

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: _____ Date: _____

Title Of Course/Degree/Concentration/Certificate: _____

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree: Adding Concentration |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Degree: Deleting Concentration |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> Deletion of Course(s) | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours |
| | <input type="checkbox"/> Change in Academic Policy |
| | <input type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |
- Change in Program Learning Outcomes
- Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: _____ Signature, Committee Chairperson: _____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: Tom Eaton

TO: FALL 2021 Curriculum Committee

FROM: Thomas Eaton, Chair, Department of Art

DATE: September 20, 2021

RE: Change in Pathways Submission Group for ART 2400 – Global Contemporary
Art: Diversities and New Expressions

The Department of Art is proposing a change to the Pathways Submission Group for ART 2400 - Global Contemporary Art: Diversities and New Expressions.

FROM:

World Cultures and Global Issues (Group A)

TO:

Creative Expression (Group C)

Rationale for Change:

An initial submission to the CUNY Common Core Review Committee (CCCRC) required revision where it was suggested that the course aligned better with the Pathways Learning Outcomes for Creative Expression (Group C) rather than World Cultures and Global Issues (Group A). After review, it was determined that the course did indeed better align with Creative Expression. We are now asking that the Curriculum Committee approve submission to this Flexible Core group.

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

College	KINGSBOROUGH COMMUNITY COLLEGE
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	ART 2400
Course Title	Global Contemporary Art
Department(s)	ART
Discipline	ART HISTORY
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	NONE
Co-requisites (if none, enter N/A)	N/A
Catalogue Description	This class introduces global contemporary art (the arts in the Americas, Europe, the Middle East, Asia, and Africa) since 1970. The Cold War and US intervention in the Vietnam War triggered people's distrust in institutional and ideological forms of knowledge. The class begins by examining how this shift transformed the artistic style in New York during the 1970s and 80s, and broadened the scope of art by including underrepresented women and Cultural Other. After the collapse of the Berlin Wall (1989), the art world expanded beyond Euroamerica. The course examines how art unfolded during and after the Cold War, conceiving it not only along the communist/capitalist ideological divide, but also as the incubator of the new global power structure, which resulted in the artistic responses to dictatorship, climate change, ethnic cleansing, gender discrimination, postcolonial identity, racial segregation, and war in the Global South. The course ends with examining inter-cultural connectivity by looking at the latest artistic developments in North America and Europe.
Special Features (e.g., linked courses)	
Sample Syllabus	ART_2400_SYLLABUS.PDF.

Indicate the status of this course being nominated:

current course
 revision of current course
 a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<p>Required Core</p> <p> <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematical and Quantitative Reasoning <input type="checkbox"/> Life and Physical Sciences </p>	<p>Flexible Core</p> <p> <input type="checkbox"/> World Cultures and Global Issues (A) <input type="checkbox"/> US Experience in its Diversity (B) <input checked="" type="checkbox"/> Creative Expression (C) <input type="checkbox"/> Individual and Society (D) <input type="checkbox"/> Scientific World (E) </p>
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B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.
- Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
- Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
- Explain and evaluate the role of the United States in international relations.
- Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
- Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

Students will gather multiple primary and secondary sources to complete the course's high-stakes writing projects (FORMAL PAPER): this is a research project. Students will select their own objects of study for their primary text argument work from NYC's contemporary art museums (MoMA PS1, MoMA, New Museum, Whitney, etc.). They will conduct secondary academic research on both their self-selected object/s.

Most importantly, this class centers on visual observation. Students will get trained with the slide lecture, and with the reflective writing in reading summaries and low-stake discussion board assignments. These weekly training and group discussions on the discussion board will encourage students to approach objects from multiple points of view. In class, students will demonstrate their ability to do this work on their own, and through primary and secondary research. Five low-stakes discussion board writing assignments and the exchange of opinion, and three article summary and reflection will require

- Gather, interpret, and assess information from a variety of sources and points of view.

<p>students to demonstrate the ability to look at texts and objects through various perspectives.</p>	
<p>Students will read a wide range of writings from perspectives such as the following: feminism, eco-criticism, Islamic, information theory, Marxist, Etc., in each relevant unit, as marked on the syllabus, and will be asked to critically interpret and analyze their central arguments. For all formal and informal assignments, students will be asked to explain, evaluate, and apply the tenets of each worldview to a variety of art objects in a variety of ways. While several objects of artistic study and perspectives on social milieu will be selected by the instructor, students will be asked to pick relevant critical approach to the objects, and to present it in the class for the class discussions. These projects require that students demonstrate the ability to evaluate evidence and arguments critically and analytically.</p>	<ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically.
<p>Formal writing assignments require students to craft thesis-driven, self-designed arguments. In it, students will be expected to work carefully with claims, evidence, and warrant (taught carefully in a process of scaffolding in the writing assignments and reinforced in named, isolated parts on the grading rubrics) in order to carefully support their thesis. They will achieve this through three scaffolding writing process in four formal papers. In class, they will be frequently asked to make a comparative analysis of two objects and asked to create a well-supported argument. These exercises will help them to demonstrate well-reasoned written arguments through the use of evidence to support their conclusions.</p>	<ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions.
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>By analyzing contemporary art from three major categories--Appropriation, Cultural Hybridity, and the arts dealing with Social Issues for equity—defined in WEEK 2, students will first identify these fundamental concepts when they look at contemporary art, then apply psychological, philosophical, and social theories/frameworks to various forms of contemporary art. They will examine artworks through a variety of background from different areas on the globe that relates to the historical background of the Cold War.</p> <p>Based on Terry Smith's textbook, <i>Contemporary Art: World Currents</i>, Smith defines contemporary art in</p>	<ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.

<p>relation to the Cold War. The collapse of the Berlin Wall in 1989 globalized the art world. However, it is also true that the arts made in and after 1989 continued from the previous period. This course begins by studying the stylistic changes in arts around 1970. This change occurred when the anti-Vietnam War sentiments triggered youths' skepticism against the institutional and ideological form of knowledge, gave rise to the "emancipation narrative," which shed light on the historically oppressed women and culturally under-represented ethnic and racial minority artists. The course is interdisciplinary with history and modern intellectual history. Students will examine how this shift in the intellectual history reflected in the formation of visual arts in "appropriation," "multi-culturalism," and "social significance of art," using an easily digestible education video (click HERE). After learning about the stylistic shift in art, students will learn feminism, multi-culturalism, AIDS activism, and housing activism, based in New York—the world's cultural center. They will think about these interdisciplinary topics that they face every day through analyzing how artists responding to these topics.</p> <p>After 1989, the New York art scene becomes globalized. The course examines the Cold War as of the communist/capitalist ideological divide and also as a process of establishing the new global power structure under accelerated capitalism. After examining the arts from the former Eastern bloc, the latter half of the class will examine how this new global power relationship affected the cultural representations in the Global South (including parts of Asia, the Americas, the Middle East, and Africa).</p> <p>Students will critically analyze arts by historically oppressed women and culturally under-represented racial and ethnic groups, incorporating a variety of disciplines, such as feminism, housing insecurities, and historical/economic conditions in the global south. These are the issue close to our students as 70.3 percent of Kingsborough students are minorities; its racial make-up predominantly black (35.8% Black, 18.2% Hispanic, 16.3% Asian).</p>	
	<ul style="list-style-type: none"> Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
<p>Applying feminism and other theories to a variety of contemporary arts and think how social and political milieus shaped creative forms, students will learn to argue for multiple analyses of each artwork's</p>	<ul style="list-style-type: none"> Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

<p>significance depending upon the worldview of both the artist and the audience. They will also learn to argue for how form and genre play an explicit role in shaping meaning. As part of their arguments about these artworks, students will conduct primary and secondary research on their self-selected objects of artistic study.</p>	
<p>Through genre and form analysis (as the course will cover a wide variety such as, but not limited to video, photography, sculpture, painting, multimedia, conceptual texts, visual texts etc.) students will learn to identify and discuss craft elements implemented by the creators of these objects of study. In their formal writing, students will be expected to use skill-vocabulary in order to articulate their analyses of each piece of creative expression.</p>	<ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process.
<p>For this class, students need to communicate with their classmate and the instructor constantly using Blackboard. How to use Blackboard will be taught in the beginning of the semester zoom session (recording). Students will also need to consult their research direction with a librarian Mark Eaton to land on the right sources.</p>	<ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate.

**Kingsborough Community College
of the City University of New York
Department of Art
Art2400-02 [63561], Global Contemporary Art
September 9~December 16, 2021
*Syllabus***

HYBRID: MEETING THURSDAYS 11:30-1 PM (S-136)

ONLINE SYNCHRONOUS TUESDAYS 11:30-1 PM

WRITING INTENSIVE

Instructor: Midori Yamamura, Ph.D. **E-mail:** Midori.Yamamura@kbcc.cuny.edu

Office hours: Mon-Wednesday, 15:00-16:00 am, and by appointment

Virtual Office: Zoom, Blackboard Ultra, or by Phone **Phone:** (917) 972-2944

The Instructor Alternative E-mail: myamamura3524@gmail.com

3 Credits, 3 Hours. Pre-Requisites: None. Co-requisites: None.



Citizen artist Carrie Mae Weems Launches *Resist COVID Take 6*
Click [Here](#) to read about this project

Course Description: This class introduces global contemporary art (the arts in the Americas, Europe, the Middle East, Asia, and Africa) since 1970. The Cold War and US intervention in the Vietnam War triggered people's distrust in institutional and ideological forms of knowledge. The class begins by examining how this shift transformed the artistic style in New York during the 1970s and 80s, and broadened the scope of art by including underrepresented women and Cultural Other. After the collapse of the Berlin Wall (1989), the art world expanded beyond Euroamerica. The course examines how art unfolded during and after the Cold War, conceiving it not only along the communist/capitalist ideological divide, but also as the incubator of the new global power structure, which resulted in the artistic responses to dictatorship, climate change, ethnic cleansing, gender discrimination, postcolonial identity, racial segregation, and war in the Global South. The course ends with examining inter-cultural connectivity by looking at the latest artistic developments in North America and Europe.

Learning Objectives/Outcomes

After taking this course:

- Students will have basic knowledge and understandings about global contemporary art.
- Students will become aware of the issue artists face in contemporary society
- Students can apply basic knowledge about contemporary art and will be able to analyze, evaluate, and creatively write about contemporary concerns that artists are facing.
- Based on the knowledge they acquired, students can evaluate contemporary art on their own.

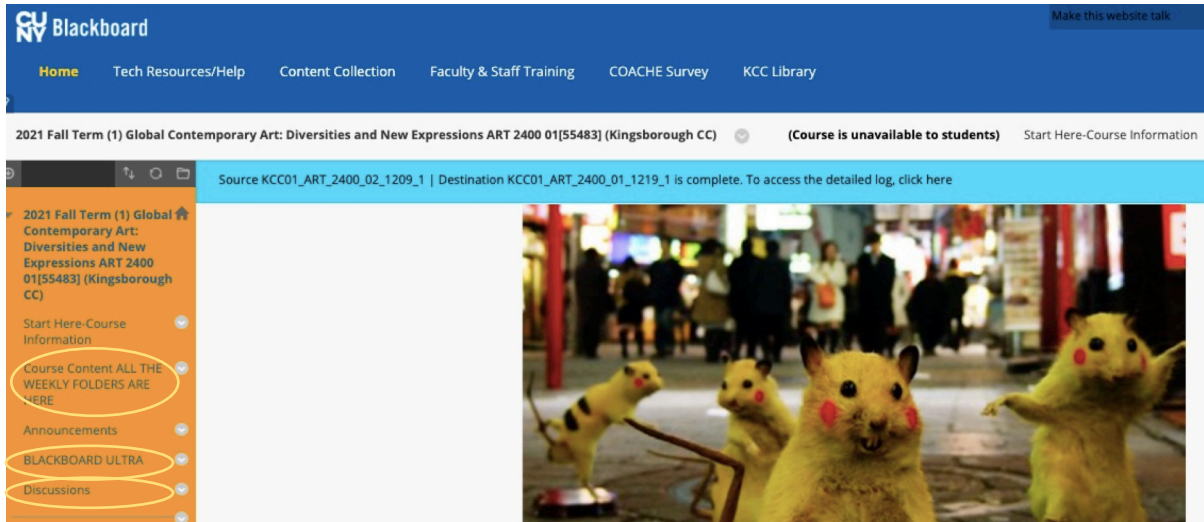
Course Organization

The course consists of three sections: 1) Learning about the basic ideas of contemporary art; 2) How artists grappled with contemporary issues, taken an example in New York City; 3) Expanding contemporary art into a global scale.

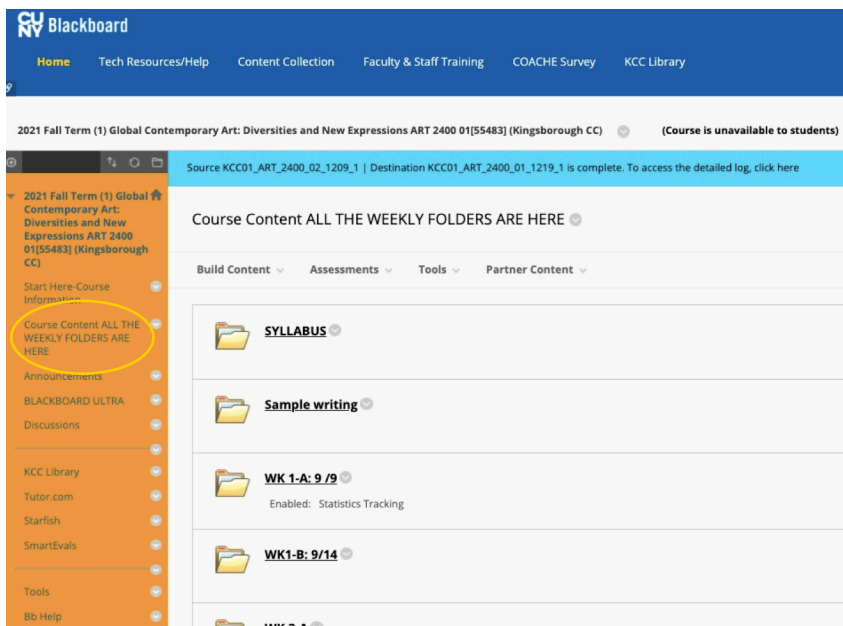
Weekly Module Structure

On the left side of Blackboard, you will find “Course Content.” Submit discussion through “Discussions”

Synchronous class will be held in “Blackboard Ultra.”



Click on it, you will see the files: Syllabus, Writing Samples, and Weekly folders.



*Synchronous Class: Class meets virtually at a specific time

*Hybrid Face-to-Face: Meeting will be held at S-136, KBCC on Thursdays, 11:30-1 pm.

Use of Writing Center

TBA

Readings:

This class uses an Open Educational Resource (OER) class. All OER readings are online. You can access through an **interactive syllabus**. You will find a clickable links to the reading under the assigned week module.

The same link can be found in the weekly folder and on the ppt.

Other readings

OVERVIEW

Smith, Terry. *Contemporary Art: World Currents*. NJ: Prentice-Hall, 2011.

- Hard copy: \$95.15, Rental \$21.34 (Amazon)
- The course will also use the Open Educational Resource (OER)

Course readings

- Choi, Chungmoo. "The Minjung Culture Movement and the Construction of Popular Culture in Korea," in *South Korea's Minjung Movement: The Culture and Politics of Dissidence* (Honolulu: University of Hawai'i Press, 1995), 105-118.
- Gregory, Alice. "[Anicka Yi](#) is Inventing a New Conceptual Art," *The New York Times Style Magazine*, February 14, 2017.
- Khatchadourian, Read Raffi. "The Art of Return: Through playful, outraged interventions, Michael Rakowitz seeks to reclaim a lost Iraq," *The New Yorker* (August 24, 2020): 46-55.
- Li, YuChieh and Midori Yamamura, eds. *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia*. (Routledge, 2021)
- Nochlin, Linda. "Why Have There Been No Great Women Artists?" (1971). U. Penn, Open Education Resource. Click [Here](#).
- Yamamura, Midori. "Chapter 1: Delicious Life." Unpublished manuscript for *Japanese Art Since 1989: Emergence of the Local in the Age of Globalization*.
- _____ . "Archetypes: Cordillera's Labyrinth." *Antennae 55* (Summer 2021): 122-139.

Assignments:

Weekly Quizzes: 40% (8 multiple choice questions)

Final Exam 10% (Essay question)

Writing Components:

Informal Writing 15% (Five discussion board participations)

Formal Paper 35% (Three stage/scaffolding writing)

Grading Scale (your grade will be posted on Blackboard grade section)

A+ 97-100 / A 93-96 / A- 90-92 / B+ 87-89 / B 83-86 / B- 80-82 / C+ 77-79 / C 73-76 / C- 70-72 / D+ 67-69 / D 63-66 / F 62 or below

Blackboard Access: You must access blackboard regularly. See the help desk at L-106 for assistance.

Email Access: You must email me from your KCC email address and check it regularly. See the help desk at L-106 for assistance.

Course Topical Outline:

WEEK1: IW1/Q1

A. Introduction to Blackboard:

- Register email address/send an alternative email address to the instructor
- Going over the syllabus and assignments

Assignment

- **Informal Writing (IW) 1, Discussion Board Opinion Exchange:** Instead of self-introduction, watch a video from 2014 (contemporary art) *Uneven Growth*. Click [Here](#). Write what you thought about the video piece. Think: Why the artist creates the work like this one. What is his purpose? After posting your thoughts, **make comments on at least 2 peer postings.**
- B. Modernism: The Age of Isms**
 - Watch the video: "Introduction to Twentieth-Century Art." Click [Here](#).
 - Read: "Becoming Modern." Click [Here](#).
 - Read: "Modernism and its legacy." Tate, 2015. Click [Here](#).

PPT: Cubism, Expressionism, Dada, Surrealism, Abstract Expressionism, Social Realism, Pop Art, Minimalism, Conceptual Art, Land Art

Assignment

- **Quiz 1 (Q1):** Major Terms and Movements in Modern Art

WEEK 2: Q2/IW2

- #### **A. What is Postmodernism?** Three Major Ideas: **Appropriation, Cultural Hybridity**, and the arts dealing with **Social Issues** for equity
- Watch the video: "Introduction to Contemporary Art." Click [Here](#).
 - The Picture Generation: Click [Here](#).

Closer Look (All "Closer Look" links are embedded in the slides):

The Picture Generation, appropriation in NY, and its transfer in London:

Read and take notes: "[Sherrie Levine, Untitled \(after Edward Weston, ca. 1925\)](#)" "[Jeff Koons, Pink Panther](#)," "[The YBAs, The London-Based Young British Artists](#)," "[Damien Hirst, The Physical Impossibility of Death in the Mind of Someone Living](#)."

Historically under-represented artists

"[Chris Ofili, The Holy Virgin Mary](#)," "[Tracy Emin, My Bed](#)."

Assignment

- **Q2:** Three Major Ideas of Postmodernism

B. Historically Underserved Artists Revisiting Histories:

Closer Look (All "Closer Look" links are embedded in the slides):

"Nari Ward, '[We the People](#),'" "Kerry James Marshall [Interview](#)," "Kara Walker, PBS [Culture Shock](#)," "[Meet Jaune Quick-to-See Smith](#)," "Wendy Red Star, [1880 Crow Peace Delegation](#)," "[Alison Saar, Topsy and the Golden Fleece](#)," "Roger Shimomura, [Superman, World War II, and Japanese-American experience](#)," "Carrie Mae Weems on her series '[From Here I Saw What Happened and I Cried](#).'"

Assignment:

- **IW 2, Discussion Board Opinion Exchange:** Communicate in writing, your thoughts about postmodernism. **Make comments on at least 2 peer postings.**

WEEK3: FP1, AD1

A. How did Artists Arrived at the Postmodern Era in Circa 1970: Feminist Art, Shifting the World-Order

- Unlock Art: Where are the Women? Click [Here](#).
- Nochlin, Linda. "Why Have There Been No Great Women Artists?" (1971). Click [Here](#)

Closer Look, Women's Work/Women's Body: What are they trying to tell us?

"Mierle Laderman Ukeles, [Washing/Tracks/Maintenance: Outside \(July 23, 1973\)](#)," "Mary Kelly, [Post-](#)

[Partum Document](#),” “Eleanor Antin, [Carving: A Traditional Sculpture](#),” “Martha Rosler invented [the Semiotics of the Kitchen](#),” “[Dinner Party](#) at the Brooklyn Museum,” “[Carolee Schneemann, Interior Scroll \(1975\)](#),” “Hannah Wilke, [S.O.S. – Starification Object Series 1974-82](#),” “[Guerilla Girls](#).” Yoko Ono, Cut Piece. Click [Here](#).

Assignment:

- **Article Discussion (AD1): Extra credit:** Summary, analysis, and reflection on Nochlin’s essay

B. Multi Culturalism in the Lower East Side/Art in the Age of AIDS

Closer Look (All “Closer Look” links are embedded in the slides):

Multi Culturalism in the Lower East Side:

“David Hammons: [African-American Flag](#),” New sculpture at the pier across the Whitney: “[Day’s End](#) by [David Hammons](#),” “[Jimmie Durham](#),” “[Martin Wong](#).”

AIDS-Related Art:

“Felix Gonzalez-Torres, [Untitled \(Billboard of Empty Bed\)](#),” “Sue Coe, [Aids won’t wait, the enemy is here not in Kuwait](#),” “Jean-Michel Basquiat, [Horn Players](#),” “Keith Haring, [Subway Drawings](#).”

Assignment:

- **Final Paper (FP) 1:** By this class, you must visit at least one contemporary art museum or a recommended exhibition (listed on Blackboard). Select one work that interests you. Using a free-flowing form, write down your first impression of the artwork at the gallery or museum. Do some research on the artist and the artwork(s), type out a paragraph that explains what you will be writing about. Submit the paper on Blackboard, using the assignment link (Assignment Folder).

WEEK 4: IW3&4, Mock debate, The goal for this section is to make students understand how artists incorporate the most pressing issue that we encounter daily. Subject for this section can be interchangeable

A. How Do Artists Introduce Contemporary Concerns in Art? Art and Housing Crisis

- Raffi Khatchadourian, “The Art of Return: Through playful, outraged interventions, Michael Rakowitz seeks to reclaim a lost Iraq,” *The New Yorker* (August 24, 2020): 46-55.

Closer Look (All “Closer Look” links are embedded in the slides):

“Interview with [Martha Rosler](#), The Artist who Speaks Softly but Carries a Big Shtick,” “Hope Sandrow, [Artist Homeless Shelter Collaborate](#),” “Michael Rakowitz, [paraSITE](#),” “Krzysztof Wodiczko, [Homeless Vehicle](#) (1988-89)”

Assignments:

IW 3, Discussion Board Opinion Exchange:

- Read two reviews written from two different perspectives. Write on the discussion board which argument you support and why, or if you have your own thoughts, please write that down. Go over peer postings and comment at least two.

Readings (Mock debate):

- *Hypereallergic*, “Andres Serrano, show us how not to help the homeless.” Click [Here](#). *ARTNET*, “Andres Serrano Wants New Yorkers to Stop Ignoring the Homeless.” Click [Here](#).

Assignment 2 (digital literacy):

- *Anti-Eviction Mapping Project*, Click [Here](#). Explore the NY segment of Anti-Eviction Mapping Project.

B. Guest Speaker (this may be in a form of ZOOM recording from an OER source)

Manon Vergerio, the founder of *Anti-Eviction Mapping NY Chapter*:

Assignments:

Informal Writing 4, Discussion Board Opinion Exchange:

Write your opinion about Manon’s talk. Were you excited about her presentation?

What can you learn from the real world? How can you use your research in the humanities topic to make difference in the world? Was her use of visual elements as communication tool convincing? Go over peer postings and comment at least two.

WEEK 5: Q3

A. The Fall of Communism in the Former Eastern Sector: (Russia, East Europe, and China)
TEXTBOOK: Ch. 3. Russia and (East of) Europe

Closer Look (All “Closer Look” links are embedded in the slides):

Post-WWII Germany, Co-opting with the war’s trauma

“Gerhard Richter, [September](#) by Robert Storr,” “Anselm Kiefer, [Bohemia Lies by the Sea](#),”

“Joseph Beuys, [I Like America and America Likes Me](#),”

Russia and (East of) Europe

[Boris Mikhailov](#), [Ilya and Emilia Kabakov](#), [Marina Abramovic](#), [Krzysztof Wodiczko](#),

B. China and North Korea

TEXTBOOK: Ch. 5. 150-167.

Closer Look (All “Closer Look” links are embedded in the slides):

“[The Case of Ai Weiwei](#),” “Xu Bing, [Book from the Sky](#).”

Assignment

Q 3

WEEK 6: Q4, R2

A. Circa 1989: Art World Becomes Globalized

- “Exhibition Histories, [Magiciens de la terre](#).”

Korea:

Textbook: Ch. 5. 171-73

Choi, Chungmoo. “The Minjung Culture Movement and the Construction of Popular Culture in Korea,” in *South Korea’s Minjung Movement: The Culture and Politics of Dissidence* (Honolulu: University of Hawai’i Press, 1995), 105-118.

Closer Look (All “Closer Look” links are embedded in the slides):

“Nam June Paik, [Electronic Superhighway: Continental U.S., Alaska, Hawaii](#),”

“Do Ho Suh, [Rubbing/Loving](#),”

“Anicka Yi, [Guggenheim](#)”

Optional: “[Anicka Yi](#) is Inventing a New Conceptual Art,”

B. Japanese Art after 1989

- Midori Yamamura, “Delicious Life,” Unpublished Manuscript, *Japanese Art Since 1989: Emergence of the Local in the Age of Globalization*.

Closer Look (All “Closer Look” links are embedded in the slides):

[Hiroshima-Nagasaki Atomic Bomb Exhibit](#),

[The Hysteria of this flower, Takashi Murakami](#)

[“Chim↑Pom | Super Rat.”](#)

[“Mariko Mori Pure Land.”](#)

Assignment

Q 4

R2: Extra-Credit: Response paper, Prof. Yamamura’s book chapter

WEEK 7: IW5, FP2

A. Southeast Asia: The Philippines, Postcolonial Art/Indigenous Wisdoms

- YuChieh Li and Midori Yamamura, “Introduction: Locating Asian art in the Cold War,” *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021).

- **Optional:** Yamamura, Midori. “Asia’s Cold War and Environmental Devastation: Kidlat Tahimik and Roberto Villanueva’s Neo-Indigenous Responses.” Chapter 4 of *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021). **The section on *Perfumed Nightmare*.** [Click Here:](#)

Screening: Kidlat Tahimik, dir. *Perfumed Nightmare* (1977)

Assignment

Informal Writing 5, Discussion Board Opinion Exchange:

Reflection on Tahimik's film. What did "perfumed nightmare" represent? Did you notice some aspects of the Cold War in the film? If so, how did it influence Kidlat's life?

B. South and Southeast Asia: Traditions, War, Genocide, Overused Resources:

Southeast Asia:

Textbook: Ch. 5.

- Katherine Burnett, "[Montien Boonma](#): Temple of the Mind," *Caa. Reviews*, 2004
- Midori Yamamura, "Archetypes: Cordillera's Labyrinth." *Antennae* 55 (Summer 2021): 122-139.

Closer Look (All "Closer Look" links are embedded in the slides):

- [Dinh Q Lê](#), Dinh Q Lê, [Agent Orange Aftermath](#)
- [FX Harsono](#), Nalini Malani, [Transgressions](#), [Sophae Pich](#)

Assignment:

- **Final Paper 2:** Incorporate the instructor's suggestions and do research, complete the first draft of your final paper. Submit the paper on Blackboard, using the assignment link (Assignment Folder).

WEEK 8: R2, Q5

A. Oceania

Textbook: Ch. 7.

Russell Storer, "Imagining a region: Australian exhibitionary turns to Asia in the late Cold War," in Li and Yamamura eds., *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021).

Closer Look (All "Closer Look" links are embedded in the slides):

- [Johnny Warangkula](#)
- [Tracey Moffatt](#)

Assignment

Extra Credit: Reflection paper on Storer's chapter

B. Political Unrest: The Arts in the Middle East

Textbook: Ch. 9

Watch: Conflict in Israeli and Palestine: Click [Here](#).

Read: [The Middle East and the End of Empire](#)

Closer Look (All "Closer Look" links are embedded in the slides):

- [Shirin Neshat, Rebellious Silence, Women of Allah series](#)
- Emily Jacir at the [Venice Biennale](#)
- "Mona Hatoum at [Tate Modern](#)."
- Sigalit [Landau](#)

Assignment

Quiz 5

WEEK 9: Q6

A&B. Contemporary Africa: Decolonizing Struggles

Textbook: Ch. 8

[African Decolonization Explained](#)

Closer Look (All "Closer Look" links are embedded in the slides):

Central Africa

Congo

[Bodys Isek Kingelez](#)

[Bodys Isek kingelez, City Dreams](#)

South Africa

[Apartheid \(history\)](#)
[Sue Williamson, *For Thirty Years Next to His Heart*](#)
[William Kentridge, *Drawing from Tide Table*](#)

West Africa

Ghana

[Resisting Colonialism-Through a Ghanaian Lens \(history\)](#)

[El Anatsui, *Untitled*](#)

[Paa Joe's Coffin in the Form of Nike Sneaker](#)

Mali

[Seydou Keita](#)

East Africa

Ethiopia

[Julie Mehretu, *Stadia II*](#)

Kenya

[Wengechi Mutu, *Preying Mantra*](#)

North Africa

Egypt

[Ghada Amer](#)

Assignment

Quiz 6

WEEK 10: Q9, F3

A&B. Multiple Modernisms: South and Central America, the Caribbean

Textbook: Ch. 4 South and Central America, the Caribbean

Readings and Videos

[Latin American Independence movements, 1450-present](#)

[Introduction to 20th-century art](#)

BACKGROUND INFORMATION:

SOUTH AMERICA

[Geometric Abstraction in South America, and introduction](#)

CENTRAL MERICA

Modern Art (1880-1970)

Mexico

[The Mexican Revolution](#)

-[Mexican Muralist Painters](#)

Closer Look (All "Closer Look" links are embedded in the slides):

Brazil

[The origins of modern art in Sao Paulo, an introduction](#)

[Neo-Concrete Manifesto](#)

[Lygia Clark, *Bicho*](#)

[Hélio Oiticica, *Parangolés*](#)

[Sebastião Salgado's *Kuwait*](#)

Contemporary Art (1970-)

Argentina

[Marta Minujin](#)

Columbia

[Doris Salcedo](#)

The Caribbean

Cuba

[Tania Bruguera, *The Art of Social Change*](#)

[Tania Bruguera, interview](#)

Central America

Mexico

[Gabriel Orozco](#)

[Francis Alÿs](#)

Francis Alÿs, [The Last Clown](#)

Assignments:

Quiz 7

Final Paper 3: By this week students must show their work to the tutor and incorporate his or her suggestions (please send a piece of evidence that you saw a tutor to the instructor by email).

WEEK 11:

North America in the 21st century:

Textbook: Ch.11

“Art in the 21st Century,” Click [Here](#).

Closer Look (All “Closer Look” links are embedded in the slides):

Global Networks, Borderlands:

[Mark Lombardi](#), [Paul Chan](#), [Tanya Aguiñiga](#)

[Rafael Lozano-Hemmer](#), [Border Tuner.](#)”

[Postcommodity](#)

Transforming Public Memory

[The National Memorial for Peace and Justice.](#)

Social Intervention

“Theaster Gates, [PBS Newshour](#)” “Paul Chan, [Waiting for Godot in New Orleans](#), ” “[Thomas Hirschhorn](#), [Gramsci Monument](#)”

WEEK 12: Q8, F4

Art, Climate Change, and Nature

Textbook: Ch. 11

Closer Look (All “Closer Look” links are embedded in the slides):

Olafur Eliasson Unbelievable physics in installation art, Click [Here](#).

Olafur Eliasson, [Notion Motion](#)

Pierre Huyghe, [Untitled \(Human Mask\)](#)

Maya Lin [Ghost Forest](#)

Maya Lin’s [Silver Upper White River](#)

Assignments:

Quiz 8,

Final Paper (Paper 4)

KINGSBOROUGH COMMUNITY COLLEGE
ART 2400-01/Yamamura

DISCUSSION BOARD POSTING (3%x 5)

This assignment will fulfill Pathways' goal of:

- Low-stake Writing & Group Discussion:
- Train students to analyze objects, demonstrate research, evaluate objects, demonstrate ability to discuss their thoughts reasonably, and convincingly.

TASK

Please follow the instructions on the syllabus. Make sure to post it on discussion board, the comment at least on two peer-postings.

WRITE: use free-style writing techniques. Write freely about your thoughts on the topic you are asked to write about. Make sure that your ideas are clear and everyone can understand it.

SUBMISSION PLUS: Post your article on the discussion board, go over a few other classmate's articles, and comment at least once.

PURPOSE: Get used to the technology and get to know other students in the classroom. Casual exercise to articulate your ideas and observations.

AUDIENCE: Peer students

Length: 1 paragraph, **post it on the discussion forum**

FORMAT: if possible, use 12 pt Times New Roman

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ART 2400-01/ Yamamura

W-A: READING SUMMARY (5%, formal writing, due **DATE**)

This assignment will fulfill Pathways' goal of:

- Train students to analyze the assigned text, evaluate it, and demonstrate ability to discuss their thoughts reasonably and convincingly in writing.

For each assigned text

- 1) Take notes of some important points that appear in the assigned text
- 2) Think, what is the central argument of this text
- 3) Critically interpret and analyze their central arguments
- 4) Write your reflection: whether you agree or disagree with the central arguments and why.

Length: 1 pg.

Audience: Academic audience.

Purpose: Think that this is a book review. Inform your readers what you read and which aspects of this reading were interesting and why.

You are writing for a well-read audience. Therefore, you must review and polish the text at least three times to make it an exciting reading for your readers.

Formatting your paper: Times New Roman, 12-point font, double spaced with 1-inch margins and page numbers

Your paper **MUST BE** typed. Please format your paper using the following functions.

1. Go to: "Format" > "Document" > "Margins": Set the margin at 1" for all sides of your paper
2. Go to: "Format" > "Paragraph" > "Indents and Spacing" > "Spacing" > "Line spacing": Select "Double"
3. Go to: "Font" > "Font Collections": Select "Times New Roman"
4. Set the font size at "12 point"
5. Go to: "Insert" > "Page Numbers": Select bottom center

How to submit your paper?

The submission link is in the **Assignment folder**.

***DO NOT TYPE DIRECTLY**. SOMETIMES, THE PAGE DOES NOT REGISTER YOUR WRITING.

KINGSBOROUGH COMMUNITY COLLEGE
ART 2400-01/Yamamura
FORMAL PAPER

This assignment will fulfill Pathways' goal of:

- High-stake Writing:
- Train students to analyze objects, demonstrate research, evaluate objects, demonstrate ability to discuss their thoughts reasonably and convincingly in writing.

PROMPT: Visit one of the contemporary art exhibitions in NYC. Some candidates are listed on the blackboard. For this class, understanding how artists are responding to the contemporary issues based on his or her experience and their particular background are very important. Please find the following instruction 1-4.

PAPER COMPONENTS 1~4 (due dates are listed in the syllabus)

1. Rough draft

Visit one of the places recommended by the instructor or based on your research. Bring a notepad, take notes on the spot, why you are interested in the particular object, what you want to express by writing about this work of art—remember, writing is a self-expression!

Ask yourself:

- 1) Which postmodern strategies the artist is using? (Materials and techniques are important for the artist expressing him or herself!)
- 2) What you think the artwork is about?
- 3) How do you think this work would impact its viewers.

2. Draft paper 1

- 1) Go over the instructor's response on your paper.
- 2) Think about the artist's milieu, what is he or she responding to make these artworks?
- 3) Does the artist's racial or ethnic background inform this artwork?
- 4) How does artist use materials and forms to communicate with people?
- 5) Think about the merits of your take on the subject
- 6) Make a plan of your research, what you need to find out
- 7) Discuss your research direction with the instructor, then the librarian, Mark Eaton
Mark.Eaton@kbcc.cuny.edu
(718) 368-6557
- 8) After reading about the artist and artwork, summarize what you read, compare them with your approach to the topic
- 9) Use other people's writings to tease out the merits of your text, write a thesis line, prove it with visual observation and research, summarize, and write your contribution to the field as the conclusive line

3. Draft of your paper 2

Work with the editor: Let's think that the Writing Fellow is your editor. Contact the writing center (TBD). Show your draft after incorporated the instructor's suggestions, work with the fellow, and get proof (your email communication with the tutor). Submit the proof to the instructor (keep working on the text).

4. Submit the well-edited and polished copy of your essay to the instructor

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ART 2400-01

Final "Art Discussion Paper": Grading Checklist and Point System (Rubric)

Task	Points for Task
Cover page, Illustration, Bibliography plus 6-Page Minimum (1500 words total)	10 points
Written content	80 points
1. Your title forecasts the paper direction	(5)
2. Your essay has a clear thesis statement.	(10)
3. You supported your thesis with firm arguments and backup pieces of evidence	(25)
4. Is your paper easy for a reader to follow? • Written in clear sentences • Each paragraph has a function to prove the thesis line • You have a smooth paragraph transition	(20)
5. Conclusion: • Summarized all the backup arguments • Mention oppositional narrative • Convincingly explained how your argument best supports your thesis	(10)
6. Grammar, spacing, capitalization, and format Formatting your paper: <i>Times New Roman</i> , 12 point font, double spaced, with 1-inch margins and page numbers	(10)
Citations and bibliography in proper Kate L. Turabian A Manual for Writers format	10 points
Total:	100 points

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think the paragraphs fit in the best way and presenting a coherent narrative?
 - Are there parts that should be shifted or moved around?
 - Are there parts that should be added or deleted?
 - What is missing from the draft?
- Do you think some parts of the draft need more details, explanations, and evidence?

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think the paragraphs fit in the best way and presenting a coherent narrative?
 - Are there parts that should be shifted or moved around?
 - Are there parts that should be added or deleted?
 - What is missing from the draft?
- Do you think some parts of the draft need more details, explanations, and evidence?

Review Guidelines

Title: Does the title forecasts the paper direction?

Find a thesis line in your partner's writing.

- Do you think the thesis is supported by strong arguments and backup pieces of evidence?

Body of the text: Is this paper easy for a reader to follow?

- Written in clear sentences
- Each paragraph has a function to prove the thesis line
- You have a smooth paragraph transition

Conclusion:

- **Summarized all the backup arguments**
- **Mentioned oppositional narrative**
- **Convincingly explained how your argument best supports your thesis.**

How are capitalization, spelling, and grammar of your friend?

What would be your assessment of this writing? If it is not an A paper, can you suggest improving it, considering all the above elements?

Formatting: *Times New Roman*, 12 point font, double spaced, with 1-inch margins and page numbers

Citation: Did the author properly acknowledge the sources?

See the sample paper for the example of a citation.

13. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

General Introductory Books:

- Bikers, Patricia and Andrew Wilson. *Taking Art: Interviews with Artists since 1976*. London: Art Monthly and Ridinghouse, 2007.
- Farver, Jane, Luis Camnitzer, and Rachel Weiss, eds. *Global Conceptualism: Points of Origin, 1950s-1980s*. New York: queens Museum of Art, 1999.
- Hopkins, David. *After Modern Art: 1945-2000*. Oxford and New York: Oxford University Press, 2000.
- Kocur Zoya and Simon Leung, eds., *Theory in Contemporary Art since 1985*. Malden, MA: Blackwell, 2005.
- Nochlin, Linda. *Women, Art, and Power and Other Essays*. New York: Harper & Row, 1988.
- Martin, Jean-Hubert. *Magiciens de la Terre*. Paris: Centre Pompidou, 1989.
- Schimmel, Paul., ed. *Out of Actions: Between Performance and the Object 1949-1979*. New York: Thames & Hudson for the Museum of Contemporary Art, Los Angeles, 1998.
- Stiles, Kristine and Peter Selz, eds. *Theories and Documents of Contemporary Art; A sourcebook of Artists' Writings*. Berkley: University of California Press, 2nd Ed., 1996.

Area Studies

Postmodernism

- Foster, Hal., ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, WA: Bay Press, 1983.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origin of Cultural Change* (Oxford and Cambridge, MA: Blackwell, 1989.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press, and Minneapolis: University of Minnesota Press, 1984.

Different Cultural Zones

- Camnitzer, Luis. *Conceptualism in Latin American Art: Dialectics of Liberation*. Austin: University of Texas Press, 2007.
- Enwezor, Okwui, ed., *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*. Munich: Prestel, 2001.
- Enwezor, Okwui and Oguibe, Olu., eds. *Reading the Contemporary: African Art from Theory to Market Place*. London: Institute for International Visual Arts, 1999.
- Groys, Boris. *The Total Art of Stalinism Avant-Garde, Aesthetic Dictatorship and Beyond*. Princeton, NJ: Princeton University Press, 1992.
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- Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.
- Poshyananda, Apinan, et. al. *Contemporary Art in Asia: Traditions/Tensions*. New York, Asia Society, 1996.
- Said, Edward. *Orientalism*. New York: Vintage Books, 1979.
- Sullivan, Edward. *The Language of Objects in the Art of the Americas*. New Haven: Yale University Press, 2007.
- Turner, Caroline., ed. *Art and Social Change, Contemporary Art in Asia and the Pacific*. Canberra: Pandanus Books, Research School of Pacific and Asian.