



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit	<u>HIDA</u>	Department	<u>School of Art</u>
Subject	<u>ARS</u>	Number	<u>439</u>
Title	<u>Art of the 20th Century II</u>		Units: <u>3</u>
Is this a cross-listed course? If yes, please identify course(s)	<u>No</u>		

HIDA--School of Art
New College of Inter-disciplinary Arts and Sciences -- School of Humanities, Arts, and Cultural Studies

Is this a shared course? Yes If so, list all academic units offering this course

Course description:

Requested designation: (Choose One)

Note- a **separate** proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
 - Mathematics core courses (MA)
 - Computer/statistics/quantitative applications core courses (CS)
 - Humanities, Fine Arts and Design core courses (HU)
 - Social and Behavioral Sciences core courses (SB)
 - Natural Sciences core courses (SQ/SG)
 - Global Awareness courses (G)
 - Historical Awareness courses (H)
 - Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Table of Contents from the textbook and list of required readings/books

Contact information:

Name Kathryn Maxwell Phone 727-0198



ARIZONA STATE UNIVERSITY

Mail code 1505

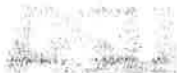
E-mail: k.maxwell@asu.edu

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Adriene Jenik

Date: 1/29/14

Chair/Director (Signature):



Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
XX <input type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus; study guides
XX <input type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	syllabus
XX <input type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus
XX <input type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus; study guides
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	Designation
ARS	439	Art of the 20 th Century II	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	Course lectures cover the context of WW I, WW II, the Russian and Mexican Revolutions, and French Colonialism. Readings by 20 th Cent. philosophers add further historical context.	Syllabus pp. 3-5 readings in Edward's textbook. Study guides (mid-term and final) (Additional readings by Bahr, Lenin, Simmel, Krakauer and others listed on course website.)
2. The course examines and explains human development as a sequence of events.	The art of the mid-late 20 th century is studied as a development of the events (WWII, Cold war, feminism, etc.) of the period. Art is an expression of human development	Syllabus pp.3-5; study guides
3. There is a disciplined systematic examination of human institutions as they change over time.	Course lectures and readings examine the evolution of art, artists and architecture within the great shifts in government, social mores and society of the 20 th cent. Artists and their art reflect the changes within the institutions of their times.	Syllabus pp. 3-5; study guides
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Social and cultural context of WWII and other developments in the mid to late 20 th century provide the key to analyzing the significance of the art of the era. The course outlines social, political, and historical contexts for key 20 th cent. artists, art and architecture.	Syllabus pps.3-5

CATALOG DESCRIPTION

ARS 439 Art of the 20th Cent. II

Art since World War II, with consideration of new concepts and experimentation with media and modes of presentation.

ARS 439
Art in the 20th Century II, Spring, 2013
Prof. Claudia Mesch
<https://webapp4.asu.edu/directory/person/382384>
TA: Colleen Bache <mailto:cbache@asu.edu>
Office Hours: MW 1:45-2:45, Art 226D

Office: Art 260
Phone: 965-8864
Office Hours: T 3:00-4:30 and
by app't.
<mailto:claudia.mesch@asu.edu>

This course is designed as a general introduction to major trends and issues of Euro-American art created between 1955 to about the turn of the 21st century.

As part of the course you will be asked to visit exhibitions at the ASU Art Museum, the Scottsdale Museum of Contemporary Art or the Phoenix Art Museum, or, if you are more mobile, museums in Southern California. Undergraduates will prepare for and complete a comparative visual analysis essay following their own interests in modernism/postmodernism.

Course Objectives:

- *Identify the major trends or directions of art after 1955, including Pop, Minimalism and its "posts, Land art, conceptual art, postmodernism, performance and the primacy of photography
- *Identify and analyze the relationship of art and gender, race, and class identity in late 20th and early 21st cent. art
- *Analyze the changing relationship of the institutional apparatus to art
- *Identify and analyze the relationship of art to mass culture
- *Discuss the role of language, theory and philosophy within art criticism and art-making

Required Texts

- Paul Wood, Ed., *Varieties of Modernism*
- Charles Harrison and Paul Wood, Eds., *Art in Theory 1900-2000* (2nd edition preferred)
- Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (graduate students only)
- Terry Barrett, *Criticizing Art. Understanding the Contemporary* (req. for undergrads but recommended to all as a basic guide to the analysis of post-formalist art)
- Essays on Hayden Reserve that are listed below. 🚩

Optional Texts

- Michael Archer, *Art Since 1960* (short, cheap, decent images)
 - Highly recommended:** Anne Rorimer, *New Art in the '60s and '70s: Redefining Reality* (on the centrality of conceptual art, Thames& Hudson, 2001); Brandon Taylor, *Contemporary Art: Art Since 1970* (the only survey of global and post-socialist scope, Prentice Hall, 2004); Brian Wallis, Ed., *Art After Modernism* (New Museum, 1984); Hal Foster, *The Return of the Real*; M. Catherine de Zegher, Ed., *Inside the Visible: in, of and from the feminine* (MIT, 1996); James E. Young, *At Memory's Edge* (Yale, 2000); John Lewis Gaddis, *The Cold War* (Penguin, 2005); William T.M. Riches, *The Civil Rights Movement* (Palgrave, 2004); Tony Judt, *Postwar: a History of Europe Since 1945* (Penguin, 2005); and *The Concise Columbia Encyclopedia* (for very basic historical background); Paul Wood, ed. *Modernism in Dispute: Art Since the Forties* (Yale, 1993); Claudia Mesch, *Art and Politics: a Small History of Art for Social Change After 1945* (I.B. Tauris, 2013).
- Textbooks are available for purchase in the ASU Bookstore. You are urged to purchase your textbooks at <http://www.amazon.com/> for cheaper prices (they have very reasonably-priced used books). All of these readings are on reserve in the ASU library.

Course Website: <http://my.asu.edu/>

N.B.: Students will receive class-related email correspondence over the term from the course website, some of which is very important. All email correspondence is sent to your ASU email address. I will not email to alternative addresses and am not responsible for emails you miss because you fail to check your ASU account, because it does not forward properly, or because your ASU mailbox is full. All registered students at ASU have working email accounts.

Course Requirements.

Students must complete **all** of the requirements in order to receive a passing grade.

- **Undergraduates: Midterm exam (M March 4) and Final exam (M May 6, 12:10-2 pm)** (together 60% of final grade)
 - **Make-up exams are not given.** You must take both the midterm and final to pass the course.
 - To assist you in preparing for exams, study aids (the course image lists; terms lists for lectures; image list powerpoints; exam study guides; exam essay reviews) are available on the course website. Exams are not cumulative.

•**Open-notes in-class quizzes; online homework assignments** (multiple-choice, true/false, short answer, 10%; optional for graduate students) will be given throughout the term. As always, regular class attendance is advised if you want to keep up with material presented in lecture and receive a grade of “C” or higher. The numbers indicate that students who do not attend lecture fail the course. If more than two quiz or homework assignments are missing, your grade will be lowered.

• **Undergraduate critical comparison essay and online preparation assignments for it (25%+5%):**

- 1200-1600 words (3-4 pages), due in class **W, April 3**, on an artwork from the period covered by this course (Euro-American or related world art from 1955 to the present) in the ASU Art Museum, the Phoenix Art Museum or another exhibition. Your assignment requires you to set up a comparison of your chosen local artwork with another work that we have studied in class. A handout will outline specific requirements for the critical comparison essay; you must also complete the writing prep homework assignments on the Barrett book to pass the course.

Course Points Necessary for Course Grades in this Course:

A: 900-1000

B: 800-890

C: 700-790

D: 600-690

****Course point totals given on the course Blackboard website are not accurate or reliable.****

N.B.:

1. There may be adjustments made to the syllabus calendar or lectures as the term progresses.
2. The instructor will not discuss student performance (quiz, exam, homework, essay grades or grading policy) with students in the classroom or hallway before, during and after lecture, or in the classroom or hallway before, during and after exams. To discuss these issues you must sign up for a 15-minute appointment during the instructor’s office hours, listed above. A sign-up sheet is posted outside Art 260. You may email to secure an appointment time.
3. ****LAPTOPS ARE PERMITTED FOR NOTE-TAKING ONLY IN THIS LECTURE COURSE.** The use of wireless possibilities is at your own risk and detriment. It may further impact negatively the classroom experience of the colleagues who sit around you.** I make this statement with an eye toward students’ benefit, and to better insure their success in this course. Along with sitting in the back of the lecture hall, heavy laptop- and smartphone-use during lecture, along with texting and emailing, has a negative impact on student concentration and performance. The correlation between declining student success and in-class computer/digital communications use (“multitasking”) has been generally established (*CHE*, 3/16/09). If you find this statement and policy to be unreasonable, you should not enroll in this course.
4. Academic dishonesty/Code of Conduct: all necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty, or other behavior that is in violation with the Student Code of Conduct, will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.
5. Quizzes must be taken by students during the lecture hour; there are no quiz make-ups. Online homework and writing preps will be announced in lecture and must be completed outside lecture. Homework and writing prep assignments will have a cut-off date (that is, when they will be taken off-line) corresponding to the exams and to the due date for the comparison essay. If more than two assignments are missing, your grade will be lowered. You are strongly advised to do homework at on-campus computers, as on-campus connections are generally more reliable and faster. There are no make-ups for homework assignments. Please consult the instructor for copies of any homework assignments or quizzes you may have missed; the TA may be able to grade these for you. Homework assignments and quizzes are excellent study guides for the exams.
6. Course readings will be announced in lecture on a weekly basis. To benefit most from the course lectures students should keep up with the reading listed on the syllabus. Evidence collected by the instructor over 10 years indicates that students who do not purchase or read the assigned readings do not receive grades of “A” or even “B” in this course.
7. Extra credit is possible through:
 - A). a visit to the ASU Writing Center with a draft of your critical comparison essay. You can only receive credit for one visit. The extra credit is worth 1/2 a letter grade (i.e., from a “B-” to a “B”, for

example) toward the essay. Be sure the WC has your name on record and that they will send the instructor a confirmation of your tutorial session. Cut-off date for tutorial sessions is W, March 27. For further information visit the WC website at <http://www.asu.edu/duas/wcenter/>;

B). a one-paragraph emailed critical reaction to a public lecture on recent art or cultural theory. There will be on-campus lectures of note this term: Donna Haraway (IHR, T March 5, 5:30 pm); and Suzanne Lacey (March). This credit is applied toward your exam grades.

8. You will be asked to use the course Blackboard website extensively in this course. You will be expected to visit at least one (1) Valley-area or Tempe-area exhibition during the course. If you find these to be unreasonable expectations, you should not take the course.

9. If a student desires accommodation for a disability, he or she must be registered with the Disability Resource Center (DRC) and submit the appropriate documentation from the DRC to the instructor.

10. **Students who travel in and out of the room during the lecture (before or after the break) are disruptive to the concentration of their colleagues and of the instructor.** While emergencies happen, please take bathroom and/or other breaks at the break, or before or after class. Ringing cell phones are as disruptive. Please turn off your cell phones when you enter the classroom. If you find these to be unreasonable classroom policies, you should not take the course.

11. A student found to submit plagiarized essays or found cheating on exams or quizzes will receive a grade of "E" in the course.

12. Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

13. Students required to miss classes due to university-sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

14. Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including:

The Academic Integrity Policy: <http://provost.asu.edu/academicintegrity>

The Student Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308:

<http://www.abor.asu.edu/1%5Fthe%5Fregents/policymanual/chap5/>

15. If a student desires accommodation for a disability, he or she must be registered with the Disability Resource Center (DRC) and submit the appropriate documentation from the DRC to the instructor.

Week 1-2

I. Introduction

i. High modernist theory and the avant-garde during the Cold War

•Wood, "Introduction" 1-10; Ch. 6 by Day and Riding, "The critical terrain of 'high modernism'" 189-196; 205-209 (PDF online)

•Wood Ch. 12 by R. Graham, "In search of a revolutionary consciousness," 363-385

Artist's Writings/Critics' Writings:

Greenberg, "Modernist Painting" (Harrison 773-778)

Wols, Aphorisms (1940s; Harrison 595)

Dubuffet, "Crude Art" (1949; Harrison 605)

Constant, "Our own desires" (Harrison 659)

•Writing Prep Assignment #1: What is art criticism? Read Barrett Ch. 1 pp. 1-5; 13-14; 16-18; 22-28 (PDF online)

Graduate Reading: Fried, "Art and Objecthood" (Harrison 835-845)

Jan. 21, University Holiday, no class

Week 3-5

II. Other criteria for modern art

i. Johns, Rauschenberg, the everyday, and the "flatbed picture plane"

- Wood Ch. 9, “neo-avant-garde,” 271-280; Ch. 10 by G. Butt, “How New York queered the idea of modern art,” 315-328
- Silver, “Modes of Disclosure: the Construction of Gay Identity and the Rise of Pop Art,” Hand-Painted Pop (R)
Artist’s Writings/Critics’ Writings:
 **Leo Steinberg, “The Flatbed Picture Plane,” (Harrison 971; most important)
 Cage, “On Robert Rauschenberg” (Harrison 734)
 Johns, Interview with D. Sylvester (Harrison 737)
 Screening: *Painters Painting* (excerpt; dir. Emile de Antonio, 1972)

ii. Pop/EuroPop Art; the return of performance

- Wood Ch. 11 by J. Roberts, “Warhol’s ‘Factory’”, 339-360
- Wood Ch. 9 “Happenings and Fluxus” 297-302
Artist’s Writings/Critics’ Writings:
 R. Hamilton, “For the Finest Art, Try Pop,” (1961, Harrison, 742)
 A. Warhol, Interview with G. Swenson (1963, Harrison 747)
 R. Lichtenstein, Lecture to the College Art Association (1964, Harrison 749)
 Kaprow statement (Harrison 717)
 Oldenburg from *Documents from The Store* (1961, Harrison 743-746)
 G. Richter, “Notes, 1964,” G. Richter, *The Daily Practice of Painting*, p. 22
 Screening (2/20): *Superstar: the Life and Times of Andy Warhol* (dir. Workman, 1999)
- Writing Prep Assignment #2: Describing Art, Barrett Ch. 3, pp. 64-66; 84-86
 Graduate Reading: Krauss, “Introduction”; “Grids”
 ⇒ Graduate Section: **W Feb. 6**, 3:30-4:30

Week 6

III. The crisis of modern sculpture: Minimalist painting and sculpture

- Wood Ch. 7 by A. Reynolds, “Minimalism’s situation”; Ch. 6 pp. 196-204
- Judd, “Specific Objects” (1965, Harrison, 824-828)
 Graduate Readings: Fried, “Art and Objecthood” (1967, Harrison 835-845)
Artist’s Writings/Critics’ Writings:
 F. Stella, Pratt Institute Lecture (1959-60, Harrison 820)
 A. Reinhardt, “Art as art” (1962, Harrison 821)
 R. Morris, “Notes on Sculpture 1-3” (1966-7, Harrison 828)

NO CLASS on Wednesday, Feb. 13, College Art Association Meeting, New York City

Week 7-11

IV. Postminimalist Art

i. The Body in Pieces: Women, Voids, and the “Part Object” (Bourgeois, Hesse)

- Bourgeois, Interview statements (1988, Harrison 1088-1090)
- Eva Hesse, Interview w/C. Nemser (Harrison 900-903)
- Rose, “Sexuality in the field of vision” (Harrison 1072-1076)
 Graduate Readings: Graduate Readings: Krauss, “Louise Bourgeois: Portrait of the Artist as *Filette*” in *Bachelors* (reserve)
- Writing Prep Assignment #3: Principles of Interpretation, Barrett Ch. 4, pp. 113-120

ii. Fluxus, Beuys and “social sculpture”; Arte Povera; the SI

- Wood Ch. 9 “Happenings and Fluxus” 302-310
- Wood Ch. 12, 385-393
- Mesch and Michely, “Introduction,” *Beuys Reader* (on reserve)
Artist’s Writings/Critics’ Writings:
 Maciunas, “Neo-dada in music, theater...” (1962, Harrison 727-728)
 Beuys, “Not just a few are called but everyone,” (1972, Harrison 903)
 G. Celant, from *Art Povera* (1969, Harrison, 897)
 Debord, Writings from the Situationist International (Harrison 701-707)
 Jorn, “Detourned painting” (Harrison 707-710)
 ⇒ **Midterm Exam, M March 3**
 Graduate Reading: Krauss, “Sculpture in the Expanded Field”
 ⇒ Graduate Section: **W March 6**, 3:30-4:30

iii. Art in the expanded field: Land Art

- Boettcher, "Toward Heterotopia" in her *Earthworks* (reserve)
- Smithson, "A sedimentation of the mind" (1968, Harrison 877-880) and "Cultural containment" (Harrison 970)
Screening: *Spiral Jetty* (1971)
- Writing Prep Assignment #4: Judging Art, Barrett Ch. 5, pp. 140-154

iv. Site-Specificity: Serra's *Tilted Arc*

- Crimp, "Serra's Public Sculpture: Redefining Site Specificity" in *Richard Serra Sculpture* (reserve)
- Writing Prep Assignment #5: Writing About Art and Comparison, Barrett Ch. 6, pp. 155-161; Sayre handout on the comparative essay
Of interest: Serra, The Yale Lecture (1990, Harrison 1096); *Running Fence* (on Christo; Maysles Bros., 1977)

Spring Break, March 11-15, no class

Week 12-13

V. Conceptual Art

i. Language, photography, institutional critique

- Rorimer, "Photography/Language/Context: Prelude to the 1980s," in *Forest of Signs*, 139-153 (reserve)
Artist's Writings/Critics' Writings:
LeWitt, "Paragraphs on Conceptual Art" (1967); "Sentences on Conceptual Art" (1969), Harrison, 846
Kosuth, "Art after Philosophy," (1969, Harrison, 852)
Art & Language, introduction to *Art-Language* (1969, Harrison, 885)
Weiner, *Statements* (1969-72, Harrison 893)
Buren, "Beware," (1969-70, Harrison, 861)
Haacke, *Statement* (1974, Harrison 930)
Lippard, Interview with U. Meyer 1969; Postface to *Six Years* (1972), Harrison, 919

⇒Critical Comparison Essay due **W April 3**

ii. and the rise of "Theory": the artist as text; Feminist Art

- Singerman, "Professing Postmodernism," Ch. 6, pp. 155-186, in *Art Subjects: Making Artists in the American University* (reserve)
Artist's Writings/Critics' Writings:
Mary Kelly, "Re-Viewing modernist criticism" (1981, Harrison 1059-1063)
Ukeles, "Maintenance Art Manifesto" (1969, Harrison 917-919)
Graduate Reading: Helen Molesworth, "Cleaning up in the 1970s: the work of Judy Chicago, Mary Kelly and Mierle Laderman Ukeles" in *Rewriting Conceptual Art* (reserve)
Screening: *Changing Worlds* (Hershman, 1993) or *Reclaiming the Body: Feminist Art in America* (1995)
Of interest: *Right Out of History: the Making of Judy Chicago's Dinner Party* (1993)
http://www.brooklynmuseum.org/easca/dinner_party/home.php

Week 14-17

VI. Postmodernisms

i. The birth of the (gendered) spectator; the end of originality

- Foucault, "What is an author?" (1969, Harrison 949-953)
- J. Lyotard, "What is postmodernism?" (1982, Harrison, 1131)
- Baudrillard, "The Hyper-realism of Simulation," (1976, Harrison, 1018)
- Laura Mulvey, "Visual Pleasure and narrative cinema" (1973, Harrison 982-988)
- Usselman, "18. Oktober 1977: Gerhard Richter's Work of Mourning and Its New Audience," *Art Journal* Vol. 61, No. 1 (PDF online)
- Richter, Interview with B. Buchloh (1988), Harrison, 1147)
- Graduate Readings of interest:
 - *Crimp, "Pictures," in Wallis, *Art After Modernism*, 175-188 (reserve)
 - *Huysen, "Mapping the Postmodern," from *After the Great Divide*, 179-221 (reserve)

ii. The Culture Wars: the NEA and the art of identity

- Blessing, "Some Photographic Work of the 1970s" in *Gender Performance in Photography*, 81-119
- Kobena Mercer, "Reading Racial Fetishism," in Hall, *Representation*, 285-290 (reserve)
Graduate Reading: Krauss, "The originality of the avant-garde"

⇒Graduate Section: W April 10, 3:30-4:30

⇒M, April 29 (last day of class)

⇒**Final Exam: M May 6, 12:10-2 pm**



Have a cool summer!



REQUIRED READINGS FOR ARS 439 Art of the Twentieth Century II

- Paul Wood, Ed., *Varieties of Modernism*
- Charles Harrison and Paul Wood, Eds., *Art in Theory 1900-2000* (2nd edition preferred)
- Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (graduate students only)
- Terry Barrett, *Criticizing Art. Understanding the Contemporary* (req. for undergrads but recommended to all as a basic guide to the analysis of post-formalist art)

OPTIONAL BUT RECOMMENDED READINGS ON RESERVE

- Anne Rorimer, *New Art in the '60s and '70s: Redefining Reality* (on the centrality of conceptual art, Thames& Hudson, 2001)
- Brandon Taylor, *Contemporary Art: Art Since 1970* (the only survey of global and post-socialist scope, Prentice Hall, 2004)
- Brian Wallis, Ed., *Art After Modernism* (New Museum, 1984)
- Hal Foster, *The Return of the Real*
- M. Catherine de Zegher, Ed., *Inside the Visible: in, of and from the feminine* (MIT, 1996)
- James E. Young, *At Memory's Edge* (Yale, 2000)
- John Lewis Gaddis, *The Cold War* (Penguin, 2005)
- William T.M. Riches, *The Civil Rights Movement* (Palgrave, 2004)
- Tony Judt, *Postwar: a History of Europe Since 1945* (Penguin, 2005)
- The Concise Columbia Encyclopedia* (for very basic historical background)
- Paul Wood, ed. *Modernism in Dispute: Art Since the Forties* (Yale, 1993)
- Claudia Mesch, *Art and Politics: a Small History of Art for Social Change After 1945* (I.B. Tauris, 2013).

LIST OF TERMS/PROPER NAMES, MIDTERM EXAM, ARS 439, 20TH

CENTURY ART II

High modernism
Clement Greenberg
Michael Fried
Jackson Pollock
avant-garde
kitsch
autonomous
Eduard Manet
Socialist realism
The Marshall Plan
The Truman Doctrine
Korean war
Berlin Air Lift
The Museum of Modern Art, New York ("MoMA")
Porter McCray
Formalism
ACCF (American Committee of Cultural Freedom)
Dwight Eisenhower
Magna paint
David Smith, *Cubi* series
The Marshall Plan
The Truman Doctrine
The Museum of Modern Art, New York ("MoMA")
PCF, French Communist Party
NATO (North Atlantic Treaty Organization), 1949
Warsaw Pact, 1955
PCI, Italian Communist Party
Renato Guttuso
GDR, German Democratic Republic
Andrei Zhadanov
André Fougeron
School of Paris
Bram van Velde
Jean Paul Sartre
Existentialism
Art Informel
Michel Tapié
Galerie René Drouin, Paris
Art Brut
Hans Prinzhorn
Compagnie de l'Art Brut
André Breton
CoBrA
Christian Dotremont
Karel Appel
material realism
Harold Rosenberg
Leo Steinberg
the flatbed picture plane
operational processes

Dwight Eisenhower, president, 1953-61
Stonewall Riots
diptych
combine
assemblage
Charles Demuth
William Carlos Williams
encaustic
en grisaille
St. Sebastian
“camp”
Ohio State: Hoyt Sherman
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Ferus Gallery, Los Angeles
seriography
seriality
“middlebrow”
The Factory
monochrome
Spiral Group
Norman Lewis, Hale Woodruff
Rev. Martin Luther King Jr.
Léopold Senghor
Negritude
Black Mountain College, North Carolina
John Cage, 4’ 33”, 1952
Black Mountain College
indeterminacy
Pat Muschinski (Oldenburg)
the happening
Judson Dance Theater (Judson Church)
Trisha Brown
Yvonne Rainer
Simone Forti
LeMonte Young
Carolee Schneeman
Kynaston McShine
Gestalt analysis
phenomenology
Leo Castelli Gallery
Lucy Lippard
Larry Bell
Richard Wollheim
“Primary Structures”
Constantin Brancusi
Ad Reinhardt
Michael Fried
Artforum magazine
Melanie Klein
the “part object”
Joseph Albers
Tom Doyle

Metronomic Irregularity I

Fluxus Festival, Düsseldorf, Germany, 1963

George Maciunas

the event

LeMonte Young

Chambers Street

Henry Flynt

AG Gallery

Alison Knowles

George Brecht

Wiesbaden Fluxus Festival, 1962

VTRE

Kyoto, Japan

Auschwitz

intuition

Galerie Alfred Schmela, Düsseldorf

social sculpture

intuition

Turin, Rome, Genoa, Milan, Bologna, Italy

Germano Celant

Galleria La Bertesca, Genoa, Italy

L'ATTICO gallery

**There may also be questions on the exam regarding the content of the two films screened in class:

“Painters Painting” (1972)

“Superstar” (1990)

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EXAM II, ARS 439, 20TH CENTURY ART II

monochrome
Black Mountain College, North Carolina
John Cage
Düsseldorf, Germany
West Berlin, Germany
Nuremberg Trials (1945-1956)
Berlin Blockade, 1948-49
German Democratic Republic, 1949
German Federal Republic, 1949
Lee Harvey Oswald
raster or ben day dots
“capitalist realism”

Brancusi
Michael Fried
Artforum magazine
Melanie Klein
the “part object”

the happening
Judson Dance Theater (Judson Church)
Fluxus Festival, Düsseldorf, Germany, 1963
George Maciunas
the event
LeMonte Young
Chambers Street
Henry Flynt
AG Gallery
Alison Knowles
George Brecht
Wiesbaden Fluxus Festival, 1962
Kyoto, Japan

Galerie Alfred Schmela, Düsseldorf
social sculpture
intuition
Turin, Rome, Genoa, Milan, Bologna, Italy
Germano Celant
Galleria La Bertesca, Genoa, Italy
L’ATTICO gallery
“When Attitudes Become Form,” 1969

Gyrostasis, 1968
Walter de Maria
Michael Heizer
Entropy
Passaic, New Jersey
Claude Lévi-Strauss
Ferdinand Saussure
Pine Barrens, New Jersey
Walther Prokosch
aerial art
site
nonsite
Nancy Holt
Virginia Dwan
Dwan Gallery (LA and NYC)
hexagon
Thomas Gainsborough
Rozel Point, Utah

Hans Namuth
Kaiser Steel Corp.
cor-ten steel
rigging
General Services Administration
National Endowment for the Arts (NEA)
Federal Plaza, Lower Manhattan
site specificity
circulation
self-reflexivity

“dematerialization”
Seth Sieglaub
“January 5-31, 1969”
Robert Barry
“art as idea as idea”
Haverhill-Windham-New York Marker Piece (1968)
Harper’s Bazaar
Art Institute of Chicago
the Kunsthalle
René Magritte, The Treason of Images, 1928-9

first-wave feminism
Mary Wollstonecraft
Elizabeth Cady Stanton
Susan B. Anthony
Betty Friedan

second-wave feminism
third wave feminism
Essentialism
anti-essentialism
Jacques Lacan
Wadsworth Athenaeum, Hartford, Connecticut
Douglas Crimp
Frederic Jameson
Ernest Mandel
Margaret Thatcher
Ronald Reagan
Charles Jencks
Pruitt Igoe
Jean-François Lyotard

Susan Rothenberg
“New Image Painting”
“Pictures”
Julian Schnabel
Eric Fischl
Jörg Immendorf
“trans-avant-garde”-- Achille Bonito Oliva
Francesco Clemente and Enzo Cucchi
Anselm Kiefer
Paul Celan
Sulamith/Margarethe
appropriation
simulation
poststructuralism
Baader-Meinhof Group
“German Autumn”
Ulrike Meinhof
Red Army Faction
Mogadishu, Somalia
Gudrun Ensslin
Constantin Brancusi
André Kertész
Aura
Sigmund Freud
Scopophilia:
The gaze
“to-be-looked-at-ness”
Joan Rivière
masquerade
Roe vs. Wade

Criticizing Art

Understanding the Contemporary

SECOND EDITION

Terry Barrett

The Ohio State University



Mayfield Publishing Company
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