

COLLEGE OF IMAGING ARTS & SCIENCES

-----TOPIC OUTLINE FORM-----

Shell courses have very flexible course outlines that allow instructors to develop a specific focus and content for their particular Topic offered within the Shell.

In order for a new Topic within a Shell course to be scheduled, a completed, approved digital version of this form must be submitted to the Scheduling Officer by the scheduling deadline date for the term in which the topic will be offered. **No late submissions will be accepted.**

Procedure for proposing a new Topic:

1. Faculty proposing to offer a new Topic will complete this form and forward electronically to the Program Chairperson or Graduate Director for electronic approval.
2. The Program Chairperson or Graduate Director then secures the electronic approval of the school's Administrative Chair.
3. The Administrative Chair electronically forwards the form to the CIAS Curriculum Committee Chair (CIAS CCC) for review.
4. If electronically approved by the chair of the CIAS CCC this form will be forwarded electronically to the CIAS Scheduling Officer for processing. The Scheduling Officer will send an electronic copy to the to the school's representative on the appropriate CIAS College Curriculum Committee.

Course # ARTH 550 **Proposing Faculty** Sarah Thompson

Course title and topic title: Topics in Art History: Postmodern and After: Aesthetics of the Contemporary

School: School of Art **Program:** Art History

1st term offered: 2161 Check all that apply: **online** **approval required**
 repeat for credit **# times TOPIC offered**

1.0 Course Designations and Approval

Required course approval	Electronic Signature	Approval Granted Date
Program Chair/Graduate Director	Sarah Thompson	6/1/2016
School Administrative Chair		
College Curriculum Committee Chair		

2.0 Course information:

Topic title:	<u>Postmodernism and After: Aesthetics of the Contemporary</u>
Topic proposed by:	<u>Sarah Thompson/Daniel Worden</u>
Effective term scheduled:	<u>2161</u>

In the sections that follow, please use sub-numbering as appropriate (eg. 3.1, 3.2, etc.)

3.0 Goals of the TOPIC:

- 3.1 Explore major forms, styles, movements, and concepts in postmodern and contemporary art and visual culture
- 3.2 Develop the ability to interpret and analyze forms of modern and contemporary art
- 3.3 Read and discuss works of aesthetic and cultural theory from the postmodern era, and apply these to the understanding of works of art

4.0 Course description (course title includes course and topic title)

Course number: **ARTH 550**

Name of Course & Topic – Long Title (100 total characters): **Postmodernism and After: Aesthetics of the Contemporary**

Name of Course & Topic – Short Title (33 total characters): **Postmodernism and After**

This course explores the history of contemporary art and visual culture, from postmodernism to the present. We will

focus on major artistic movements such as Pop Art, Minimalism, Conceptualism, and Relational Aesthetics, and in the course, we will discuss a wide swath of media, including film, photography, comics, painting, sculpture, performance, television, and print. Along and inseparable from aesthetics and media, we will chart the ways in which class, gender, race, and sexual inequality have figured into the major aesthetic movements of our time. Ultimately, we will try to come to an understanding both of what postmodernism was, as it emerged in the 1960s and became dominant in the 1990s, and what has come after postmodern in the first decades of the 2000s.

5.0 Possible resources (texts, references, computer packages, etc.)

- 5.1. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, edited by Kristine Stiles and Peter Selz (University of California Press, 1996)
- 5.2. Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Duke University Press, 1993)
- 5.3. Susan Sontag, *Against Interpretation* (Farrar Straus & Giroux, 1966)
- 5.4. Roland Barthes, *Mythologies: The Complete Edition* (Hill & Wang, 2013)
- 5.5. Rosalind Krauss, "Sculpture in the Expanded Field," *October* (Spring 1979)
- 5.6. George Baker, "Photography's Expanded Field," *October* (Fall 2005)
- 5.7. Douglas Crimp, "Getting the Warhol We Deserve," *Social Text* (Summer 1999)
- 5.8. Darby English, *How to See a Work of Art in Total Darkness* (MIT Press, 2007)
- 5.9. David Joselit, *After Art* (Princeton University Press, 2013)
- 5.10. Glenn Adamson and Julia Bryan-Wilson, *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing* (Thames & Hudson, 2016)
- 5.11. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Verso, 2012)
- 5.12. Scott Bukatman, *Hellboy's World: Comics and Monsters on the Margins* (University of California Press, 2016)

6.0 Topics (outline):

- 6.1. What Was Postmodernism?
 - 6.1.1. Late Capitalism and Globalization
 - 6.1.2. The Textuality of History
 - 6.1.3. Consumer Culture
- 6.2. Pop
 - 6.2.1. Warhol's Factory
 - 6.2.2. Advertising and Celebrity
 - 6.2.3. Popular Media as Art Material
- 6.3. Minimalism
 - 6.3.1. Sculpture's Expanded Field
 - 6.3.2. Industrial Fabrication and the Artist Function
 - 6.3.3. Installation Art and Institutional Critique
- 6.4. Conceptualism
 - 6.4.1. Art as Theory
 - 6.4.2. Mapping the Totality
 - 6.4.3. The Archival Impulse
- 6.5. Relational Aesthetics and Performance
 - 6.5.1. Spectatorship and Participation
 - 6.5.2. Practice and Process as Art
 - 6.5.3. The Critique of Relational Aesthetics and the Return of the Art Object

6.6. The Politics of Postmodernism
 6.6.1. Art as Anti-War Protest
 6.6.2. The AIDS Crisis
 6.6.3. Race in and outside of the Museum
 6.6.4. Gender Play

6.7. The Contemporary
 6.7.1. Art in/as Neoliberalism
 6.7.2. The Documentary Aesthetic in Contemporary Art
 6.7.3. Social Media and the Artist

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline	Consistent with Shell Course Outline

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline

10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.1 Requires a room with a digital projector

Approval request date: This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

Approval granted date: This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.