

Term Information

Effective Term Autumn 2020
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

The following changes to Art 2000: "Encountering Contemporary Art" are being proposed:

1. There is a newly refined course description, course goals and learning outcomes that align with our recently drafted program goals for the undergraduate curriculum in the Department of Art. This was accomplished over multiple meetings in a working group associated with the Undergraduate Curriculum Committee (UGC) and with the support of our department chair, Laura Lisbon.

2. We are also seeking permanent DL designation for this course. (rationale below)

What is the rationale for the proposed change(s)?

We are seeking a permanent DL designation for Art 2000 because it has been a long-term goal of the Department of Art to offer this course on-line in order to serve students in a more flexible manner. This change has been a source of conversation in recent years and we feel that the technology is finally robust enough to support this change. Alison Crocetta has recently completed the UITL workshop for DL courses and reimagined the course with a flipped classroom model and a new approach to teaching smaller cohorts of students on a weekly basis within the DL classroom in order to facilitate group discussions and authentic course projects.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

We do not anticipate any negative programmatic implications. The proposed changes will only afford our students more access to a refined course that is a requirement of our BFA, BA and minor courses of study.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art
Fiscal Unit/Academic Org	Art - D0215
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2000
Course Title	Encountering Contemporary Art
Transcript Abbreviation	Encount with Art
Course Description	In this class, students will explore how and why contemporary artists make the work they do within a globalized art world. Through discussions, readings, virtual or in-person art excursions and related assignments, participants will apply critical written, oral, and visual communication skills as they analyze, interpret and respond to significant works of art, their contexts and histories.
<i>Previous Value</i>	<i>Readings, lectures, discussions and field trips will introduce students to a diverse range of ideas, processes and contexts shaping the experience of visual art today.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Always
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	No Prerequisites / Co-requisites
Exclusions	
<i>Previous Value</i>	Not open to student with credit for Art 162 or 200
Electronically Enforced	No

Cross-Listings

Cross-Listings	N/A
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Subject/CIP Code

Subject/CIP Code	50.0701
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Course Goals:
At the successful completion of this course, students will:
 - be able to communicate clearly about contemporary art.
 - appreciate the evolution of art, its contexts and histories.
- understand that contemporary art takes a multiplicity of forms and addresses a wide range of concerns.
 - connect course content to their lived experience.
- Course Expected Learning Outcomes:
At the successful completion of this course, students will be able to:
 - describe works of contemporary art.
 - interpret works of contemporary art.
 - engage in a critical discourse about contemporary art.
- define key vocabulary terms related to course content.
 - identify the material process(es), tools and technologies used to make a work of art.
 - conduct research about contemporary art and artists.
- identify how an artist's concepts are made evident in their work or writings.
 - connect an artwork to its cultural and socio-political context.
 - articulate the ways in which contemporary art reflects and engages diverse communities.
- analyze the relationship between the artist's lived experience and how it impacts the form of their work.
 - explain how particular texts or works of art have paved the way for new ways to consider art and the forms it may take.
- think critically about how their own personal history and identity inform the way that they perceive and respond to contemporary art.

Previous Value

Content Topic List

- Introduction to art-related resources on OSU Main Campus, its regional campuses, and within broader communities
- A wide-range of contemporary art practices
- The vocabulary to interpret works of art in verbal and written discourse
- Sub-genres of art: painting, sculpture, printmaking, drawing, glass, ceramics, contemporary craft and design, art and technology, photography, interdisciplinary collaborations, social practice strategies, and public art
- Art criticism and concepts and how they function in the realm of contemporary art and its histories

Previous Value

- *Art-related resources on OSU Main Campus and on Regional Campuses*
- *A wide-range of contemporary art practices*
- *The vocabulary to interpret works of art in verbal and written discourse*
- *Sub-genres of art: Painting, Sculpture, Printmaking, Painting and Drawing, Glass, Ceramics, Contemporary Craft, Art and Technology, Photography, Interdisciplinary Collaborations, Public Art*
- *Art criticism and how it functions in the realm of contemporary art*

Sought Concurrence

No

COURSE CHANGE REQUEST
2000 - Status: PENDING

Last Updated: Heysel,Garett Robert
07/28/2020

Attachments

- ART 2000_Ian Anderson_ASC Technical Review Checklist.docx: Technical Review Checklist
(Other Supporting Documentation. Owner: Wendel,Sarah Ann)
- CROCETTA Art 2000 Syllabus AUTUMN 2020.docx: New DL Syllabus
(Syllabus. Owner: Wendel,Sarah Ann)
- Art 2000 letter of support.pdf: Chair letter of support
(Other Supporting Documentation. Owner: Wendel,Sarah Ann)
- Syllabus_ART2000_OSU_Widomski_AU19 (1).pdf: Previous syllabus
(Syllabus. Owner: Wendel,Sarah Ann)

Comments

- Alison Crocetta has made the requested additions to the syllabus that were indicated in Ian Anderson's Technical Review. *(by Wendel,Sarah Ann on 07/28/2020 01:54 PM)*
- At Dept request *(by Heysel,Garett Robert on 07/28/2020 01:45 PM)*
- Updated version will include recommendations from technology review. *(by Lisbon,Laura Nicole on 07/28/2020 10:33 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Wendel,Sarah Ann	07/27/2020 04:25 PM	Submitted for Approval
Approved	Lisbon,Laura Nicole	07/28/2020 11:35 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	07/28/2020 01:45 PM	College Approval
Submitted	Wendel,Sarah Ann	07/28/2020 01:55 PM	Submitted for Approval
Approved	Lisbon,Laura Nicole	07/28/2020 01:57 PM	Unit Approval
Approved	Heysel,Garett Robert	07/28/2020 04:12 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/28/2020 04:12 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

Art 2000 – Encountering Contemporary Art

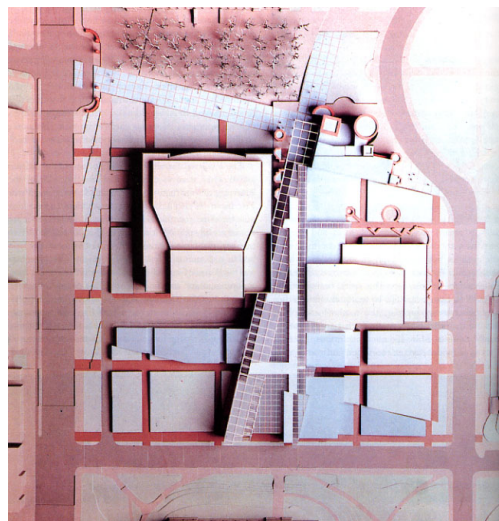
Autumn Semester 2020

Days and Time: Tuesdays and Thursdays from
3:55 pm – 5:15 pm

Location: Distance Learning Course

Credits: 3 credit hours*

*This course is required of Department of Art undergraduate majors and minors and open for students from any program of study as there are no pre-requisites for this course.



Peter Eisenman, Competition Model for the Wexner Centre for the Arts and Fine Arts Library, Ohio State University, Columbus, Ohio (plan view), 1983.

Instructor: Alison Crocetta, Associate Professor in the Sculpture Area, Department of Art

Email: crocetta.1@osu.edu

Mailbox: 258 Hopkins Hall, Department of Art Office

Office Hours: I will be available for office hours via zoom from 1:00 pm until 2:00 pm on Tuesday and Thursday afternoons. If you need support from me but are in class during this window, please email me and we can set up a time to meet, at your convenience, Monday through Friday.

Course Description:

In this class, students will explore how and why contemporary artists make the work they do within a globalized art world. Through discussions, readings, virtual or in-person art excursions and related assignments, participants will apply critical written, oral, and visual communication skills as they analyze, interpret and respond to significant works of art, their contexts and histories.

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Course Goals:

At the successful completion of this course, students will:

- be able to communicate clearly about contemporary art.
- appreciate the evolution of art, its contexts and histories.
- understand that contemporary art takes a multiplicity of forms and addresses a wide range of concerns.
- connect course content to their lived experience.

Course Expected Learning Outcomes:

At the successful completion of this course, students will be able to:

- describe works of contemporary art.
- interpret works of contemporary art.
- engage in a critical discourse about contemporary art.
- define key vocabulary terms related to course content.
- identify the material process(es), tools and technologies used to make a work of art.
- conduct research about contemporary art and artists.
- identify how an artist's concepts are made evident in their work or writings.
- connect an artwork to its cultural and socio-political context.
- articulate the ways in which contemporary art reflects and engages diverse communities.
- analyze the relationship between the artist's lived experience and how it impacts the form of their work.
- explain how particular texts or works of art have paved the way for new ways to consider art and the forms it may take.
- think critically about how their own personal history and identity inform the way that they perceive and respond to contemporary art.

Course Format:

This course is scheduled, as two 80-minute classes per week that will be in real-time synchronous mode of distance learning delivery. However, classes will consist of both synchronous and asynchronous activities. During synchronous class periods, students will be engaging regularly in smaller working groups with the instructor via Zoom to discuss concepts and issues related to a range of course content, readings and class assignments. When not in a scheduled zoom meeting, students will be expected to participate in discussion threads on Carmen, conduct research, engage with course readings and other learning activities such as documentary films, short recorded lectures, and related assignments in a self-paced, asynchronous fashion. There will also be one two-part collaborative project in this course.

Mode of Delivery:

This course is 100% distance learning course.

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The Zoom calendar in this syllabus and other weekly reminder announcements within Carmen will serve to inform students when activities will take place.

Synchronous Zoom meetings will be used for the introduction of assignments, weekly group discussions, breakout group meetings, and two-person collaborations. Other activities such as working on assignments, exercises, viewing videos, and reading assignments will be executed asynchronously for the most part.

Students will use Buckeye Box for uploading and sharing some course assignments while some work may be submitted via Carmen. The instructions for how to turn in each assignment will be clearly stated within the assignment page in each week's learning module. Carmen will be used for class discussion threads.

All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. We will be meeting and interacting in an online format, not an anonymous one. Therefore, it is important to conduct ourselves and treat others as if we were meeting in person.

Pace of Online Activities:

*Please see the meeting and course calendars below that outline **REQUIRED** weekly Zoom meetings and essential deadlines!*

*This course is divided into **modules** with weekly expectations. Students are expected to keep pace with weekly deadlines and meetings but may schedule their efforts freely within that time frame.*

Credit Hours and Work Expectations:

This is a 3-credit-hour, 16-week course. According to **Ohio State policy**, students should expect to engage in 2 hours and 40 minutes per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 5 to 6 hours of out of class work such as reading, viewing videos and films, exercises, assignments, writing, and exams to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

Copyright Disclaimer:

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

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Participation and Evaluation:

Attendance

The successful completion of this course relies on your preparedness for and participation in *required* 40-minute weekly small group Zoom meetings (see schedule below), completing the required course assignments (see calendar below). You will also be working with an assigned peer on a two-part collaborative research assignment.

Because this is an online course, your attendance is based on your online activity and participation that can be completed asynchronously, as well as the weekly *required* direct synchronous sessions listed below and on the syllabus course schedule. The following is a summary of everyone's expected participation:

Participating in online activities for attendance: At least twice per week you are expected participate in course activities by logging in to the course via Carmen and Buckeye Box. During most weeks you will probably log in many times. Carmen discussion threads are mandatory when assigned.

Readings, viewing of artist interviews, videos and films online, quizzes, writing assignments, completion of projects are asynchronous, but please note due dates.

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your assignments. Tardiness, missing class, lack of participation and poor preparation can, therefore, impact your project/course grades in a detrimental manner.

Office hours and live Zoom sessions: *Live Zoom sessions are REQUIRED in this class (as outlined in the schedule below).* All of Alison Crocetta's lectures, as outlined in the course calendar below, will be recorded and transcribed via zoom and uploaded to Carmen. *Office hours are optional.*

The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed. *Please communicate attendance concerns judiciously with your instructor when appropriate.*

The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet with your instructor to discuss strategies for avoiding additional absences. Missing class more than 20% of the semester (six class meetings for a course that meets twice a week or three class meetings for courses that meet once per week) may result in an E grade for the course.

Course Readings:

All required readings will be posted to Carmen.

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Course Technology:

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
 - **Phone:** 614-688-HELP (4357)
 - **Email:** 8help@osu.edu
 - **TDD:** 614-688-8743
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- Basic computer and web-browsing skills
 - Navigating Carmen (go.osu.edu/canvasstudent)
 - CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
 - Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
 - Recording, minor editing, and uploading video (go.osu.edu/video-assignment-guide)

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#)

Please note: All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Grading Standards, Student Responsibilities and Student Services:

I. Class work / Homework:

- A. Your performance will be evaluated on your entire performance as a student. Your active participation in all class discussions and overall understanding of course materials and assignments as evidenced in the quality of your class-related writing, individual and group assignments.
- B. All required course readings as well as any additional information are provided to the student via the university's electronic course management system (Carmen).
- C. When possible, visits to exhibitions at The Wexner Center for the Arts, university galleries and other art venues are highly recommended!

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Grade Descriptions and Evaluation:

Grades in this course will be based on the following grading scale and descriptions:

A	93 - 100	work, initiative and participation of exceptional quality
A-	90 – 92.9	work, initiative and participation of very high quality
B+	87 – 89.9	work, initiative and participation of high quality
B	83 – 86.9	very good work, initiative and participation that satisfies goals of the course
B-	80 – 82.9	slightly above work, initiative and participation that satisfies the goals of the course
C+	77 – 79.9	average work, initiative and participation which reflects an understanding of course material
C	73 – 76.9	adequate work; student has a less than average level of initiative and participation
C-	70 – 72.9	passing but below good academic standing; student has a less than average level of work, initiative and participation
D+	67 – 69.9	below average work, initiative and participation
D	60 – 66.9	well below average work, initiative and participation
E	Below 60	failure; no credit, Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

COURSE WORK: ASSIGNMENT / CATEGORIES and PERCENTAGES:

1. <i>You in Sixty Seconds: a short video introduction</i> (10 pts.)	5%
2. <i>Learning How to See: descriptive writing as an act of translation</i> (10 pts.)	10%
3. <i>Engaging Critically with Research Materials: a collaborative annotated bibliography</i> (10 pts.)	10%
4. The Power of Well-formed Questions / Learning How to Listen: interviewing a contemporary artist (10 pts.)	20%
5. Considering Contemporary Art and Artists in Context: Collaborative PechaKucha Presentations (10 pts.)	20%
6. Finding Voice and Participating in the Discourse: A Review of Contemporary Art (10 pts.)	15%
7. Participation Grade: Carmen Discussion Threads and Weekly Zoom Meetings (20 pts.)	<u>20%</u>
	Total= 100%

Breakdown of the Assignments Listed Above:

• **Assignments #1 through #6** above will be graded on a **10-point scale with an associated grading rubric** that will be included with the assignment on Carmen. **Each assignment will be weighted according the percentages listed above.**

• **Assignment #7** will be distributed in the following manner for a **total of 20 points, weighted for 20%** of the total grade according to this breakdown:

14 Zoom meetings* x 1 point / per meeting = 14 points

6 discussion threads x 1 point / thread = 6 points

*1 point awarded for each of the 14, 40- minutes Zoom meetings that you participate fully in over the course of the semester. Attendance will be taken during and your participation will be noted!

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Late assignments:

Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact the instructor to arrange a discussion within one week of the missed classes and/or work.

Course Zoom Meeting Schedule and Calendar:

Please note: The instructor reserves the right to adjust the following course ZOOM meeting schedule and calendar at any time if necessary. Any changes will be announced and published on Carmen!

REQUIRED SYNCHRONOUS ZOOM MEETING SCHEDULE		
Please note: Students will be assigned to a working group prior to the first day of class. Each cohort will meet with the instructor at 40-minute intervals based on the following schedule for synchronous discussions and related activities.		
AU SEMESTER 2020	TUESDAYS	THURSDAYS
WEEK ONE	Tuesday, August 25th	Thursday, August 27th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK TWO	Tuesday, September 1st	Thursday, September 3rd
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK THREE	Tuesday, September 8th	Thursday, September 10th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK FOUR	Tuesday, September 15th	Thursday, September 17th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK FIVE	Tuesday, September 22nd	Thursday, September 24th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK SIX	Tuesday, September 29th	Thursday, October 1st
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK SEVEN	Tuesday, October 6th	Thursday, October 8th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK EIGHT	Tuesday, October 13th	Thursday, October 15th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK NINE	Tuesday, October 20th	Thursday, October 22nd

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	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK TEN	Tuesday, October 27th	Thursday, October 29th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK ELEVEN	Tuesday, November 3rd	Thursday, November 5th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK TWELVE	Tuesday, November 10th	Thursday, November 12th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK THIRTEEN	Tuesday, November 17th	Thursday, November 19th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
WEEK FOURTEEN	Tuesday, November 24th	Thursday, November 26th
	<ul style="list-style-type: none"> • No Zoom meetings as students prepare to move off campus! 	<ul style="list-style-type: none"> • NO CLASSES, Thanksgiving Holiday
WEEK FIFTEEN	Tuesday, August 25th	Thursday, August 27th
	<ul style="list-style-type: none"> • Group One: 3:55 pm until 4:35 pm • Group Two: 4:35 pm until 5:15 pm 	<ul style="list-style-type: none"> • Group Three: 3:55 pm until 4:35 pm • Group Four: 4:35 pm until 5:15 pm
FINAL EXAM	Thursday, December 10th from 4:00 pm – 5:45 pm Special Event: Exact Format TBD	

Please note: For detailed course content please see the Carmen course shell for this class. The following weekly calendar is a proposed outline!

Here are a few things to keep in mind:

- Course assignments, readings and hyperlinks to web-based resources will be provided via Carmen.
- Each week of the semester will be well-organized within a module on Carmen.
- Course assignments will include a detailed description and related grading rubric.
- Assignments will be submitted to me through Carmen or BuckeyeBox uploads.
- I will also introduce class assignments during our weekly ZOOM meetings (schedule above).
- **Our class discussions are very important**, I will be publishing one module per week as the semester progresses so that everyone in the class is working through the course material at the same pace!

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WEEKLY COURSE CALENDAR, AUTUMN SEMESTER 2020	
WEEK ONE: Tuesday, August 25 th – Thursday, August 27 th	
Guiding Questions	<ul style="list-style-type: none"> • What are some of the many roles of contemporary art within culture(s)? • How do we create a dynamic, supportive and trusting learning environment?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • Art 2000 Syllabus on CARMEN <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>The Many Roles of Art</i>, a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes) • <i>The Powers of Ten</i>, a film by Charles and Ray Eames, 1977 (9 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome (5 minutes) • Brief Overview of Syllabus and Modules on Carmen (20 minutes) • Assignment Introduction: You and Sixty Seconds (15 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>You in Sixty Seconds</i> (assigned on 8/25 and DUE on 8/31/20 at midnight) • Read and / or Watch the Assigned Items for Week Two (outlined below)
WEEK TWO: Tuesday, September 1 st – Thursday, September 3 rd	
Guiding Questions	<ul style="list-style-type: none"> • What is intersectionality and how does it impact our lives? • Why does it matter to intently read and consider a text or work of art?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>The intersectionality wars...</i> by Jane Coaston, VOX, May 28, 2019 (PDF) (9 pages) • <i>Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination, Doctrine, Feminist Theory and Antiracist Politics</i> by Kimberlé Crenshaw, University of Chicago Legal Forum, Volume 1989, Issue I, Article 8. (Online Article) (31 pages) • <i>Interview with Kimberlé Crenshaw: Rising Against Racism, Supporting Black Female Leadership, And Building an Equitable World</i>, ForbesWomen, June 15, 2020. (Interview PDF) (20 pages) • <i>Transforming Whiteness in Art Institutions</i>, by Nataša Petrešin-Bachelez, e-flux, Journal #93, September 2018. (Online Article: 10 pages) (PDF)

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	<p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • Artist Billie Zangewa: <i>The Ultimate Act of Resistance is Self-Love</i> TateShots, (9 minutes, 34 seconds). • Kimberlé Crenshaw: <i>What is Intersectionality?</i> (2-minute video for National Associate of Independent Schools, June 22, 2018) • Kimberlé Crenshaw: <i>MAKERS Profile</i> The 2020 MAKERS Conference, Feb. 10 2020 (5-minute video profile for the maker's conference) • <i>The Urgency of Intersectionality</i> Kimberlé Crenshaw, TED Talk, December 7, 2016, (18 minutes and 49 seconds) • Watch the <i>You in Sixty Seconds</i> videos in your working group (see BuckeyeBox folder) (20 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Opening Thoughts About the <i>You in Sixty Seconds</i> videos (5 minutes) • Discussion on the Subject of Intersectionality (20 minutes) • Homework: Introduction to the <i>Learning How to See</i> writing assignment (15 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>You in Sixty Seconds, DUE at midnight on 8/31/20</i> • <i>Learning How to See: Descriptive Writing as an Act of Translation</i> (assigned on 9/3 and DUE at midnight 9/21/20) • Read and / or Watch the Assigned Items for Week Three (outlined below)
WEEK THREE: Tuesday, September 8th – Thursday, September 10th	
Guiding Questions	<ul style="list-style-type: none"> • Why do artists choose to work with particular materials and modes of making? • How do these choices of material and process impact the meaning of their work? • How might we learn to see more clearly through our writing?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • Susan Collins, <i>Gabriel Orozco</i>, pg. 86-97. • Peter Schjeldahl, <i>Man of the World: A Gabriel Orozco Retrospective</i> • Mark Thompson, <i>A House Divided</i> (1989) <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Intimate Making & Material Matters</i>, a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes) • <i>Kevin Beasley's Raw Material</i>, Art 21 Video (9 minutes, 27 seconds)

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	<ul style="list-style-type: none"> • <i>Theaster Gates: How to revive a neighborhood: with imagination, beauty and art</i>, TED Talk, (17 minutes) • <i>Theaster Gates in "Chicago"</i>, Art 21, (15 minutes and 53 seconds) • <i>Theaster Gates Reclaims Materials and History In "The Minor Arts"</i> Arts NPR (2 minutes and 46 seconds) • <i>Sheela Gowda – 'Art Is About How You Look At Things'</i> TateShots (8 minutes and 33 seconds) • <i>Raqib Shaw – 'Taking Craft to a Crazy, Romantic Extreme'</i> TateShots (9 minutes, 27 seconds)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion on assigned readings, lecture and related videos (35 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • Continue to work on the <i>Learning How to See</i> writing assignment and next week's course materials in preparation for Courtney Hunt's visit. • Read and / or Watch the Assigned Items for Week Four (outlined below)
WEEK FOUR: Tuesday, September 15th – Thursday, September 17th	
Guiding Questions	<ul style="list-style-type: none"> • What are the best practices for conducting research about contemporary art and artists? • How do we establish the appropriate frameworks to embark on a successful long-term collaborative project with a peer?
Look / Listen / Read	<ul style="list-style-type: none"> • Watch the following before your scheduled ZOOM meeting this week: • Listen to the Pre-recorded Zoom Introduction by Alison Crocetta and Art and Design Librarian and Assistant Professor, Courtney Hunt. (approx. 40 minutes) • <i>James Turrell's Roden Crater</i>, a short video that was commissioned by LACMA, 2014. (Duration: 8 minutes and 4 seconds) • <i>Interview with Mark Dion "The Life of a Dead Tree"</i>, a short video about his exhibition at the Museum of Contemporary Art Toronto (Duration: 5 minutes, 43 seconds) • <i>A Counterforce on the Horizon</i> Helen Mayer & Newton Harrison TEDxSantaCruz, (Duration:17 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Agenda TBD with Art and Design Librarian, Courtney Hunt
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>Engaging Critically with Research Materials: A Collaborative Annotated Bibliography</i> (assigned on 9/15/20 and DUE at midnight on 10/12/20) • Read and / or Watch the Assigned Items for Week Five (outlined below)

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WEEK FIVE: Tuesday, September 22 nd – Thursday, September 24 th	
Guiding Questions	<ul style="list-style-type: none"> • Why does art come in so many forms? • How has the role of the artist shifted in recent decades? • Who decides what a work of art means?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • Helen Molesworth, <i>Work Ethic</i>, pgs. 24- 51. • Marcel Duchamp, <i>The Creative Act (1957)</i> <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Work Ethic</i>, a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes) • <i>Marcel Duchamp: The Art of the Possible</i>, a documentary film by Mathew Taylor on Kanopy, Duration = 90 minutes. • Listen to a recording of Marcel Duchamp as he reads <i>The Creative Act</i>, A paper presented to the Convention of the American Federation of the Arts at Houston, Texas, 1957, 7 mins. 17 secs.
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion About Duchamp & Work Ethic (25 minutes) • Classwork: Introduction to Peer Feedback Process Related to Descriptive Writing (10 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>Learning How to See: Descriptive Writing as an Act of Translation</i>, DUE at midnight 9/21/20. • Read and / or Watch the Assigned Items for Week Six (outlined below)
WEEK SIX: Tuesday, September 29 th – Thursday, October 1 st	
Guiding Questions	<ul style="list-style-type: none"> • How and why do artists approach socio-political content via their work? • Why is it important for art to be considered within its cultural and historic context?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Creating Democracy: A Dialogue with Krzysztof Wodiczko by Patricia Phillips. (PDF on Carmen)</i> <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>The Socio-political Factor</i> a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion About the Socio-political Factor and Related Reading (30 minutes) • Closing Questions and Next Steps (5 minutes)

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Assignments & Homework	<u>Homework:</u> <ul style="list-style-type: none"> • <i>The Power of Well-formed Questions and Learning How to Listen: Interviewing a Contemporary Artist</i>, (assigned on 9/29/20 and Part I DUE at midnight on 10/26/20 and Part II DUE on 11/28/20) • Read and / or Watch the Assigned Items for Week Seven (outlined below)
WEEK SEVEN: Tuesday, October 6 th – Thursday, October 8 th	
Guiding Questions	<ul style="list-style-type: none"> • Why might it be important for an artist to harness the power of the press? • Why is it necessary for artists to band together? • Why are some artists interested in blurring the boundaries between art and life?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Solid Objects</i> by Virginia Woolf. • <i>The Hogarth Press</i> by Duncan Heyes, published by the British Library <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Power of the Press a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes)</i> • <i>Interview with Leonard Woolf - On the Formation of the Bloomsbury Group and on Virginia Woolf</i>, published by AD Films. (Duration: 9 minutes and 55 seconds) • <i>Art Happens: Charleston – The World's Only Complete Bloomsbury Interior</i>, a short video produced by ArtFundUK regarding the restoration of the Charleston home. (Duration 3 minutes and 36 seconds) • <i>Andrea Zittel: Art & Design Art21 "Extended Play"</i>, 2015. (Duration: 5 minutes and 52 seconds)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome and Opening Group Activity (10 minutes) • Discussion About the <i>Power of the Press</i> and Related Reading (25 minutes) • Closing Questions and Next Steps (5 minutes)
Assignments & Homework	<u>Homework:</u> <ul style="list-style-type: none"> • <i>Considering Contemporary Art and Artists in Context: Collaborative PechaKucha Presentations</i>, (assigned on 10/6/20 and DUE at midnight on 11/2/20) • Read and / or Watch the Assigned Items for Week Eight (outlined below)
WEEK EIGHT: Tuesday, October 13 th – Thursday, October 15 ^h	
Guiding Questions	<ul style="list-style-type: none"> • How can art help us to celebrate our differences and make space for diverse voices?

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	<ul style="list-style-type: none"> • How and why do artists make art in collaboration with others? • How and why do artists work with(in) communities?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>What is Disability?</i> in Taylor Sunaura's book entitled <i>Beasts of Burden: Animal and Disability Liberation</i>, New York: The New Press, 2017. <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Making Community</i>, a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes) • <i>Creative Growth Art Center in "San Francisco Bay Area"</i>, Art in the Twenty-First Century, Season 9, 2018. (Duration: 13 minutes and 35 seconds) • <i>My 12 Pairs of Legs</i>, a TED Talk by Aimee Mullins, 2009. (Duration: 9 minutes and 10 seconds) • <i>Examined Life - Judith Butler & Sunaura Taylor</i>, part of a documentary by Astra Taylor, 2008. (Duration: 14 minutes and 23 seconds) • <i>Robert Wilson / Philip Glass - Einstein On The Beach</i>. (Duration: 8 minutes) • <i>Guerrilla Girls: 'You have to question what you see'</i>, Tate Shot, 2018. (Duration: 7 minutes) • Caledonia Curry "Swoon", <i>Swoon's Konbit Shelter - Art in the Streets - MOCAtv Ep. 7</i>, 2012. (Duration: 9 minutes and 19 seconds) • Robin Rhode videos by Lehmann Maupin Gallery, 2013. (Duration: 7 minutes and 19 seconds)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion: Making Community and Related Reading & Videos (30 minutes) • Closing Questions and Next Steps (5 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>Engaging Critically with Research Materials: A Collaborative Annotated Bibliography</i>, DUE at midnight on 10/12/20 • Read and / or Watch the Assigned Items for Week Nine (outlined below)
WEEK NINE: Tuesday, October 20th – Thursday, October 22nd	
Guiding Questions	<ul style="list-style-type: none"> • What is the difference between conceptual art and an artist's concepts? • What happens when artists forgo the use of a studio? • What is performance art and why does it resist a clear definition?

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<p>Look / Listen / Read</p>	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Talking to Myself: The Ongoing Autobiography of an Art Object</i> by Adrian Piper • <i>Sentences on Conceptual Art</i> by Sol Lewitt, 1969. <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Beyond the Studio</i> a PowerPoint Zoom Lecture with Alison Crocetta (20 minutes)
<p>ZOOM Meeting Agenda</p>	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion About Beyond the Studio and Related Readings (30 minutes) • Closing Questions and Next Steps (5 minutes)
<p>Assignments & Homework</p>	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • Read and / or Watch the Assigned Items for Week Ten (outlined below)
<p>WEEK TEN: October 27th – Thursday, October 29th</p>	
<p>Guiding Questions</p>	<ul style="list-style-type: none"> • How does art occupy and animate public spaces? • How do artists propose and think through their ideas?
<p>Look / Listen / Read</p>	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Being and Circumstance: Notes Towards a Confidential Art (1985)</i> by Robert Irwin • <i>Vietnam Veterans Memorial</i> an essay by Maya Lin • <i>Big Art, Big Money: Julie Mehretu's Mural for Golman Sachs</i> by Calvin Tomkins, The New Yorker, March 29, 2010. <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Proposal: The Art of Possibilities</i> a PowerPoint Zoom Lecture by Alison Crocetta • <i>Art in Public Spaces</i> a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes)
<p>ZOOM Meeting Agenda</p>	<ul style="list-style-type: none"> • Welcome and Opening Thoughts / Questions (5 minutes) • Discussion About the Power of Proposals, Art in Public Spaces, Related Readings & Embedded Videos (30 minutes) • Closing Questions and Next Steps (5 minutes)
<p>Assignments & Homework</p>	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>The Power of Well-formed Questions and Learning How to Listen: Interviewing a Contemporary Artist, (Part I DUE at midnight on 10/26/20)</i> • Read and / or Watch the Assigned Items for Week Eleven (outlined below)

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WEEK ELEVEN: Tuesday, November 3 rd – Thursday, November 5 th	
Guiding Questions	<ul style="list-style-type: none"> • What are the roles of the collector within contemporary art? • What are the different ways that art becomes valued by society?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • John Colapinto, <i>The Alchemist</i> <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Shaping Culture / Shaped by Culture</i> a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes) • <i>The Rostrum: A Short Film with Master Auctioneers</i> by Sotheby's Auction House (Duration: 9 minutes and 14 Secods)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Discussion About <i>Collaborative PechaKucha Presentations</i> (20 minutes) • Discussion About <i>Shaping Culture...</i> and Related Reading & Videos (20 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>Considering Contemporary Art and Artists in Context: Collaborative PechaKucha Presentations</i>, DUE at midnight on 11/2/20 • Read and / or Watch the Assigned Items for Week Twelve (outlined below)
WEEK TWELVE: Tuesday, November 10 th – Thursday, November 12 th	
Guiding Questions	<ul style="list-style-type: none"> • What is the function of art criticism and how does it shape culture? • Why is your voice important within a critical discourse about art?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • Jerry Saltz, <i>Seeing Out Loud: Having an eye in criticism is as important as having an ear in music</i> <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Roberta Smith: Criticism, a life sentence</i> (Duration: 33 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Discussion About <i>Collaborative PechaKucha Presentations</i> (20 minutes) • Discussion About Art Criticism and Related Reading & Videos (15 minutes) • Brief Introduction to Homework Assignment (5 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>Finding Voice and Participating in the Discourse: A Review of Contemporary Art</i> (assigned on 11/10/20 and DUE at midnight on 12/3/20) • Read and / or Watch the Assigned Items for Week Thirteen (outlined below)

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WEEK THIRTEEN: Tuesday, November 17 th – Thursday, November 19 th	
Guiding Questions	<ul style="list-style-type: none"> • How do we come to fully understand the contributions that an artist makes to contemporary art and culture over time?
Look / Listen / Read	<p>Read the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • “<i>From the Archives: Altars of Sacrifice, Re-membering Basquiat</i>” by Bell Hooks, <u>Art in America</u>, June 1993 Issue. <p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Jean-Michel Basquiat: The Radiant Child, a documentary film by Tamra Davis, 2009 on Kanopy. (Duration: 94 minutes)</i>
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Discussion About <i>Collaborative PechaKucha Presentations (30 minutes)</i> • Discussion About Basquiat Film and Bell Hooks Essay (10 minutes)
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • Read and / or Watch the Assigned Items for Week Fourteen (outlined below)
WEEK FOURTEEN: Tuesday, November 24 th – Thursday, November 26 th	
Guiding Questions	<ul style="list-style-type: none"> • What gives an artist the insight and courage to embrace new ideas and forms?
Look / Listen / Read	<p>Watch the following this week:</p> <ul style="list-style-type: none"> • <i>Eva Hesse: Portrait of a Ground-breaking Artist, 2016, (Duration: 109 minutes)</i>
ZOOM Meeting Agenda	NO ZOOM MEETINGS this WEEK!!
Assignments & Homework	<p><u>Homework:</u></p> <ul style="list-style-type: none"> • <i>The Power of Well-formed Questions and Learning How to Listen: Interviewing a Contemporary Artist, (Part II DUE at midnight on 11/28/20)</i> • Read and / or Watch the Assigned Items for Week Fifteen (outlined below)
WEEK FIFTEEN: Tuesday, December 1 st – Thursday, December 3 rd	
Guiding Questions	<ul style="list-style-type: none"> • What is the continuum between realism and abstraction within art? • Why is it important for artists and spectators to consider this continuum?
Look / Listen / Read	<p>Watch the following before your scheduled ZOOM meeting this week:</p> <ul style="list-style-type: none"> • <i>Blurring the Boundaries a PowerPoint Zoom Lecture by Alison Crocetta (20 minutes)</i> • Gerhard Richter Painting: Portrait of a German Painter, 2011 (Duration: 98 minutes)
ZOOM Meeting Agenda	<ul style="list-style-type: none"> • Discussion About <i>Collaborative PechaKucha Presentations (30 minutes)</i>

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	• Discussion About Blurring the Boundaries and <i>Gerhard Richter Painting</i> (10 minutes)
Assignments & Homework	<u>Homework:</u> • Finding Voice and Participating in the Discourse: A Review of Contemporary Art, DUE at midnight on 12/3/20.
FINAL EXAM: Thursday, December 10th from 4:00 pm – 5:45 pm	
	Special Event / Activity TBD

Please Note: The instructor reserves the right to adjust the above course schedule at any time if necessary!

Course Readings: A Bibliography

Books:

- Piper, Adrian, *Out of Order, Out of Site, Volume I: Selected Writings in Meta- Art 1968-1992*, Cambridge: The MIT Press, 1996.
- Sollins, Susan, *Art: 21, Art in the Twenty-First Century*, Harry N. Abrams, Inc., New York: Publishers, 2003.
- Stiles, Kristine and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artists Writings*, California: University of California Press, 1996.
- Taylor, Sunaura, *Beasts of Burden: Animal and Disability Liberation*, New York: The New Press, 2017.
- Woolf, Virginia. *A Haunted House and Other Short Stories*, New York: Harcourt, Brace and World, Inc., 1972.

Catalogs:

- *Work Ethic*, Maryland: The Baltimore Museum of Art, 2004.

Articles:

- Colapinto, John. "The Alchemist." New Yorker, March 20, 2006, Vol. 82, Issue 5.
- Hooks, Bell. "From the Archives: Altars of Sacrifice, Re-membering Basquiat", Art in America, June 1993 Issue.
- Phillips, Patricia C. "Creating Democracy: A Dialogue with Krzysztof Wodiczko." Art Journal, Winter 2003.
- Saltz, Jerry. "Seeing Out Loud: Having an eye in criticism is as important as having an ear in music." The Village Voice, December 16, 2005.
- Schjeldahl, Peter, "Man of the World: A Gabriel Orozco retrospective.", The New Yorker, December 21, 2009.
- Tomkins, Calvin, "Big Art, Big Money: Julie Mehretu's Mural for Golman Sachs.", The New Yorker, March 29, 2010.

Grade Forgiveness Policy:

3335-8-27.1 Grade forgiveness rule:

“Undergraduate students may petition the authorized representative of the dean or director of their enrollment unit to repeat a course and, after completing the course the second time, have the original course credit and grade excluded from the calculation of the student's cumulative point-hour ratio, but remain on the student's official permanent record.”

Please see these links to see if this policy may be helpful to you:

[OSU Trustee Rule](#)

[OSU Advising HELP with this Grade Forgiveness Policy](#)

Communication:

Feedback and Response Time:

- Project grading and feedback can generally be expected within 2 weeks.
- You can expect a reply to emails within 24-36 hours Monday–Friday, but there is no guaranteed response between 5pm and 8am. Also, I do not email students on the weekends or official school holidays.

Carmen:

Please Note: Carmen (carmen.osu.edu) is used for general communication through announcements!

Carmen is also where assignment information, sharing ideas and work, collaborative engagement and assignment development, grades and feedback, readings and general course content components are posted.

Email:

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations I will use with you. Secure Information on general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Please Note: Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to report-phish@osu.edu

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Discussion and Communication Guidelines:

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct at <https://studentconduct.osu.edu/for-students/understanding-the-student-conduct-process/>

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Academic Services for OSU Main Campus:

If you need to schedule an appointment to speak with an academic advisor, please see this link to our Academic Advising services at:

<http://advising.osu.edu/welcome.shtml>

Buckeye Link:

Take care of your “Buckeye business” with Buckeye Link at: <http://ssc.osu.edu>.

Accessibility Accommodations for Students with Disabilities:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options.

In order to establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, I ask that you make arrangements with me via email as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS Address:

Student Life Disability Services (SLDS),
098 Baker Hall,
113 West 12th Avenue,
Columbus, OH 43210

Telephone: 614-292-3307

Video Phone (VP): 614-500-4445;

General business email: slds@osu.edu

Web address: <https://slds.osu.edu/>

Carmen access:

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes**

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button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Accessibility of Course Technology:

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)

Foundation Studies Advising:

General questions you may have about Foundation Studies and BA/BFA Portfolio Requirements should be sent to: art_advisor@osu.edu.

Diversity:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Office of Student Life's Counseling and Consultation Service (CCS):

Your mental health is important to me!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you, or someone you know, are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS)** by visiting ccs.osu.edu or calling **614-292-5766**. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at **614-292-5766** and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at **1-800-273-TALK** or at suicidepreventionlifeline.org

Safe University Escort Service

Phone: **614-292-3322**

<https://housing.osu.edu/living-well/safety1/>

Trigger Language Warning:

Please know that it is not my intention to trigger anyone with the content of my course materials. However, contemporary art is a mirror of culture and therefore, it can reflect complex issues about history as well as contemporary life. Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving our virtual classroom to take a break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at **614-292-1111**, or Counseling and Consultation Services at **614-292-5766**, and contacting the instructor if needed). We must all do our best to be respectful of ourselves, and the other members of our class, while consuming this media and try to create a safe space for each other. Ultimately, this sense of care is imperative to the successful functioning of our learning community.

General Class and Studio Policies:

- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.
- Tolerance is a practice. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends

Art 2000: Encountering Contemporary Art, Department of Art, Autumn 2020

them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with your concerns as soon as possible.

- Please contact me in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.
- **Please take steps to back up your work!** Inevitably, computers crash and sometimes, they may even be stolen. However, there are measures such as Cloud back-ups and the use of external storage devices that you can take to prevent significant loss of data.

Thank you for taking the time to read this syllabus!

“The past is never dead. It’s not even past.”

-William Faulkner, *Requiem for a Nun*, 1951

Encountering Contemporary Art

Art 2000 - 15980

160 Pomerene Hall

T/TH 3:55 pm - 5:15 pm

Instructor: Rachel Widomski
widomski.1@osu.edu
Office Hours: Tuesday, 12:00 - 2:00 pm by appointment (254 C, Hopkins Hall)

TA: Jihyun Lee
lee.8974@buckeyemail.osu.edu
Office Hours: Friday, 3:00 - 5:00 pm by appointment (046 Hopkins Hall)

Course Overview

Art that’s considered “contemporary” is quickly becoming the most popular art in the world. But what is “Contemporary Art”, what does it look like, and when did it start? Even so-called experts don’t really know, as evidenced by numerous texts all asking: when? where? how? why? whom? In this course, we’ll see if we can figure out what makes art contemporary, explore how it drives the surrounding art world system, and think about what follows when the art world moves on and “Contemporary Art” is over (can it be?).

Given the multitude of “Contemporary Art” descriptive uses, let us focus on how to familiarize ourselves with the artists, materials, categories, social-political topics, movements, and discussions surrounding art works post 1940. This knowledge will help position you in relation to works of art and thus shape your responses to them.

Course Objectives

Students needn’t have a foundation in contemporary art or art history in order to take this course, only a curiosity around the material and a willingness to work hard, look closely, think deeply, and ask questions. By semester’s end, students will have encountered, and thought critically about, the evolution of art making since 1940, with an emphasis on the Western tradition. In addition, students will enrich their critical vocabularies through close listening, research supported writing, and reading of texts by artists and scholars alike. Ultimately this course is designed to engender relations *between* the lectures, assigned readings, and students’ own lives.

Department of Art Attendance Policy

"Art courses are perhaps community efforts to a much greater degree than many other university offerings. The students work together, benefiting from each other's triumphs and mistakes; lectures, demonstrations and other relevant events tend to be impromptu, growing out of the immediate dynamic of the class itself. Under these circumstances, attendance is of utmost importance; no student can fully utilize the resources, human and otherwise, available without being in class regularly."

– The Grading Standards Committee, Department of Art,
The Ohio State University, February 27, 1982

Timely and regular attendance is an expectation of all courses in the Department of Art. We understand that each student may upon occasion need to be away from class due to illness or other important matters. Missed classes due to late enrollment count as absences. The following policy recognizes these life issues while establishing a set of academic standards necessary to encourage best learning practices.

Attendance Policy: Absences are not excused. Attendance is mandatory in all scheduled classes and labs as all absences in a studio environment impede student progress. For absences occurring during the withdrawal period:

- For courses meeting twice per week, students who are absent a sixth (6) time should withdraw from the course or will be given an E.
- **For clarification speak to your instructor.*

If the above absence maximum is reached after the withdrawal period, the student will receive a failing (E) grade in the course.

***I reserve the right to lower grades at 4 or more absences and/or chronic tardiness.**

Grading Standards/ Student Responsibilities

- All assignments must be submitted on the scheduled due date. No LATE submissions!
- Students are expected to submit all assignments using the specified formatting (refer to the "Formatting Guidelines" file on Carmen/Canvas as well). This is considered in grading.
- Students are expected to attend all classes, this is a textbook-less course, so attendance and participation at lectures will be imperative for a positive grade.

Grades will be based on the following grading scale and descriptions.

A (93-100)	Work of exceptional quality: student excels at verbalizing ideas and assignments are of exceptional quality.
A- (90-92)	Work of very high quality: student excels at verbalizing ideas and assignments are of very high quality.
B+ (87-89)	Work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality.
B (83-86)	Very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality.
B- (80-82)	Slightly above average work that satisfies the goals of the course: student has a very good level of participation during discussion, assignments are of good quality.
C+ (77-79)	Average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality.
C (73-76)	Adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality.
C- (70-72)	Passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality.
D+ (67-69)	Below average work: student has a below average level of participation during discussion, assignments are below average quality.
D (60-66)	Well below average work: student has a well below average level of participation during discussion, assignments are well below average quality.
E (59-0)	Failure; no credit.

Grades in this course will be evaluated based on the following criteria and system:

25%	Assignment #1 - Image Glossary
25%	Assignment #2 - Wexner Exhibition Response Paper
25%	Midterm
25%	Final

100%

- Submission grading will be reflected as **awarded points/possible points** resulting in a total course **awarded points / 100 points**. 1 point = 1%

Freshman Forgiveness

If you receive a D+, D or E in a class during your freshman year (before you have earned 45 credit hours) you may retake the course, and the first grade will be dropped from your cumulative point-hour ratio. However, the record of the original grade will remain on your transcript. You may only retake the course once, and you must retake it before you earn 90 hours. If you earn a worse grade the second time around, that grade counts, not the higher grade! You can use the forgiveness rule for up to 15 hours. It is best to retake the course(s) as early as possible.

Keep in mind that if you are considering applying to graduate or professional schools, or even to other colleges at The Ohio State University, their admission processes will look at all of your grades and may recalculate the original grade(s) into your total

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at http://studentaffairs.osu.edu/info_for_students/csc.asp. The Foundation Program in the Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

TA for our class

Jihyun Lee is our TA for this course. She will be splitting the grading with me and will also be in charge of taking attendance for each class. If you arrive late it is **your responsibility to approach her at the close of class to sign in for the day**, if not you will be marked as absent. If you have a question about grading or attendance please email her first — I will follow up as needed.

Email Policy

- All emails require proper formatting. Emails are **NOT** text messages. A professional email should reflect the formatting of a standard letter; clear concise subject description (beginning with ART2000), introduction (Dear *recipient name*), complete sentences in the body of the email, and closing with full name.
- We only check email M, W, F @ 5:00pm.

Cell Phones

- Cell phones should be turned off or silenced before each class should not be used in the classroom. You will get one warning - any additional incidents will result in the loss of participation points.

Trigger Warning Language

Some content of this course may involve media and concepts that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations

are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other.

Diversity

“The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.”

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student’s legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.

Failure to show respect to each other will result in dismissal from the class.

Disability Services:

Any student who feels s/he/they may need an accommodation based on the impact of a disability should contact your instructor privately to discuss your specific needs. *Students should provide official documentation (provided through the office of Student Life Disability Services) regarding conditions that may require accommodations in the studio/classroom or that may impact their performance in this course within the first week of class.*

Please contact:

Student Life Disability Services to coordinate reasonable accommodations for students with documented disabilities.

098 Baker Hall

113 W. 12th Ave

Columbus, OH 43210

Office Phone: 614-292-3307

General business email: slds@osu.edu

Exam accommodations email: slds-exam@osu.edu

Web address: <http://www.ods.ohio-state.edu/>

OSU Counseling and Consultation Service (CCS)

Free, individual and confidential counseling services are available through the CCS office.

Location: 4th Floor

Younkin Success Center

1640 Neil Avenue

(Just South of 11th Avenue)

Just call, (614) 292-5766 to schedule an appointment.

Mental Health Services:

As a student, you may experience a range of issues that can cause barriers to learning such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800--273--TALK or at suicidepreventionlifeline.org.

Safety

**Remember you are on a public campus in a major city - take necessary precautions.*

- When working after hours (after 5pm) in the studio it is advised to always be with another student. Arrange working times with your classmates, or walk around the building and find another student and communicate your working plans and location.
- **ALWAYS** keep all doors closed and locked. Do not prop open exterior doors! You will have access via your BuckID.
- Request a **Safe Ride** <https://dps.osu.edu/safe-ride> **614-292-3322**

Reading List Bibliography

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- Cohen, Leslie. "Love in the Time of Stonewall." *New York Times Sunday Magazine*, 16 October 2011, 63-6.
- Danto, Arthur C. "Before the Revolution." *Artforum* (May 2008): 95-6, 99-100.
- Duchamp, Marcel. "The Creative Act," and "Apropos of 'Readymades,'" in *Salt Seller: The Essential Writings of Marcel Duchamp*, ed. Michel Sanouillet and Elmer Peterson, 138-42. London: Thames and Hudson, 1975.
- Elsworth, Peter C.T. "The Art Boom: Is It Over, or Is This Just a Correction?" *New York Times*, 16 December, 1990, sec.F4.
- Giunta, Andrea and Tamara Stuby. "Activism." In *Contemporary Art, 1989 to the Present*. Edited by Alexander Dumbadze and Suzanne Hudson, 234-44. Chichester, West Sussex, UK: Wiley-Blackwell, 2013.
- Haigney, Sophie. "Art Disappears in Private Hands. Can Social Media Resurface It?" *New York Times*, 15 January 2019, <https://www.nytimes.com/2019/08/14/arts/design/art-collection-digital-museum.html?smid=nytcore-ios-share>
- Hayashi, Michio, Kenji Kajiya, and Fumihiko Sumitomo. "Postscript: Japanese Art after 1989." In *From Postwar to Postmodern: Art in Japan, 1945-1989. Primary Documents*. Edited by Doryun Chong, 410-3. New York: Museum of Modern Art, 2012.
- Jewell, Edward Alden. "'Globalism' Pops into View," *New York Times*, 13 June 1943, X9.
- Jones, Caroline. "Biennial Culture and the Aesthetics of Experience." In *Contemporary Art, 1989 to the Present*. Edited by Alexander Dumbadze and Suzanne Hudson, 192-201. Chichester, West Sussex, UK: Wiley-Blackwell, 2013.
- Kee, Joan. "The World in Plain View: Form in the Service of the Global." In *Contemporary Art, 1989 to the Present*. Edited by Alexander Dumbadze and Suzanne Hudson, 95-104. Chichester, West Sussex, UK: Wiley-Blackwell, 2013.
- Pollock, Jackson and Matthew Wright, "Interview with Jackson Pollock." In *Jackson Pollock: Works, Writings, Interviews*. Edited by Nancy Jachec, 137-40. Barcelona: Polígrafa, 2011.
- McKinley, Angela and Giovanni Russonello. "Fifty Years Later, Black Panthers' Art Still Resonates." *New York Times*, 15 October 2016. http://www.nytimes.com/2016/10/16/arts/fifty-years-later-blackpanthersartstillresonates.html&moduleDetail=sectionnews-0&action=click&contentCollection=Art%20%26%20Design®ion=Footer&module=MoreInSection&version=WhatsNext&contentID=WhatsNext&pgtype=article&_r=0
- Mitchell, W.J.T. "Cloning Terror: The War of Images, 2001-2004." In *Now Is the Time: Theory in the 21st Century*. Edited by Jelle Bouwhuis, et. al., 37-50. Rotterdam: NAI Publishers, 2009.

Muschamp, Herbert. "One Vision: A Hill of Green at Ground Zero." *New York Times*, 11 September, 2003, sec.E1, E4.

Nochlin, Linda. "Why Have There Been No Great Women Artists?" In *Women Artists: The Linda Nochlin Reader*. Edited by Maura Reilly, 42-68. New York: Thames & Hudson, 2015.

Oldenburg, Claes. "I Am for an Art." In *Artists Critics Context: Readings In and Around American Art since 1945*. Edited by Paul F. Fabozzi, 56-9. Upper Saddle River, NJ: Prentice Hall, 2002.

Orden, Erica. "Herr Zeitgeist." *New York*, 27 December, 2009, <http://nymag.com/arts/art/profiles/62918/>

Sanchez, Michael. "2011: Michael Sanchez on Art and Transmission." *ArtForum* 51 no.10 (Summer 2013): 294-301.

Saltz, Jerry. "Art at Arm's Length: A History of the Selfie." *New York Magazine*, 26 January 2014, <http://www.vulture.com/2014/01/history-of-the-selfie.html>

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Tsing-yuan, Tsao. "The Birth of the Goddess of Democracy." In *Popular Protest and Political Culture in Modern China*. Edited by Jeffrey N. Wasserstrom and Elizabeth J. Perry, 140-7. Boulder: Westview Press, 1994.

Ward, Frazer. "Grey Zone: Watching Shoot." *October* 95 (Winter 2001): 114-30.

Course Calendar

<i>WEEK 1:</i>		<i>What IS Contemporary Art?</i>
08/20	T	Syllabus, Email Policy, Grading, Canvas
08/22	TH	"The Creative Act" - Duchamp, Marcel "Apropos of 'Readymades,'" - Duchamp, Marcel Review Other uploads in Week #1 Folder/Module
<u>Part 1 : When did Contemporary Art start?</u>		
<i>WEEK 2:</i>		<i>After 1945</i>
08/27	T	"'Globalism' Pops into View" - Jewell, Edward Alden "Interview with Jackson Pollock" - Pollock, Jackson
08/29	TH	
<i>WEEK 3:</i>		<i>1968-69 in Europe and America</i>

09/03	T	“Love in the Time of Stonewall” - Cohen, Leslie “Fifty Years Later, Black Panthers’ Art Still Resonates” - McKinley, Angela “Before the Revolution” - Danto, Arthur C.
09/05	TH	
<i>WEEK 4:</i>		<i>Sometime in the mid-1970s</i>
09/10	T	“Why Have There Been no Great Women Artists?” - Nochlin, Linda “Grey Zone: Watching <i>Shoot</i> ” - Ward, Frazer
09/12	TH	
<i>WEEK 5:</i>		<i>After 1989</i>
09/17	T	“The Art Boom: Is It Over, or Is This Just a Correction?” - Elsworth, Peter C.T. “Postscript: Japanese Art After 1989” - Hayashi, Michio “The Birth of the Goddess of Democracy” - Tsing-yuan, Tsao
09/19	TH	DUE: Assignment #1 - Image Glossary
<i>WEEK 6:</i>		<i>Sometime in the mid - 1990s</i>
09/24	T	“Jerry Saltz on ’93 in Art” - Saltz, Jerry “Then and Now: Whitney Biennial 1993” - Sussman, Elizabeth
09/26	TH	
<i>WEEK 7:</i>		<i>2000 - ?</i>
10/01	T	“Cloning Terror: The War of Images, 2001-2004” - Mitchell, W.J.T. “One Vision: A Hill of Green at Ground Zero” - Muschamp, Herbert
10/03	TH	Midterm Prep
<i>WEEK 8:</i>		
10/08	T	Midterm
10/10	TH	NO CLASS - Autumn Break
<u>Part 2 : Characteristics of Contemporary Art?</u>		
<i>WEEK 9:</i>		<i>Use of Technology and Social Media</i>
10/15	T	“Art at Arm’s Length: A History of the Selfie” - Saltz, Jerry “2011: Michael Sanchez on Art and Transmission” - Sanchez, Michael “Art Disappears in Private Hands. Can Social Media Resurface It?” - Sophie Haigney
10/17	TH	
<i>WEEK 10:</i>		<i>Political Activism</i>
10/22	T	“Activism” - Giunta, Andrea
10/24	TH	
<i>WEEK 11:</i>		<i>Globalization</i>

10/29	T	“The World in Plain View: Form in the Service of the Global” - Kee, Joan
10/31	TH	
<i>WEEK 12: The Rise of Biennials and Art Fairs</i>		
11/05	T	“Biennial Culture and the Aesthetics of Experience” - Jones, Caroline “Herr Zeitgeist” - Orden, Erica
11/07	TH	
<i>WEEK 13: Multiplicity of Forms</i>		
11/12	T	“The Year in Re-” - Buskirk, Martha “I Am for an Art” - Oldenburg, Claes
11/14	TH	
<i>WEEK 14:</i>		
11/19	T	Guest Artist Lecture - TBD
11/21	TH	DUE: Assignment #2 -Wexner Exhibition Response Paper Guest Artist Lecture - TBD
<i>WEEK 15:</i>		
11/26	T	Final Exam Prep
11/28	TH	NO CLASS - Thanksgiving Break
<i>WEEK 16:</i>		
12/03	T	Final Exam During Class-time
** The instructor reserves the right to adjust the above course schedule at any time if necessary. Updates will be reflected on Canvas syllabus tab.		

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: ART 2000

Instructor: Alison Crocetta

Summary: Encountering Contemporary Art

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Office 365 • Carmen
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please add b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please add c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 7/23/20
- Reviewed by: Ian Anderson

Notes: Many of the hyperlinks do not appear to be working.

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.



Department of Art

Arts and Humanities
258 Hopkins Hall
128 North Oval Mall
Columbus, OH 43210

Phone (614) 292-5072
Fax (614) 292-1674

Dear Dean Hahn and Members of ASCC,

I write with unequivocal support of Professor Alison Crocetta's newly developed Art 2000 *Encountering Contemporary Art* DL course.

Professor Crocetta has refreshed, rebuilt and developed a DL version of our only large lecture course in the Art Department. Importantly, the course aligns with the newly drafted Department of Art program goals and our desire to make Art 2000 available to students via an ongoing DL option.

Please let me know if you have any questions regarding this important course initiative.

Best,
Laura

Professor & Chair,
Department of Art
Lisbon.1@osu.edu