on social media; American dynasties (Sackler, Getty); private funding</p> <p>Reading due: Chapter 12, <i>Art + Today</i>, “Art & Globalism”</p>

COURSE CALENDAR *subject to revision according to the progress of the class

Unit	Week	Dates	Monday	Wednesday
The Art World Multiverse	15	April 27 + 29	<p><i>Understanding Priorities: The Departmental Structure of Museums vs. Galleries + The Contemporary Market & Artist Representation</i></p> <p>Reading due: Chapter 14, <i>Art + Today</i>, "Art & Its Institutions"</p>	<p>Writing Workshop: <i>Conducting Art Historical Research</i></p> <p>*Assignment due today: Students should come to class having selected the thematic focus and at least the first two artworks for their final exhibition project</p> <p>Extra credit reading: Julian Stallabrass' <i>Art Incorporated</i>, Chapter 4: "Uses and Prices of Art" (2004)</p>
	16	May 4 + 6	<p>FINAL PRESENTATIONS</p> <p>*Thesis, outline and preliminary bibliography (minimum of 5 sources) for 10 page Catalogue Essay due in class.</p>	<p>FINAL PRESENTATIONS</p> <p>+ In-Class Reflection Essay</p> <p>*Two completed Peer Review Worksheets —in which you meaningfully assess the completed first drafts of two of your fellow students' final essays—are due in class.</p> <p>*Last day to submit short essay rewrites</p> <p><u>LAST DAY OF CLASS</u></p>
	17	May 11 + 13		<p>*Final 10 page Catalogue Essay due on Blackboard by 11:59pm on Wednesday, May 13, 2020</p>

MAJOR DUE DATES TO REMEMBER

(everything but reading responses)

all online submissions due at midnight via Blackboard; in-class assignments due by 4pm

Mon., Feb. 10: 1st short essay due online: Contextualizing Contemporary Art

Mon., Mar. 2: 2nd short essay due online: Artist/Curator/Scholar Biography

Wed., Mar. 11: Two printed copies of 3rd short essay due in class: Exhibition Review

Mon., Mar. 23: Final version of 3rd short essay due online: Exhibition Review

Wed., Apr. 1: 4th short essay due online: Correcting Western Art History

Wed., Apr. 15: 5th and final short essay due online: Twenty-First Century Art Forms

Wed., Apr. 29: Theme and first two artworks for Catalogue Essay due in class

Mon., May 4: Thesis, outline, and preliminary bibliography for Catalogue Essay due in class

Wed., May 6: 2 Peer Review Worksheets due in class; + all short essay rewrites due in class or directly via email

Fri., May 8: Extra credit assignments due on the class journal online

Wed., May 13: Final Catalogue Essays due online, must include: 10 pages of text, complete bibliography, and complete image list