



Photograph from *Tabinta*, a theatrical production by Dr. D. Amy-Rose Forbes-Erickson, Sac State theater professor who will present a lecture "On Being a Caribbean Artist/Scholar," Monday, March 16 at 6:30
Location TBD

Contemporary Art 112/212

Spring 2020

TuTh 1:30-2:45 pm

Kadema 145

Professor Elaine O'Brien

Office: Kadema 190

Hours: M 2-3 pm, T 3-4 pm

and by appointment

eobrien@csus.edu

<http://www.csus.edu/indiv/o/obriene/>

Course description:

After a background survey of the 1960s and 1970s, this course moves chronologically, elliptically, and thematically from 1980 to the present. You will become aware of how contemporary art appropriates every art tradition from every time and place, how it reinvents the past for the artists' current situations and global contexts as artists engage in countless ways with their lived experiences. Readings, assignments, and lectures are meant to shed light on what lies behind the aesthetic and anti-aesthetic choices artists make that shape the look of visual culture today.

Because contemporary art is made by every kind of person using every conceivable medium, and because it is a product of our global information age, which is characterized by rapid, continual flux and border crossing, it is more challenging and necessary to comprehend than any other art in history. Indeed, contemporary art is not "history" at all. It is of the present; these artists' era is our era. Your education in contemporary art, therefore, can help you comprehend your place in life and the history of art as it unfolds.

Art 112/212 Prerequisite: Art 1C, Art 109, or equivalent with instructor's consent

Learning Objectives:

- Gain knowledge about contemporary art in context
- Develop your understanding of the role of artists, artworks, and art institutions in society
- Develop your understanding of why today's art looks like it does, in dialogue with but distinct from the art of any other time
- Develop your understanding of the relationship between an artwork and the artist's personal and historical situations
- Advance your vocabulary for talking about art form and content
- Advance your critical thinking skills and worldliness
- Gain an appreciation for the difference between artistic *intention* and the *reception* and interpretation of art
- Learn to see the multiple interpretations of artworks as legitimate contributions to contemporary art discourse, and overcome the notion that there is a single correct interpretation of an artwork

Required texts:

- Peter Kalb, *Art Since 1980: Charting the Contemporary*, 2014
- Subscription (required and free) to [Hyperallergic](#), an excellent contemporary art blog. Scroll down and click the blue tab "Get our newsletter" and fill in the information.
- Read free art news every day on your device. See left column of my website homepage for links: <https://www.csus.edu/indiv/o/obriene/index.htm>

Other blogs that will keep you up on art news include *Rhizome*, *The Seen* (Chicago); *SquareCylinder* (Northern California); and *Centre for Aesthetic Revolution*.

- [Artforum](#)
- [Art in America](#)
- [Art Review](#)

o NOTE: I will refer to current art news in class, and you will be asked to share the art exhibitions, artist lectures, public art tours, gallery visits, contemporary art videos, and other art experiences that you post on your blog (see below).

Recommended texts:

- Charles Harrison, ed., *Art in Theory 1900 - 2000: An Anthology of Changing Ideas*
- Kristine Stiles, ed., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*
- Contemporary artist videos:
 - [Art in the 21st Century—](#)
 - [SFMOMA artist video](#)

- o [Artnet](#)
- o [The Art Assignment](#)

Course Requirements and Grade Basis:

▪ Bay Area Exhibition Review	15%
▪ Contemporary Art Blog	35%
▪ Quizzes (no midterm or final)	<u>50%</u>
	Total 100%

? **Participation:** Good participation is preparation, engagement, and how much you help others learn: a positive, questioning *attitude* toward the material and the class. This is partly evident in attendance, arriving on time (and not leaving early), attentiveness, and note-taking.

? Good participation is noted on the roster next to your name where extra credit points (see below) are recorded. Poor participation is also noted on the roster.

? **Note-taking:** This is a lecture-format, fact-based class. Information presented in lecture contains the central concepts of the course and is asked on exams. Much

material is in the book, but much is not. Quiz questions are based on lectures and the Peter Kalb textbook.

o Cognitive studies suggest that we recall only 50% of what we heard and 20- 30% of what we remember is incorrect. Therefore, taking notes is essential for success in college.

“Students who do a good job of taking notes could see a one or two letter grade improvement in most of their classes.” Read these guidelines:

http://www.rustcollege.edu/businessdivision/note_taking.pdf

Like all 3-unit courses in college, this one will require a minimum of six hours of out-of-class work each week. This is standard for college courses. Please review Sac States credit hour policy: [CSUS Credit Hour Policy](#)

For undergraduate courses, each credit hour in lecture or discussion courses will typically require 50 minutes (one classroom hour) of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work for each week of a fifteen-week semester (for a total of 45 hours per unit per semester).

? **Class Policies:**

Attendance: Quizzes and circulated sign-up sheets give me a record of attendance.

- o You are allowed two unexcused absences - no effect on your grade.
- o Three unexcused absences reduce your grade by one letter.
- o Each subsequent unexcused absence reduces your grade by one letter.
- o **Five unexcused absences result in automatic failure.**

- Chronic unexcused lateness or leaving early (more than three times) can reduce your grade by one letter.
- Scheduled appointments, transportation problems, and job demands are not excused.
- Please see me in private if you have an urgent situation that should be excused.
- Illness and family/childcare emergencies are excused with a note from your doctor or the student health clinic. If you can't get note from a health professional, see me *during my office hour or by appointment* to explain the situation and probably get excused.
- Tell me *in person* (not by email) about any situation that will keep you from class so that I can understand the situation completely and excuse you.
- *NOTE:* Always feel free to email me any time if you think I can help you. However, an email about an absence does *not* excuse the absence.

Electronic devices: Use of cell phones and any electronic communication device is not permitted. Please keep everything turned off and out of sight during class. Otherwise, I might ask you to leave class and count you absent.

o Large-screen laptops (not tablets) *are permitted for note taking only where I can easily see the screen when I walk around the room, which is the front row and aisle seats of the first four rows only.*

- ❓ Dozing off: A dark lecture room is soporific. I know. Sleeping in class, however, means you are not learning, and a sleeper lowers the energy level and morale of the whole class. If you fall asleep, I might wake you up and ask you to leave class and count you absent.

☒ Eating or drinking: Not permitted.

NOTE: See me during my office hours or by appointment (not before or after class) for questions that require my full attention, such as your progress in class, or personal situations that are affecting your performance.

NOTE: Exchange contact information with two students in the class. Students can answer many questions about the class. If you miss a class, they can give you their notes to copy.

If you have a disability and require accommodations, you need to provide disability documentation. Go to Services to Students with Disabilities ([SSWD](#)), Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.

~~*Attendance is required at the Festival of the Arts Art History Symposium "Looted Art and Postcolonial Justice: Decolonizing the Art Museum" on April 25 from 1-5 pm in Mendocino 1005 and the Visiting Artist Lecture. Please clear and mark your calendar.~~

15% Choose one of the two following assignments:

Art Exhibition Proposal

**NOTE: This project is only for students who could not go to the Bay Area for the "Bay Area Exhibition Review." It is worth the same 15% of the course grade.*

Due dates:

- **April 7**: Exhibition title, theme description, list of artists and artworks, and bibliography
- **April 23**: Exhibition proposal posted on your Contemporary Art blog

Assignment description: You want to curate an exhibition of contemporary art at SFMoMA that is focused on a theme you think everyone must think about now. Write a proposal that persuades the museum director that it's an engaging show about an important subject.

There are many such themes for art today, including the environment, power and authority, identity (race, ethnicity, sexual, national, intersectional), new technologies and media, the future, migration, and space exploration.

What to do:

1. Select a theme: Choose something you really care about and want others to consider.
2. Select 3 three artists from the Art21 website whose art fits the theme of your exhibition. <https://art21.org/artists/> (Links to an external site.) Note: You must choose from Art21 only.
3. Select 2 two works by each of the 3 three artists. Each artwork should present the theme from a different point of view.
4. Write a curatorial statement of 400-500 words about your exhibition theme, artists and artworks. (400-500 words, typed, double-spaced with citations).

The statement includes:

- Your exhibition's title
 - A paragraph explanation of the overall theme of the show and why it matters.
 - Why you chose these artists and artworks and how they address the theme differently
 - Brief descriptions of three of your selected artworks. *Include photos of them.
 - One or more photos of each of the artworks (More is better.)
 - Use Google image search.
 - *Art21* links to the artists' work and a link to each artist's professional website
5. Create a bibliography that includes 2 two peer-reviewed art journal articles about your theme and 1 one article about each of your artists for a total of five sources.
- These sources should be academic journal articles - NOT a website you found on Google. Use CSUS Library databases. If you have trouble, email me or Anna Harper, the Arts librarian: harper@csus.edu
 - Cite each source using Chicago Style: https://www.chicagomanualofstyle.org/tools_citationguide.html (Links to an external site.)
6. Attach artist statements for the three artists. *You do not write these. Ideally, they are by the artists and express their intentions. Copy them from *Art21* or the artists' website.
- Note: The artist statements are *not* part of your 400-500-word

Bay Area Exhibition review (Due April 23):

Note: Check the website for the museum before you go for opening hours, free days, the cost of admission, directions, parking advice, etc. Avoid rush hours or take the train. If you don't have a car or don't want to drive in the city or carpool, take the train or Megabus.com, an inexpensive commuter bus between Sacramento and San Francisco.

- Visit one of the museums listed below. You may choose another contemporary art museum (not a commercial gallery) in the Bay Area or another cosmopolitan city if you are traveling, but it must be approved by me first.

🔗 Write a 400-450-word review.

- See examples of reviews on Hyperallergic and guidelines "Writing an Exhibition Review," a scanned document available on the course website under "Readings."
- To make sure you get all the information from the show you will need for your review, print out "Writing an Exhibition Review" and take it with you to refer to in the exhibition.
- Take a notebook and *pencil*. Pens are taboo in museums.
- **Take at least six photographs** in the exhibition and places of interest in the museum, including the exterior of the museum. What does the architecture tell you? What does the way the art is displayed tell you? Include pictures of anything you might write about in your review.
- At least one photograph should be of you looking at the art you will write about.

Have someone else take the pictures of you. (***Do not take a selfie because it is too close**).

Take pictures of favorite artworks, signage, guards, other visitors looking at it, anything about the installation that you might mention in your review. A video clip would be *great* to put on your blog!

NOTE: PHOTOGRAPHS, INCLUDING ONE OF YOU IN THE MUSEUM THAT IS NOT A SELFIE, ARE THE GATEKEEPER REQUIREMENT: YOUR PAPER WILL *NOT* BE ACCEPTED WITHOUT PHOTOGRAPHS.

- Ask at the information desk where photographs are okay. Flash is prohibited almost everywhere.
- NOTE: Check to be sure your photographs are good before you leave the museum. I do not accept photographs that are illegible.
- All photographs must be **captioned** with full identification of people, place, artist names, titles of artwork, and date.
- Photographs must be inserted into both your print and online reviews with fully descriptive captions.

Submit your paper AS A BLOG POST ONLY

Bay Area Contemporary Art Museums:

San Francisco Museum of Modern Art (SFMoMA) <https://www.sfmoma.org/> Any exhibition

Yerba Buena Center for the Arts, 701 Mission Street, San Francisco (across the street from SFMoMA)

Any exhibition (see calendar): <https://www.ybca.org/>

Institute of Contemporary Art San Jose, 560 South First Street, San Jose Any exhibition: <https://www.sjica.org/>

Berkeley Art Museum, 2626 Bancroft Way, Berkeley

An exhibition of art that's within the time frame of the class:

<https://bampfa.org/>

Wattis Institute for Contemporary Art, 360 Kansas Street, San Francisco Small space, mostly emerging Bay Area artists

<https://wattis.org/index?alt=1>

Mills College Art Museum, 5000 MacArthur Blvd., Oakland, CA 94613 Small space. The two current exhibitions are excellent.

<https://mcam.mills.edu/exhibitions/>

35%: Contemporary Art Blog:

COVID-19 LOCKDOWN ASSIGNMENT CHANGE:

ONE HOUR OF CONTEMPORARY ART VIDEO VIEWING CAN REPLACE EACH OF THE 8 EIGHT REQUIRED EVENTS.CHOOSE FROM THE VIDEO LIST POSTED ON CANVAS ONLY**

- Create a public blog. **Launch deadline is February 11.** Google Blogger is easy and has the options needed for this project:

<https://support.google.com/blogger/answer/1623800?hl=en>

As you select your template and content categories, take a look at prize-winning blogs like [Art F City](#) and [Hyperallergic](#) to get ideas about how to do it. Use the articles as models for your own writing. Links for art blogs are on the homepage of my website on the left side.

- Throughout the semester, blog about **eight** contemporary art experiences: exhibitions, lectures, videos, and articles from the list below or ones that you discover. Publish a blog entry for each one with captioned photographs, videos, links and any other educational content you want to add. Write for readers who are advanced art students like yourself.
- Eight articles is the requirement for the course, but add any other subject-related content that you think is interesting and important.
- Weblog entry dates should span the semester regularly from beginning to end**, so start right away. I will look at your blog weekly and mark the roster when you add information. Your grade is lowered for starting late and not adding something weekly, including comments on other students' blogs. Make your comments constructive and substantive.
- Blog Presentation in class are March 5 and 26 and May 7 and 14.** I will grade your blog based on the following criteria modified from "Google webmaster guidance for high-quality blogs":
- Do the articles provide original content or information, original reporting, original research, or original analysis?
 - Do the articles contain insightful analysis or interesting information that is beyond obvious?
 - Does the page provide substantial value when compared to other blogs in the class?
 - How much quality control is done on content?
 - Do articles provide thorough descriptions of the topic?
 - Are the articles too long or too short (stay between 200-1000 words), unsubstantial or otherwise lacking in helpful specifics?
 - Does the blog have plenty of relevant photographs and are they captioned?
 - Are the articles and entries edited well, or does it appear sloppy or hastily produced?
 - Do the articles have spelling, stylistic, or factual errors?

Note: I will give you the URLs for your colleagues' blogs. Part of your overall blog grade is for thoughtful comments on other students' entries. Be as respectful as you would be in person. Ending blog entries with a question can elicit comments.

SELECT YOUR EIGHT REQUIRED BLOG ARTICLE TOPICS FROM THE LIST BELOW.

COVID-19 LOCKDOWN ASSIGNMENT CHANGE:

ONE HOUR OF CONTEMPORARY ART VIDEO VIEWING CAN REPLACE EACH OF THE 8 EIGHT REQUIRED EVENTS.CHOOSE FROM THE VIDEO LIST POSTED ON CANVAS ONLY**

You may substitute a lecture or exhibition on this list for another one of your choosing but get my approval first. If you are traveling to a cosmopolitan city like LA or NYC during the semester, you may write on contemporary art you see there.

- Write a 200-400-word blog entry. See helpful video guidelines: "[How to Write A Blog Post for Beginners \(And Even Experienced Bloggers\)](#)"

❓ **Three** campus and/or regional exhibition reviews

Write the exhibition review blog entry as soon as possible after you see the exhibition. Follow the guidelines for blogs in the link above.

- **One on-campus student show** in the Witt, Else, or University Union gallery, or an independent space off-campus. Go to the reception and get a photograph of the artist unless that's impossible.
- **Two professional regional museum-level exhibitions** in the [University Library Gallery](#) or the [Crocker Art Museum](#)

NOTE: Additional student exhibition blog entries are excellent *extra credit*. Get photos and interview the artist. Write a brief (100-200 word) description and commentary, post it to your blog and turn in a paper copy for credit.

❓ **Two** regional (Sacramento, Davis ...) *off-campus* events or gallery exhibitions

❓ **Three** contemporary art lectures at Sac State, UC Davis, or the Bay Area

NOTE: One of your three blog lecture reviews must be about an art history lecture in the Sac State FOTA Art History Symposium plus the visiting Artist Lecture. One blog review should include *both* lectures.

~~**Looted Art and Postcolonial Justice: Decolonizing the Art Museum** on April 25, 2020, from 1-5 pm in Mendocino 1005. About the symposium:~~

~~From the infamous museum scene in the 2018 film *Black Panther* to French president Macron's report advocating that institutions return African artworks to their places of origin, recent calls for repatriation have put museums under greater public scrutiny. The symposium brings together scholars and museum professionals from across the globe to discuss what to do with these looted artworks. Among the distinguished speakers will be Dr. Ndubuisi C. Ezeku, the Françoise Billon Richardson Curator of African Art at the New Orleans Art Museum; Dr. Boreth Ly, Associate Professor of Visual Cultures of Southeast Asia at UC Santa Cruz, and Dr. Joely Proudfoot (Pechanga Band of Luiseño Indians), chair of American Indian Studies at CSU San Marcos. **(I will give you a schedule as soon as it's available.)**~~

~~**FOTA Visiting Artist Lecture by [Therese Lahaie](#).** April 22 / Time and place TBA~~

Please get my approval for lectures not listed on syllabus.

NOTE: Attendance at more than three lectures is excellent extra credit. For extra credit blog entries on lectures, post a photograph of the speaker with other students and/or with you and a summary and commentary (c. 200 words) on your blog.

How to write a lecture blog:

- Research the speaker before you go and include relevant background information in your article.
 - Take notes during the lecture or record it.
 - Ask the speaker at least one question and write down your question and the speaker's answer. Include the question and answer in your article.
 - Take at least one photograph of the speaker with you and one of the audience to put in your article about the lecture.
 - Write a 200-400-word article for publication in your blog. See helpful video guidelines: "[How to Write A Blog Post for Beginners \(And Even Experienced Bloggers\)](#)"
- Sacramento State lectures: You may write about *contemporary* Art and Art History lectures on campus sponsored by the Art department and related departments, like Design, Theater and Dance, Anthropology and Communication Studies
 - UC Davis Visiting Artist Lectures: <http://arts.ucdavis.edu/pod/2016-2017-art-studio-visiting-artist-lecture-series>
 - Bay Area lectures (open the links below for some of many choices)
 - *Consult art museum, gallery, and independent space websites for more lectures.

NOTE: Art 212 Graduate students are *required* to attend one Bay Area lecture.

- San Francisco Art Institute: <https://www.sfai.edu/events-calendar> Also "[Graduate Lecture Series](#)" at SFAI
- UC Berkeley graduate program events: <https://art.berkeley.edu/lecture-series>
- UC Berkeley/Stanford/SFMOMA emerging artist symposium: <https://arthistory.berkeley.edu/events/berkeley-stanford-sfmoma-symposium-april-4-2020/>
- Mills College Art Museum events: <http://mcam.mills.edu/events/>

50% Quizzes:

Covid-19 quizzes are take-home essay exams posted on canvas. Answers are submitted through Canvas.

On most Tuesdays, class begins with a (timed) 15-20-minute slide identification and essay quiz. Changes are announced in class. For each slide (one to three slides total) you will be asked:

1. Identification: an artwork from the previous lecture(s): 1) full name and nationality of artist, 2) title of artwork, 3) date, 4) medium, and 5) art movement if relevant
 2. Brief essay: You will be asked to discuss the social relevance and historical *significance* of the artwork, showing what you learned from the readings, videos, and class lecture(s).
- ☐ NOTE: Occasionally, I might ask you to identify an “unknown” work by an artist whose art we studied in lecture, video, textbook.
- o To prepare for an “unknown” artwork, do an image search for artworks by the artists we study in class and look at a lot of art by that artist until you think you can recognize their work just by looking at a slide of it.
- ☐ The essay question will draw from *the textbook and *lecture notes.
- *An “A” quiz gives information from *both*.
- ☐ NOTE: A quiz might include information covered in the previous quiz if the class did not do well on the previous quiz. I will announce that before the quiz.
- ☐ Scoring is on a scale from 1-10 points based on mastery of the material.
- At the end of the semester, the lowest quiz score is deleted from your record, and the rest are totaled and averaged.
 - Keep your quizzes for possible discrepancies at the end of the semester.
 - No makeup quizzes will be given, but one “free” quiz (missed or low score) is subtracted from the total.

***Suggestions for how to study for an art history quiz:**

- Study the PowerPoint lectures for this class on the course website.
- **Take good lecture notes.** I cannot emphasize the importance of this enough. “Students who do a good job of taking notes could see a one or two-letter grade improvement in most of their classes.” See these guidelines:
<https://www.princetonreview.com/college-advice/taking-notes-in-class>
- Form a study group and get a study partner. Ask me to circulate a sign-up sheet for contact information of students who would like to form study groups.
- Review the description of the quizzes on the syllabus.

- Make flashcards – one for every artwork that was shown in lecture.
 - 1) On the front of the card, draw a thumbnail sketch of the artwork. On the *back*, write down the ID – title, artist’s full name, date, medium, movement (or movements), notes on “significance” (why is the artwork important enough for us to study?) for essay questions.
 - 2) Include notes on what you have read in Kalb and heard in lecture about this work or similar works. Write titles of related artworks and names of related artists.
- For the essay question, think about questions that you would ask about this work if you were the professor. What are the main arguments and points made in readings and lectures?
- Study the textbook.
- Come to see me during my office hours whenever you have a question. If you can’t make my office hours, email me for an appointment.

Extra Credit: You are encouraged to see and experience contemporary art that particularly interests you, especially art not presented in class. You can get extra credit for unassigned exhibitions, readings, videos, etc. by adding blog entries, including photographs. Ask me if you are not sure that your idea qualifies for extra credit. I will also add extra credit points for unassigned blog reviews.

Art 212 Graduate Requirement: Genealogy paper and presentation

25% of the Art 212 course grade

Note: Discuss your paper with me (in person) during my office hours or by appointment (use email for scheduling with me) by **February 13** or your paper will be marked down 25%. If we cannot figure out a time to meet in person by then, we can schedule a telephone conversation.

Genealogy Paper: Due April 14. Five pages (1400 words, double space, 12 font). Describe your self-selected “family” of precursor artists. Which artists produce artwork that you admire and relate to, that you feel is like yours in form and/or content? Precursor artists can be from any time and place and employ any medium(s); they can be any kind of artist: writers or musicians, popular, commercial, self-taught, or academically trained and employed teacher-artists. Research the professional biography and especially the *intentions* of the artists you include in your genealogy. Give *and cite* (Chicago style footnotes and bibliography) evidence from credible sources (the artist as well as experts (research their expertise online) about why

the artist's work looks the way it does. What lived experiences does the artist believe were formative? What experiences and personal values shaped the artist's artistic goals? Include in your paper a few illustrations of your own work in comparison with illustrations of work by the artists with whom you claim affinity. The main goal of this assignment is for you to see your work as part of the ongoing creative conversation that is historical and global.

Public Presentation: Completed by April 30: This is a PowerPoint slide presentation *off-campus*. You decide the time and place in consultation with your host and me before **the end of February**.

If you know a high school or community college teacher who would like you to present your paper to his or her class, that would be ideal. This kind of lecture would also interest people in retirement homes and community groups. If you need a host, I will find a good one for you.

Important: As soon as you find a teacher to host your talk, give them my email address and give me theirs. I must communicate with them (email is best) **before the end of February** to confirm your invitation, and again after you present. Your presentation grade is an automatic

A. Your host must agree to email you and me after your presentation with an evaluation and constructive suggestions in an informal paragraph or two.

Course Schedule (*subject to changes announced in class or by email*)

General notes about assignments:

- o Study the textbook, *Art Since 1980: Charting the Contemporary* (as "Kalb" in schedule) and use it as a reference to expand your knowledge and better understand the lectures, videos, exhibitions, and events you will experience this semester. Use the book's index to find artists and art movements presented in lecture. Class lectures loosely follow the text.
 - Quizzes will test you on your understanding of the textbook as well as class lectures.
- o Quizzes will assess what you have learned from lectures, the textbook (Kalb) and videos covered in class since the previous quiz. A quiz might include an unknown work by an artist we have studied. It might also include information covered in the previous quiz, especially if the class did not do well on that quiz.
- o The slide lectures are available on the website just before or after they are shown in class.

January 21: Introduction

Assignment: **Create your blog and add title and basic information about you. Email the address to eobrien@csus.edu. Blog launch due date is **February 6**.**

Before launching your blog, review some prize-winning contemporary art blogs like [Hyperallergic](#), [Art Fag City](#), and [Centre for the Aesthetic Revolution](#) to have good models for your blog. See my recent *SquareCylinder* exhibition review for another model:

<https://www.squarecylinder.com/2019/12/when-i-remember-i-see-red-crocker/>

- Use Google Blogger:

<https://support.google.com/blogger/answer/1623800?hl=en>

NOTE: I will look at your blog every week and grade it with a plus or minus on the class roster, depending on the quantity and quality of the work you've done that week.

January 23: Introduction

- ❓ Study for syllabus quiz January 30. Be able to explain the course policies and requirements.

***NOTE:** the syllabus quiz is worth 10 points just like the rest of the quizzes. It's an easy A if you learn the policies and requirements of the course.

January 28:

January 30: Syllabus Quiz on course policies and requirements (only) as described on the syllabus.

February 4:

Read article: "Where Revolution Abounds, and interview of Emory Douglas by Jarrel Phillips" This reading is available on the "Readings" page of the course website.

February 6: Quiz

Read Kalb: Chapter 1: *Discovering the Contemporary*

February 11: Blog launch deadline

February 13: Quiz

- ❖ Graduate student deadline to discuss genealogy papers with O'Brien.

Read Kalb: Chapter 2: *Taking Pictures: Appropriation and its Consequences*, pp. 46-65

February 18:

February 20: Quiz

February 25:

- ❓ Read Kalb: Chapter 3: *Back to the Easel: Neo-Expressionism and the Return of Painting*, pp.65- 91

February 27: Quiz / Professor Rachel Miller visit re. The Wikipedia Edit-a-Thon. She will briefly show us how to publish and edit in Wikipedia. You may do a blog about what you edited at the Edit-a-Thon on March 13 instead of a campus event blog.

****Read article: “Where Revolution Abounds, and interview of Emory Douglas by Jarrell Phillips,” available on the “Readings” page of the course website.**

Saturday, February 29: Trip to the De Young in San Francisco to see the exhibition, *Soul of a Nation: Art in the Age of Black Power 1963–1983

February 28:

? Read Kalb: Chapter 4: *Into the Streets*, pp.91-116

March 3: Quiz

March 5: Class Blog Review

? Read Kalb: Chapter 5: *Commodities and Consumerism*, pp.116-14

March 10: No quiz

? Read Kalb: Chapter 6: *Memory and History*, pp.140-168

March 12:

March 17: Quiz

? Read Kalb: Chapter 7: *Culture, Body, Self*, pp.168-193

March 19:

March 24: Quiz

? Read Kalb: Chapter 8: *Eastward Expansion: Contemporary Art in Russia and China*, pp.193- 218

March 26: Take-home quiz due: submit on canvas ~~Class Blog Review~~

Mar. 30 - Apr. 3, 2020 Spring Recess

April 7: Art Exhibition Proposal theme description, list of artists and artworks, and bibliography

? Read Kalb: Chapter 9: *Engaging the Global Present*, pp.218-250

~~Saturday, April 6, 1-5 pm, Mendocino 1005, Festival of the Arts Art History Symposium and Visiting Artist Lecture. Attendance required. Turn in your lecture notes for a check, check plus, or minus grade~~

depending on quantity and quality of notes.

April 9:

April 14: Quiz / Graduate student genealogy papers due

☐ Read Kalb: Chapter 10: New Metaphors and New Narratives, pp. 250-280

April 16: /

April 21: Quiz

• Read Kalb: Chapter 11: The Art of Contemporary Experience, pp. 280-311

April 23: Bay Area Exhibition Review or Contemporary Art Exhibition Proposal due

***Saturday, April 25:** Art History Symposium, 1-5 pm, Mendocino 1005

April 28: Quiz

April 30: Graduate student deadline for public presentation of genealogy paper

May 5:

May 7: Quiz / Class Blog Review

Thursday, May 14, 12:45 – 2:45 pm / Blog Review (No Final Exam)

EVENTS AND EXHIBITIONS

Stephen Kaltenbach: The Beginning and The End

The Manetti Shrem Museum, UC Davis

January 26–May 10, 2020

Reception, **January 26**, 3–5 PM

Artist Talk, 3:30 PM

Exhibiting artist Stephen Kaltenbach will be in conversation with guest curators Constance Lewallen and Ted Mann.

Tribute Lecture for Frank LaPena by artists Spencer Keeton Cunningham and Richard Bluecloud Castaneda

March 5, University Library Annex Gallery, 6 pm.

Reception at 7:30 pm in Gerth Special Collections & University Archives

Wikipedia Edit-a-thon, Friday, **March 13**, 10 am–4 pm (come and go when you want), Library 2024

Dr. Amy-Rose Forbes-Erickson, Department of Theatre and Dance, Sacramento State

"On Being a Caribbean Artist/Scholar"

Monday, **March 16**, 2020, 6:30, Location TBD

Berkeley/Stanford/SFMOMA Symposium: **April 4, 2020**

10:00 am / San Francisco Museum of Modern Art

The Berkeley/Stanford Symposium is an annual gathering of emerging voices in the arts. Organized collaboratively by graduate students in Art History at both Stanford and UC Berkeley, the symposia are open to graduate students in all fields and young members of the wider community of visual culture, including artists, designers, museum professionals, and writers.

Looted Art and Postcolonial Justice: Decolonizing the Art Museum on **April 25**, 2020, from 1–5 pm in Mendocino 1005.

About the symposium: From the infamous museum scene in the 2018 film *Black Panther* to French president Macron's report advocating that institutions return African artworks to their places of origin, recent calls for repatriation have put museums under greater public scrutiny. The symposium brings together scholars and museum professionals from across the globe to discuss what to do with these looted artworks. Among the distinguished speakers will be Dr. Ndubuisi C. Ezeluomba, the Françoise Billon Richardson Curator of African Art at the New Orleans Art Museum; Dr. Boreth Ly, Associate Professor of Visual Cultures of Southeast Asia at UC Santa Cruz, and Dr. Joely Proudfit (Pechanga Band of Luiseño Indians), chair of American Indian Studies at CSU San Marcos.

FOTA Visiting Artist Lecture by Therese Lahaie. **April 22, Time and place TBA**

