SITE & TIME IN CONTEMPORARY ART

Art 509 — Visual Art Seminar

NICOLE RIDGWAY, PECK SCHOOL OF THE ARTS, UWM
ART 509
Site & Time in Contemporary Art

Semester: Fall 2018
Dates: 09/04/-12/15
Days: T/R
Hours: 11:00-12:15
Venue: TBC
Lecturer: Nicole Ridgway
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Course Description:
This seminar will explore the place and practice of both site and time (and their overlap) in contemporary art. Drawing on examples from installation art, immersive environments, interactive art, earth work, video and performance art, public and community art, as well as sculpture and painting, the class will look at a wide range of case studies, as well as examine key theoretical approaches and relevant critical concepts concerning the use of site and time in art. Some of the strategies and topics to be discussed include site-specificity; memorialization versus monumentality, the politics of counter-memory; expanded time; the archival effect; the place of the activated spectator; and, shifting notions of medium and materiality in recent art practices.

Course Objectives:
• To advance student’s understanding of some of the key theoretical approaches and relevant critical concepts, as well as the diversity of themes and artistic practices, concerning site and time in the contemporary art world, nationally and globally.
• To develop critical reading and visual analysis skills; and to enhance scholarly literacy across reading, writing, speaking and listening.
• To apply these to student’s own scholarly interests, creative research, and artistic practice.

UW System Shared Learning Goals Addressed:
• Knowledge of Human Cultures and the Natural World, including breadth of knowledge and the ability to think beyond one’s discipline, major, or area of concentration.
• Critical and Creative Thinking Skills including inquiry, problem solving, and higher order qualitative and quantitative reasoning.
• Effective Communication Skills including listening, speaking, reading, writing, and information literacy.
• Intercultural Knowledge and Competence including the ability to interact and work with people from diverse backgrounds and cultures; to lead or contribute support to those who lead; and to empathize with and understand those who are different than they are.
• Individual, Social and Environmental Responsibility including civic knowledge and engagement (both local and global), ethical reasoning, and action.

GER Arts Learning Outcomes Achieved:
• demonstrate comprehension of historical, philosophical, theoretical, or aesthetic perspectives commonly used in the understanding of a specific art;
• apply knowledge of artistic principles, conventions, methods, and practices through the creation or production of works of art; and
• compare and contrast the expressive and formal features of different artistic media and/or cultural traditions; this may be accomplished through an analytic study or as part of an original artistic work.
Catalogue Description:
Art 509 Visual Art Seminar: (Subtitled). 3 cr. U/G. Topics and critical issues in the modern and/or contemporary field of art. Student research and written/oral reports required. Retakeable with change in topic to 6 cr max. Prereq: jr st or cons instr.

Workload Statement:
This class meets twice a week for 150 minutes, for a total of 37.5 hours of required lecture time. You should expect to take at least 42 hours over the course of the semester reading the required texts. There are two assignments which you should expect to require at least 15 hours each, one that you should expect to require 10 hours, four that you should expect to require five hours each, and one that should require an hour. All told, this class is likely to take 140.5 hours of your time.

Readings:
All required readings will be posted on D2L or will be made available via E-reserve.

Attendance and Participation:
All students are expected to come to class on time and having done their readings. If for any reason you are not able to attend a class, please be sure to contact me. If you will be missing more than one class it is vital that you contact the department and myself in a timely manner. Students who are late for class will be marked as absent.

All students are expected to access D2L regularly, to read all postings, participate in all discussions, provide careful and helpful comments on their peer’s assignments when required, as well as post all their assignments on time. D2L participation outside of specific assignments will count towards class participation overall.

Assignments:
1. Class Participation and Attendance
   Attendance, the level of class participation in in-class discussions and small group discussions; as well as contributions to online discussions and the creation of collective “portfolios” of case studies, will all be taken into account for your grade. (The grade distribution will be as follows: 23 October - 5 points, 13 December - 5 points). Any class missed without documentation will lead to a 1/4 point reduction.

2. Short Reading Journal
   A short response to the readings (350-500 words) to be posted by 9:00 a.m. on the morning that the reading is discussed. This should address the central argument, an aspect of the case studies addressed that you find interesting, and any questions you may have about the reading. These Short Reading Journals are worth 2 points each and constitute 10 points out of the total class grade. This means five journals are required, that address any five of the readings over the whole semester. However, students may submit additional journals to earn extra credit for up to 10 extra points. No journals will be accepted after the due date.

3. Seminar Presentation
   Each participant will be required to give an in-depth in-class presentation of an artwork (this is preferable) or series of artworks by the same artists that exemplifies or expands our understanding of site and time in contemporary art. This may be one of the artists discussed in class or in the required readings, or those listed as case studies each week.

   This is a formal oral presentation that should be no longer than 15 minutes in length. Keeping to time limits is an aspect of what will be graded in the presentation. More is not more, in this instance!
The presentation must be concise and well structured, it must be supported by visual materials, and clearly address how you see the work(s) or ideas as relevant to the central topic of the seminar. The presentation should draw on the seminar readings as well as research you undertake independently. Creative practitioners may use their own work if they feel it is appropriate. (15 points)

4. Glossary of Terms
Over the course of the class discussions and readings, students should keep a list of key concepts, approaches, artistic strategies, and so on (for example, the functional site, the video loop, counter-memory, or installation art). Each participant will submit their entries online and these will be read by the whole class. It does not matter if two students submit on the same term, this will just make for a richer glossary. Each term should be comprehensively, but succinctly, summarized (this will involve additional research as well as revisiting the seminar readings) and relevant thinkers/movements/artists etc. should be referenced (in many instances here, Wikipedia is not your friend!), and what is at stake in each case should be discussed. Each entry should be 600-850, and five entries should be posted. You should, where relevant, include visual images with your text. (5x5=25 points) Examples will be provided.

5. Discussion and Response
All participants will be expected to read all of the glossaries posted on the D2L site and to make at least four substantive comments (of at least four sentences) on any four entries (8 points), and at least three shorter comments over all (2 point).

These might address the connections you see between particular entries, provide feedback on the definitions given, artists chosen, theorists mentioned, or the style of the entry; you may give suggestions for case studies or examples, and other readings or applications, etc. This is, in effect, an online seminar in which each participant frames and then develops the discussion. (10 points total)

6. Glossary Revision
Using the feedback from the online discussions, as well as from me, students will substantially revise one glossary entry. (5 points)

7. Final Project Consultation
Each participant will meet with me individually to talk through their final project prior to submitting their Final Project Proposal.

8. Final Project Proposal
Students must submit a short proposal (2-3 pages or 1000-1500 words without images) describing their plans for their Final Proposal/Research Essay. This should be a concise and coherent document that outlines what you are going to explore, what you think is important/interesting/worthy of investigation and how it relates to topics/questions/concepts raised in this class; or that addresses how you intend to think through, analyze, approach your project/research as well as describes what theorists, case studies, concepts, media or resources you think are relevant; and provides a preliminary structure and bibliography for the essay; or sketches, experiments, timelines and so on, for the creative research project. Proposals must be submitted on D2L and must be read by the entire class. (5 points)

6. Final Project
a) Students may choose to submit a research essay (3500-5000 words) on any topic that draws on the ideas and thinking covered in the class, but need not be limited to topics discussed in class. The essay must carefully referenced, proofread, show evidence of scholarly research, and may include images.
b) Or, students may choose to write a full proposal for a creative research project. This proposal may be undertaken individually or as a collaborative work. The proposal must relate to the issues and ideas addressed in the class. The proposed project may take any form you want and be in any media. This must be professionally presented (as if going to a funding organization, which means, carefully edited, to the point, takes the reader into account, etc.) and, at minimum, must include an artist’s statement, a description of the project, prototypes/visual mockups/examples of the final work, as well as a short section that explicates how this grows out of/responds to the class materials/discussions and/or the research (intellectual, art historical and so on) you have undertaken to inform your thinking for the project. It may include timelines budgets and so on if you are that far along (12-15 pages with images). (20 points)

Each student will present a very short overview of their final project in the exam session for this seminar (5 minutes). This presentation will count towards the final project grade.

Mark Breakdown:
Class Participation 10 points
Seminar Presentation 15 points
Short Reading Journals 10 points
Glossary 25 points
Glossary Online Discussion 10 points
Glossary Revision 5 points
Final Project Proposal 5 points
Final Project 20 points

Grading:
Student’s grades will be based on the completion of assignments; their meeting of the expectations laid out above, and quality of the work submitted. The numerical-letter scale I am working with is as follows:

A (95-100 points); A- (90-94 points); B+ (85-89 points); B (80-84 points); B- (75-79 points);
C+ (70-74 points); C (65-69 points); C- (60-64 points); D+ (55-59 points); D (50-54 points);
D- (45-49 points); F (0-44 points).

Consultations:
I will be available every week for individual consultations. I ask that you email me at least 24 hours in advance to make an appointment, or grab me before/after class to schedule a time for the following week. I am also available online for consultations via D2L chat or Skype, although these should be scheduled too. I will also be organising “group” and individual consolations to discuss major assignments.

Class Schedule and Due Dates:

4 September: Introductions, Course Overview, Assignments and Expectations

6 September: Space and Time

Screening: La Jetée, directed by Chris Marker

11 September &
13 September Site

Required Reading for Tuesday:

Case Studies: Nights in This City, Forced Entertainment, Swayambh, Anish Kapoor, and Myein, Anne Hamilton

25 September: Space/Place/Site

Required Reading:

27 September: The Functional Site

Required Reading:

Case Studies: Titled Arc, Richard Serra, Baroque and Surrealist Various

02 October: Displacements/Remains

Required Reading:

Case Studies: Jane and Louise Wilson, Crawl Space, Rachel Whiteread, House, Roger Hirons, Seizure

04 October: Ruins/Specters

Required Reading:

Case Studies: Do-Ho Suh, Various, Edgar Arseneaux, Sound Cannon Double Projection, Cyprien Galliard, Naiza Khan, Various

9 October & 11 October: City/Land/Scapes/Dispersing/Walking

Required Reading for Tuesday:

Case Studies: Slinkachu, Bansky, Mark Dion, Renee Green, Susan Philipsz, Janet Cardiff, Graham and Samarras, Tadashi Kawamata, Various
16 October: **Heteterotopias**

Required Reading:

18 October: **Heterochronies**

**Required Reading:**

Case Studies: Olafur Eliasson, Ute Freidenrike Jürss, David Claerbout, Various

23 October & 25 October: **Time/Archive/Memory/Memorial**

Required Reading for Tuesday:

Case Studies: Thomas Hirschhorn, Sam Durant and Tacita Dean

Discuss: Glossary Assignment and Examples, and Presentation Expectations

30 October: **Time/Archive/Memory/Memorial Contd.**

Required Reading:

Case Study: Nandipha Mntambo

01 November: **Making Memory Matter**

Required Reading:
Saltzman, “When Memory Speaks,” in *Making Memory Matter*


06 November: **Case Studies**


07 November: **Glossary Due D2L at 9:00 a.m.**

07-11 November **Glossary Responses (Substantive Comments)**
11-13 November: Glossary Responses (Final Shorter Comments)

13 November: Glossary Responses Closed at 9:00 a.m.

13 November: Now/Not Now/Then Perhaps

Required Reading:


15 November: Extendedness/Slowness/Transience

Required Reading:

Case Studies: Bruce Nauman, Stamping in the Studio, Jean Tinguey, Homage to New York, Atom Egoyan, Steenbeckett, Bill Viola, Passions and Five Angels for the Millennium, Cai Guo-Qiang, Hiroshima

1. Presentation:
2. Presentation:

20 November: Future’s/Past: Temporality, Materiality and Embodiment

Required Reading:

Case Studies: Penny Siopis and William Kentridge, The Refusal of Time

3. Presentation:
4. Presentation:

*** 21-25 November Thanksgiving Recess ***

27 November: Accumulation/Compression/Confrontation

Case Studies: Julie Methru, Mind Breath Drawings, Tatiana Trouvé, B.A.I, David Bunn, A Place for Everything, and Everything in Its Place, Christian Boltanski, Personnes, Carrie Mae Weems, Reconstructing History

5. Presentation:
6. Presentation
7. Presentation:

27 November: Glossary Revision Due 9:00 a.m. D2L
29 November: Final Presentations

8. Presentation:
9. Presentation:
10. Presentation:
11. Presentation:
12. Presentation:

4 December Final Presentations

13. Presentation:
14. Presentation:
15. Presentation:
16. Presentation:
17. Presentation:

6 December Final Presentations

18. Presentation:
19. Presentation:
20. Presentation:
21. Presentation:
22. Presentation:

19 November to 6 December: Individual Consultations for Final Project

09 December: Final Project Proposal on D2L by 12:00 p.m.

09-11 December: Read and Comment on Project Proposals

11 December & 13 December: Project Proposal Discussions

15 December: Exam (7:30-9:30 a.m. or 5:30-7:30 p.m) Final Projects/Proposals Short Presentation

All Proposals and Essays Due on D2L by 7:30 a.m. on D2L

Please Note the Following Important Information:

UWM Policies and Procedures
The Policies and Procedures for academic misconduct, special accommodations for students with disabilities, accommodations due to religious observances, and for those called to active military duty; as well as for the policies on incompletes, discriminatory conduct, complaint procedures, and grade appeals can be found here:

UWM strongly encourages its students to report any instance of sex discrimination, and employees who witness or receive any report of sex discrimination should report it to UWM's Title IX
Coordinator (titleix@uwm.edu, uwm.edu/report it, 414-229-7012).

The University of Wisconsin Milwaukee supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the Accessibility Resource Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

Health Insurance
It is strongly recommended that all students have health insurance that includes emergency room and hospitalization coverage. Currently the UW system does not offer health insurance for domestic students. International Students can find coverage here: https://uwm.edu/cie/wp-content/uploads/sites/107/2018/08/UW-Milwaukee-Plan-Brochure2018-9.pdf

Mental Health Resources are available here: https://uwm.edu/mentalhealth/ and here: https://uwm.edu/norris/

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