THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN
SPRING 2016

AEAH 4813-002
THE POSTMODERNISM EFFECT:
CRITICAL THEORY, POLITICS AND ART PRACTICE
MWF 1-2 P.M.
ROOM #: ART 226

INSTRUCTOR: LAUREN CROSS
OFFICE: ART 229
OFFICE HOURS: M 2-5 P.M. and by appointment
EMAIL: PLEASE MESSAGE THROUGH BLACKBOARD

TEACHING ASSISTANT: JESSICA PIRKLE
OFFICE: ART 225
OFFICE HOURS: Tu 3-4 P.M. and by appointment
EMAIL: PLEASE MESSAGE THROUGH BLACKBOARD

COURSE DESCRIPTION:
Explores the relationship of postmodernism in the visual arts, including the development, interpretation, and use of postmodern works, as well as historical, social and cultural conditions of "postmodernity" globally, ca. 1945 to the present. Prerequisite(s): ART 1200, 2350, and 2360; or consent of the instructor.

REQUIRED TEXTBOOK:
Art since 1900:1945 to the present. vol 2. 2nd edition by Foster et al
Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings by Stiles and Selz, 2nd edition
Additional assigned articles/chapters/essays posted on Blackboard (Bb).

RECOMMENDED READING:
Aesthetics in a Multicultural Age by Elliott et al.
Artists, Critics, Context: Readings in and Around American Art Since 1945 by Paul F. Fabozzi
Formulas for Now by Hans Ulrich Obrist
SINCE ’45: America and the Making of Contemporary Art by Katy Siegel
The Anti-Aesthetic: Essays on Postmodern Culture by Hal Foster
The Photograph as Contemporary Art by Charlotte Cotton

COURSE CONTENT:
ART 4813 The Postmodernism Effect: Critical Theory, Politics and Art Practice will explore the philosophical, historical, social/cultural, and artistic impact of postmodernism as it relates to critical art theory, art movements, and practice. The course is intentionally organized semi-non-linearly in order to both build and dismantle the assumption that postmodernism only exists within a chronological moment. Our readings are also organized around class visits to museums and art galleries in the local area. The course will weave together theory, history, and artist’s writings in a way that is perhaps more thematic and calls for more questions. As postmodernism is a framework that has been difficult to pen by historians and scholars (and for it’s reputation for dense writings), it will be important to assess postmodernism in the visual arts from as many sides possible.
Postmodernism is in part about repetition; therefore, it makes sense that the course will encourage a variety of overlapping ideas and threads that exist over the course of the semester. My hope is that we can identify traces of postmodern thought both within a segment of history but also at different moments that were perhaps named other things. We will make sense of these connections as a tool to better understand the so-called postmodern moment that became so evident at the so-called end of modernism, even though there are many critics that suggest that modernism never ended. By the end of the course, we will look at specific theories: the rise of critical theory and its various subgenres, such as feminism/womanism, queer theory, and Critical Race Theory to name a few, and its impact on what is now called contemporary art. As post-modernism challenged status quo assumptions of who can be an authority and who can speak; therefore, we will explore the ways in which artists used post-modern ideas as not only inspirations within their work but also as the rationale for taking ownership over the documentation and historicizing of their own ideas. We will look at the ways that artist writings can be post-modern products in the same way as artworks. Most of all we will question why postmodern thought resonated so strongly with some art historians, critics, and artists, and the implications within today’s contemporary art world.

Over the course of the semester, students will be required to engage in fieldwork opportunities outside of the classroom that will equip students to better engage examples from our text within contemporary art and the local art scene. Students taking this class should be prepared to immerse within the local Denton and DFW art scene over the course of the semester, and ensure that they are exploring every opportunity to view and interpret art for themselves. The fieldwork requirement for the course aligns with the supposition that in order to truly analyze art one has to fully engage with it in all its various forms, from museums to performance art. Students should come to class prepared to engage the interpretive process assertively and reflect on their field experiences through connections to course readings.

Assigned days (on Fridays) throughout the semester will be set aside for fieldwork in local museums, galleries, exhibitions, lectures, and artist talks in Denton, Dallas, and Fort Worth to deepen the understanding of contemporary art in practical ways. It will be the student’s responsibility to arrange transportation during fieldwork days; a fieldwork schedule is included on the syllabus to provide ample time for students to make arrangements. Students will have opportunities to post travel options such as carpooling and group travel through public transportation through a discussion forum on Blackboard (Bb).

**COURSE OBJECTIVES LEARNING OUTCOMES:**

Students will:

2. Analyze and communicate key concepts relating to postmodern art, history, and theory.
3. Select and identify vocabulary and how it applies to the development of postmodern and contemporary art.
4. Describe contemporary art experiences from a historical perspective as well as through the lens of postmodernism.
5. Document and reflect on art viewing experiences while engaging with the local arts community in Denton, Dallas, and Fort Worth.
6. Collaborate on ideas and present new ways of viewing and understanding art through postmodernism.
7. Engage the local arts community by identifying and exploring opportunities to share in the work of art institutions, organizations, and artists in meaningful ways.

**COURSE STRUCTURE:**

*In-Class Discussion:* Discussion-based learning will be the primary mode of teaching in this class, which will be prompted by brief presentations on assigned course readings and topics. Your participation in class discussion is vital to your success in the course.

*Active Learning/Collaborative Learning Activities:* As a extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways.
Fieldwork Requirement:
Starting in Week 2, our Friday class sessions will be set aside for student field research and reflection within the local arts community in Denton, Dallas, and Fort Worth. Fieldwork trips will be located at various museums, art galleries, and cultural centers throughout the DFW area (See the syllabus schedule for dates of scheduled trips). Students will be required to keep an electronic Photo-voice journal to document and reflect on their field experiences, which will be hosted on Blackboard (Bb) through Campus Pack. Students will be assigned a selection of reflection questions to complete for each fieldwork trip in their Photo-Voice Journal. See the STUDENT EVALUATION section of the syllabus for more information about the Photo-voice Journal assignment.

Fieldwork trips are required. Students must get prior approval to miss scheduled fieldwork days and must arrange their own alternative trips to complete the assignment. Fieldwork days are meant 1) expose students to the presence of postmodern influences within the current contemporary art world, 2) to help students immerse into the local arts community 2) to give students opportunities to reflect on and critique art more regularly, 3) to introduce students to artists, art, and art institutions in Denton and the DFW area that can illuminate course topics, and 4) to give students opportunities to practice art interpretative methods.

Note: Students will be responsible for arranging their own transportation to art sites within the region. A discussion board forum will be dedicated to coordinating public transportation (i.e., DART, DCTA) and/or carpooling, which is recommended.

STUDENT EVALUATION (OR GRADING):
The grading system for the course is the following:
Discussion Questions (10 per class session x 30)………………300
Participation (In-Class Activities) (2 per class session x 30)…..60
Collaborative Art History WIKI Project (20 points each x 3)…. 60
Profound Impact Points (10 points each x 2)………………..20
Photo-voice Journal (20 points per entry x 5)………………..100
Analysis Paper & Presentation…………………………………200
Total Possible Points 740
Extra Credit (up to 20 points)

READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

DISCUSSION QUESTIONS (up to 10 points per class session): In preparation for each class, students will turn in typed, discussion questions on separate slips of paper that are prompted by our assigned readings. Sometimes when we read (especially in the case of postmodern thought) we come away with more questions. In many cases we are not the only one that has questions, and sometimes we discover that our questions are connected. Student discussion questions allow those questions to come to the surface.

At the beginning of each class I will ask students to place their discussion questions in pre-determined thematic boxes. These pre-determined themes will relate to topics within the assigned readings, and will assist in synthesizing our discussions. Discussion questions help students to think critically about our readings, and create opportunities for students to contribute to our class discussions. No handwritten discussion questions will be accepted. No makeups.
Each discussion question is worth 5 points and should include:

1. A direct quote from a different assigned reading (2 points).
2. An open ended question prompted by the direct quote that will engage the class in an open discussion. (i.e., no direct questions that have obvious “yes” or “no” answers please) (2 points).
3. MLA formatting (i.e., correct format for MLA in-text parenthetical citations and Works Cited). (1 point).

**Sample Discussion Question:**

In “1966,” Foster et al. argues that in the sixties “Picasso’s reputation had become eclipsed by Duchamp’s” (540). After reflecting on how Duchamp’s work is so often described as the precursor to contemporary art, I found this quote to be extremely telling. I wonder what my classmates think of the concept of an artist being considered more important during a certain time period because he “stopped painting” where in contrast Picasso continued to paint (540)? What does that mean for contemporary art today? For what reasons are artists trumped by other artists today?

Works Cited


**PARTICIPATION (IN-CLASS ACTIVITIES) (up to 2 points per class session):** An important component of the class will be active and collaborative learning exercises and discussion. Your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments.

**COLLABORATIVE ART HISTORY WIKI PROJECT (60 points):** Students will collaborate on a art history WIKI project based on a theme (or series of themes) related to postmodernism. Students will be given a series of themes to choose from in Week 3, then from Week 5-11 students will to select and contribute three (3) entries on three different artists from Stiles and Selz’s *Theories and Documents of Contemporary Art* that may hold contrasting views based on modern, antimodern, and postmodern ideas. Each entry is worth up to 20 points each. During Weeks 5, 6, and 8 entries are due on Fridays at 11:59 p.m.

**PROFOUND IMPACT POINTS (20 points):** During Weeks 6 and 12, students will present and turn in typed, profound impact points reflecting over past assigned readings they found impactful in understanding key terms and concepts. Profound Impact Points allow students to trace their learning and review over ideas that might be useful to them in future assignments and papers. For example, Profound Impact Points completed in Week 4 will cover readings from Weeks 1-4. Profound Impact Points should be brief and in bullet point format, and include:

1. Five quotes: At least five quotes from five different assigned readings that the student found insightful to understanding postmodernism, key terms, and concepts.
2. Explanation: Each quote should include 1-2 sentences explaining your reflections on each quote at the end of each bullet point
3. MLA formatting (i.e. in-text parenthetical citations and Works Cited)

Profound Impact Points are worth up to 10 points (up to 2 points per point)

**PHOTO-VOICE JOURNAL (100 points):** As a part of the fieldwork requirement for the course, students are required to attend five class visits to art museums and art galleries in the Denton/Dallas/Fort Worth area. Select Fridays have been set aside as required fieldwork days to give students time to research, explore, and engage in art experiences. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis.
Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Over the course of the semester students will be documenting their art view experiences in their own Photo-Voice Journal. These Photo-voice Journals will not be audio-based (despite the name), they will “show voice” to student art experiences and will be hosted in electronic journals located in Blackboard(Bb). Each entry is worth up to 10 points.

Students will post entries for all required class trips. If students post one (1) additional independently initiated art experience, they can be counted as extra credit points (a total of 20 extra credit points). Extra credit opportunities can also include art lectures, talks, art-making workshops, and art activities. Photo-voice journal entries can only be seen by the instructor and assigned TA, and are an opportunity for students to practice their art analysis and interpretation skills in a secure environment. Journal entries must include:

1. 3 photographs documenting your art experience (4 points)
2. Summary of your art experience (4 points)
3. Interpretation and/or evaluation of the art that you viewed (4 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (4 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (4 points).

Total of up to 20 points per entry

ART ANALYSIS PROJECT (200 points): Students will write a 3–5 page analysis paper on an approved topic related to postmodernism. The paper should be in MLA format. Analysis papers can either be an analysis of a series of works by one artist or a few works by two to three artists. Analysis papers must 1) incorporate at least one of the analytic methods proposed by Foster et al in art since 1900: psychoanalysis, social history of art, formalism and structuralism, and/or poststructuralism and deconstruction, 2) reference selected artists’ writings from Stiles and Selz’s Theories and Documents of Contemporary Art (which means that your selected artist(s) should be from the text), and 3) reference at least 3 credible outside sources (i.e., articles, books, audio recordings, interviews, video, etc). Then, during the last two sessions of the semester students will give a brief presentation summarizing their analysis project. Worth up to 100 points for Analysis Paper and 100 points for Analysis Presentation. Rubrics will be provided by the instructor for the assignment.

EXTRA CREDIT (up to 20 points):
As mentioned above, attending and documenting additional art experiences in your Photovoice Journal beyond the required class visits can be counted as extra credit up to 20 points. Submit your extra credit entries by Wednesday, May 4th by 11:59 p.m. to receive extra credit points.

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

Local Art Museums
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
The Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crowe Collection of Asian Art (crowcollection.org)
**Galleries & Art Dealer Associations**

Fort Worth Art Dealers Association ([www.fwada.com](http://www.fwada.com))
Contemporary Art Dealers of Dallas ([www.caddallas.net](http://www.caddallas.net))
Dallas Art Dealers Association ([www.dallasartdealers.org](http://www.dallasartdealers.org))

**Alternative & Non-profit Exhibition Spaces/Organizations**

Fort Worth Community Arts Center ([www.fwcac.com](http://www.fwcac.com))
The MAC ([the-mac.org](http://the-mac.org))
WoCA Projects ([www.wocaprojects.com](http://www.wocaprojects.com))
Fort Worth Public Art ([www.fwpublicart.org](http://www.fwpublicart.org))
Visual Arts Society of Texas in Denton ([vastarts.org](http://vastarts.org))

**National Resources**

College Art Association ([www.collegeart.org](http://www.collegeart.org))
Artsy ([www.artsy.com](http://www.artsy.com))
Art21 ([www.pbs.org/art21/artists](http://www.pbs.org/art21/artists))

**ATTENDANCE POLICY:** A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two unexcused absences, before it starts negatively impacting your grade. Students will be deducted 15 grade points for each additional unexcused class session. Students who have been six or more unexcused absences will be automatically dropped from the course. Excused absences, such as as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.

**AMERICAN DISABILITIES ACT:**
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact them by phone at 940.565.4323.

**DISABILITIES ACCOMMODATION:**
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.
COURSE RISK FACTOR:
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain their until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

Weekly Class Schedule

Week 1 (January 18-22): What is Postmodernism?
Wednesday, January 20: Defining the concept
Assigned Readings: Blackboard: “Postmodernism” The Stanford Encyclopedia of Philosophy (Bb)
Recommended Reading: Blackboard: Habermas “Modernity—An Incomplete Project” from The Anti-Aesthetic: Essays on Postmodern Culture by Hal Foster (Bb).
Introductions
In-Class Exercises
Due: Please read and bring a printed copy of the assigned Stanford Encyclopedia of Philosophy entry.

Friday, January 22: Methods of analysis and interpretation
Assigned Readings: art since 1900: "Formalism and structuralism” (32-39); “Poststructuralism and deconstruction”(40-48)
Due: Discussion Questions

Week 2 (January 25-29): The Beginning and the End of Modernism
Monday, January 25: The Making of Modernism
Assigned Readings: Blackboard: Siegel, “Beginning and End” from SINCE ’45: America and the Making of Contemporary Art (Bb); art since 1900: 1947 (380-386); 1949: (387-391)
Due: Discussion Questions
Due: Sign up for Dallas Museum of Art Visit Times
Wednesday, January 27: Methods of Abstraction

Assigned Readings: *art since 1900*: 1959 (459-463); *TDCA*: Selz and Stiles “Gestural Abstraction”(13-23); Pollock (24-26): Motherwell (28-29); Barr (42-43); Michaux (45-47); Fontana (47-50); Kantor (56-58).

**Due:** Discussion Questions

Friday, January 29: Fieldwork

**Required Fieldwork Museum Visit: Dallas Museum of Art signup times 1 p.m. and 3 p.m.**

Week 3 (February 1-5): New and Old Ideas Expanded

Monday, February 1: Departures

Assigned Readings: *art since 1900*: 1951 (400-405); 1956 (423-428); *TDCA*: Stiles “Process” (686-699)

**Due:** Discussion Questions

Wednesday, February 3: The Making of New Ideas

Assigned Readings: *art since 1900*: 1960a (472-476); 1961 (488-493); *TDCA*: Stiles “Language and Concepts” (955-970); Duchamp “The Creative Act”(972-973); Flynt “Concept Art” (974-976)

**Due:** Discussion Questions

**Due:** Photovoice Journal Entry #1-DMA Visit

Friday, February 5: Fieldwork

**Required Fieldwork Museum Visit: Nasher Sculpture Center signup times 12 p.m. and 3 p.m.**

Week 4 (February 8-12): Material Culture and Everyday Life

Monday, February 8: Abstraction in Daily Life

Assigned Readings: *art since 1900*: 1962c (508-512); Flavin “Some Remarks”(147-148)

**Due:** Discussion Questions

Wednesday, February 10: Material Influences

Assigned Readings: *art since 1900*: 1962d (513-518); 1964a (524-529); *TDCA*: Stiles “Material Culture and Everyday Life” (325-342)

**Due:** Discussion Questions

Friday, February 12: Work Day

**Work Day/No Class**

**Due:** Photovoice Journal #2- Nasher Visit

Week 5 (February 15-19): Forms of Expression

Monday, February 15: Expressive strands of minimalism

Assigned Reading: *art since 1900*: 1966b (544-548); 1967 (559-564); Blackboard: Rauschenberg “The Artist Speaks”(Bb)

**Due:** Discussion Questions
**Wednesday, February 17: Process & Materials**

**Assigned Readings:** *art since 1900:* 1968a (565-570); 1968b (571-577); *Blackboard:* Tucker “Anti-Illusion: Procedures/Materials”(Bb)

**Due:** Discussion Questions

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**Friday, February 19: Work Day**

**Work Day/No Class**

**Due:** Collaborative Art History WIKI Project Entry #1 by 11:59 p.m.

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**Week 6 (February 22-26): Sites of Acceptance and Critique**

**Monday, February 22: Site-specific work & Institutional Critique**

**Assigned Readings:** *art since 1900:* 1970 (584-588); 1971(589-597); *Blackboard:* Richard Serra “Verb List”(Bb)

**Due:** Discussion Questions

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**Wednesday, February 24: Work Day**

**Work Day/No Class**

**Due:** Profound Impact Points by 11:59 p.m.

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**Friday, February 26: Work Day**

**Work Day/No Class**

**Due:** Collaborative Art History WIKI Project Entry #2 by 11:59 p.m.

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**Week 7 (February 29-March 4): Feminist Art & Postmodernism**

**Monday, February 29: Feminist Approaches**

**Assigned Readings:** 1975 (614-619); *TDCA:* Jaudon and Kozloff “Art Hysterical Notions of Progress and Culture” (176-186)

**Due:** Discussion Questions

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**Wednesday, March 2: Feminists and Postmodernism**

**Assigned Readings:** *Blackboard:* Owens “The Discourse of Others: Feminists and Postmodernism”(Bb); “Exhibitions, Galleries, and Alternative Spaces” from *The Power of Feminist Art* by Broude and Garrard (Bb)

**Due:** Discussion Questions

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**Friday, March 4: Fieldwork**

**Required Fieldwork Museum Visit: Dallas Contemporary 1-3 p.m.**

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**Week 8 (March 7-11): Institutions & Alternative Spaces**

**Monday, March 7: Museums, Alternative Spaces, and the Blockbuster**

**Assigned Readings:** *art since 1900:* 1976 (620-623); *Blackboard:* Crimp “On the Museum’s Ruins” from *The Anti-Aesthetic: Essays on Postmodern Culture*(Bb)

**Due:** Discussion Questions
Wednesday, March 9: Exhibitions and Public Sculpture As Postmodernism
Assigned Readings: art since 1900: 1977 (624-627); 1980 (630-633); Blackboard: Christo and Jeanne-Claude (Bb)
Due: Discussion Questions
Due: Photovoice Journal Entry #3- Dallas Contemporary

Friday, March 11: Work Day
**Work Day/No Class**
Due: Collaborative Art History WIKI Project Entry #3 by 11: 59 p.m.

Week 9 (March 14-18): Spring Break
No Class

Week 10 (March 21-25): Strands of Postmodern Thought
Monday, March 21: Strands of Postmodernism
Assigned Readings: art since 1900: 1984a (634-639); 1984b (640-643)
Due: Discussion Questions

Wednesday, March 23: Art as Commodity
Assigned Readings: art since 1900: 1986(644-648); Blackboard: Krauss “Sculpture in the Expanded Field”(Bb)
Due: Discussion Questions

Friday, March 25: Fieldwork
**Required Fieldwork Museum Visit: Nasher Sculpture Center sign up times 1 p.m. and 3 p.m.**

Week 11 (March 28-April 1): Activism & Critical Race Theorizing
Monday, March 28: Agency
Assigned Readings: art since 1900: 1987 (649-655); 1989 (661-665)
Due: Discussion Questions

Wednesday, March 30: Talking Back
Assigned Readings: art since 1900: 1992 (668-673); 1993c (683-688); TDCA: Weems (1044-1046)
Due: Discussion Questions

Friday, April 1: Speaking Up
Assigned Readings: art since 1900: 2010a (758-763); Blackboard: Said “Opponents, Audiences, Constituencies and Community”(Bb)
Due: Discussion Questions

Week 12 (April 4-8): Renewal & Denigration of Vision
Monday, April 4: Renewal of History Painting
Assigned Readings: art since 1900: 1988(656-660);
Due: Discussion Questions
Wednesday, April 6: The Critique of Visuality
Assigned Readings: art since 1900: 1993 (674-678)
Due: Discussion Questions
Due: Photovoice Journal Entry #4 by 11:59 p.m.

Friday, April 8: Work Day
**Work Day/No Class**
Due: Profound Impact Points by 11:59 p.m.

Week 13 (April 11-15): Politics, Access, and Questions of Identity
Monday, April 11: Politics
Assigned Readings: art since 1900: 1993b (679-682); 1993c (683-688)
Due: Discussion Questions

Wednesday, April 13: Questions of Identity
Assigned Readings: art since 1900: 1994a (689-693)
Due: Discussion Questions

Friday, April 15: Fieldwork (Optional/Extra Credit)
**Fieldwork Day: Dallas Art Fair, dallasartfair.com (Optional)**

Week 14 (April 18-22): Modern Gestures Revisited
Monday, April 18: Modernism in Contemporary Painting
Assigned Readings: art since 1900: 2009b (744-751); TDCA: Odita “Third Color—Third Space” (190)
Due: Discussion Questions

Wednesday, April 20: The Work of Frank Stella
Assigned Readings: art since 1900: 1958 (442-448); TDCA: Stella “The Pratt Lecture” (136-138)
Due: Discussion Questions

Friday, April 22: Fieldwork
**Required Fieldwork Museum Visit: Fort Worth Modern Art Museum**

Week 15 (April 25-29): New Media Art
Monday, April 25: The Projected Image
Assigned Readings: art since 1900: 1998 (698-703); Stiles “Introduction” (450-466)
Due: Discussion Questions

Wednesday, April 27: Media, New Technologies, and Images
Assigned Readings: art since 1900: 2010b (764-769); TDCA: Metzger “Manifesto World” (472-473); Vasulka “Notes on Installations” (506-508).
Due: Discussion Questions
Due: Photovoice Journal Entry #4-Fort Worth Modern Art Museum by 11:59 p.m.
**Friday, April 29: Fieldwork**

**Required Fieldwork Trip: Zhulong Gallery, Dallas, TX, 1-3 p.m.**

**Week 16 (May 2-6): New Methods and Market Trends to the Present**

**Monday, May 2: New Methods & Practices**

Assigned Readings: *art since 1900*: 2001 (707-711); 2003 (712-717)

**Due:** Discussion Questions

**Wednesday, May 4: Art Market**

Assigned Readings: *art since 1900*: 2007c(732-737); 2009a (738-743)

**Due:** Discussion Questions

**Due:** Photovoice Entry #5: Zhulong Gallery by 11:59 p.m.

**Friday, May 6: The Predicament of Contemporary Art**

Assigned Readings: *art since 1900*: Foster et.al, “The Predicament of contemporary art” (771-782)

**Due:** Discussion Questions

**Due:** Analysis Presentations

**Week 17 (May 9-13): Finals Week/Paper**

TBA

**Due:** Turn in Analysis Paper

**Due:** Analysis Presentations

**Note:** Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
STUDENT ACKNOWLEDGEMENT:

I _____________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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