

COURSE CONTENT

Course Code	DD3010
Course Title	Issues in Global Contemporary Art
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours

Course Aims

This course will introduce you to an overview of selected key concepts and problems that characterize contemporary art as a platform for the production of critical thinking. You will learn about the significance of current trends and topics in the field of contemporary art history, particularly in Singapore and the Southeast Asian region. This course will provide a foundation for advanced studies in contemporary art history and theory.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Identify and discuss key concepts and theories in global and regional contemporary art such as relational aesthetics and socially-engaged art practices.
2. Demonstrate knowledge of major contemporary art movements such as conceptual art and cite examples of major contemporary artists and artworks
3. Apply techniques of critical analysis and art historical research with the support of bibliographic and archival materials to writing a final research paper
4. Present and discuss contemporary art issues in a clear and cohesive manner.
5. Contribute actively to discussions and critique peers' presentations on their research topics in a constructive manner

Course Content

Contemporary Art Issues

You will learn how to identify the current trends and topics in the field of contemporary art history, e.g. relational aesthetics, conceptual art, site-specificity, socially-engaged art, participatory art and ethics in performance practices.

Contemporary Art Concepts, Artists, and Artworks

You will learn about key concepts and theories by contemporary art theorists and critics. and learn to recognize significant artists and artworks that are introduced as case studies.

Writing a Research Paper

You will learn how to write a thesis statement, present your ideas in class, and develop your research topic with the use of appropriate art historical vocabulary and specific artist/artwork examples.

Class assignments

Class exercises, assignments, and discussions designed in a progressive sequence leading to a 8-

10 page final research paper. Assignments include producing fieldnotes and/or writing reviews of exhibitions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Written exercises including reports and reviews Class presentations	1, 2, 3, 4, 5	--	45%	Individual
Final Paper: Research paper (8-10 pages) Class presentation and peer feedback	1,2,3,4		35%	Individual
Continuous Assessment: Participation	1,2,3,4,5	--	20%	Individual
Total			100%	

Reading and References

1. Foster, Hal. *Bad New Days: Art, Criticism, Emergency*. Verso, 2015.
2. Foster, Hal, editor. "Questionnaire on 'The Contemporary.'" *October*, vol. 130, 2009, pp. 1, doi:10.1162/octo.2009.130.1.3.
3. "The And: An Expanded Questionnaire on the Contemporary." *Field Notes*, vol. 01, June 2012, pp. 3–10., aaa.org.hk/en/ideas/ideas/the-and-an-expanded-questionnaire-on-the-contemporary/type/essays.
4. Bourriaud, Nicolas. *Relational Aesthetics*. Les Presses Du Réel, 2002.
5. Bishop, Claire. "Antagonism and Relational Aesthetics." *October*, vol. 110, 2004, pp. 51–79., doi:10.1162/0162287042379810.
6. Osborne, Peter. *Conceptual Art*. Phaidon Press, 2011.
7. Krauss, Rosalind. "Sculpture in the Expanded Field." *October*, vol. 8, 1979, pp. 30–44., doi:10.2307/778224.
8. Lewitt, Sol. "Paragraphs on Conceptual Art." *Artforum*, June 1967.
9. Weiner, Lawrence. *Declaration of Intent*. 1969, Language + the materials referred to, Dia:Beacon, New York.
10. Meyer, James. "The Functional Site; or the Transformation of Site-Specificity." *Site, Space and Intervention*, edited by Erika Suderburg, University of Minnesota Press, 2000.
11. Kwon, Miwon. "One Place after Another." *October*, no. 80, 1997, pp. 85–110.,

doi:10.2307/778809.

12. Say, Jeffrey, and Yu Jin Seng, editors. *Histories, Practices, Interventions: a Reader in Singapore Contemporary Art*. Institute of Contemporary Arts Singapore, 2016.
13. Goldberg, RoseLee. *Performance Art from Futurism to the Present*. Thames and Hudson, 2011.
14. Sabapathy, T.K, editor. *Modernity and beyond: Themes in Southeast Asian Art*. Singapore Art Museum, 1996.
15. Taylor, Nora A., and Boreth Ly. *Modern and Contemporary Southeast Asian Art: an Anthology*. Cornell Southeast Asian Program Publications, 2012.
16. Helguera, Pablo. *Education for Socially Engaged Art: a Materials and Techniques Handbook*. Jorge Pinto Books, 2011.
17. Kraynak, Janet. "The Land and the Economic Practice of Sustainability." *Art Journal*, vol. 69, no. 4, 2010, pp. 16–25., www.jstor.org.ezlibproxy1.ntu.edu.sg/stable/25800360.
18. Kelley Jr., Bill, and Grant H. Kester. *Collective Situations: Readings in Contemporary Latin American Art, 1995-2010*. Duke University Press, 2017.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1-2	Introduction to Contemporary Art Overview of factors influencing the development of contemporary art criticism around the world	1	Introductory Lecture
3-4	Key Issues and Selected Topics in Contemporary Art You will learn about current trends and key issues in conceptual art history and site-specificity	1,2,3,4,5	Lectures on <ul style="list-style-type: none"> - Conceptual Art - Site-Specificity - Other Relevant Trends and Current Topics Fieldtrips: <ul style="list-style-type: none"> - Museum or Gallery Visit Assignment 1: Research Report or Exhibition Review (1 page)
5-7	Key Issues and Selected Topics in Contemporary Art You will learn about current trends and key issues in institutional critique and performance art histories	1,2,3,4,5	Lectures on <ul style="list-style-type: none"> - Institutional Critique - Performance Art - Other Relevant Trends and Current Topics Fieldtrip: <ul style="list-style-type: none"> - Studio or Off-Site Exhibition Visit Assignment 2: Fieldnotes based on Visit (1 page)
8-10	Key Issues and Selected Topics in	1,2,3,5	Lectures on

	<p>Contemporary Art</p> <p>You will learn about current trends and key issues in socially-engaged art, participatory art and socially-engaged art practices</p>		<ul style="list-style-type: none"> - Relational Aesthetics - Participatory and Socially-Engaged Art Practices - Other Relevant Trends and Current Topics <p>Guest lecture/presentation: Current Issue in Contemporary Art/Curatorial Practice</p>
11-13	<p>Continuous review of final assignment through various stages of completion</p> <p>Throughout the last 4 weeks of the semester the final assignment will be subject to review through its various stages of completion. Students will do a short presentation of their final research topic and take questions from their peers. They will also critique presentations by others. This will allow for a peer-review-based examination of research ideas. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into account and test the students in terms of their understanding of applying these to practice.</p>	1,2,3,4,5	<p>In-Class Presentation:</p> <p>Individual presentations on selected research topic, followed by peer discussion</p> <p>Individual Consultations</p> <p>Final Paper:</p> <p>Short research paper (8-10 pages) on selected topic, including critical analysis, art historical research supported by bibliographic and/or archival references.</p>