

ART 2305 (12182)
ART SINCE 1940
Fall 2017, M 5:30-8:25 pm
Dishman Museum Lecture Hall (DM 101)



INSTRUCTOR

Dr. Stephanie Chadwick, Professor of Art History
Office Hours: Dishman (DM) Room 202, M-W 12:45-1:45 and by appointment
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COURSE DESCRIPTION

This is a survey of the visual arts since 1940.

PREREQUISITES

There are no prerequisites for this course, though it is helpful to have taken previous art survey courses.

COURSE OVERVIEW

The course introduces students to the major developments, key figures, and significant American and European art works of the latter half of the twentieth century, considering also regional and multi-cultural interactions and production. Covering a period between roughly 1940 to the present, the course traces key post-WWII artistic transitions, including the shift from Paris to New York as the so-called center of the artistic avant-garde. Beginning with the rise of American Abstract Expressionism in the 1940s-50s, we follow its divided legacies throughout the 1960s and 70s, explore the development of the post-modern debates and practices of the 1980s and 90s, and conclude with a look at recent trends in contemporary art. The course is particularly relevant to students pursuing a degree in studio art or an art history minor. Given the widespread dissemination of images in contemporary culture, however, studying the history of art produced since 1940 can increase visual literacy and comprehension for students pursuing many other degree plans.

STUDENT LEARNING OUTCOMES

In this course, students will:

- Demonstrate the development of visual literacy and critical thinking skills
- Identify key artists, works, styles, materials, and processes in post-WWII art
- Recognize the major movements of the post-WWII eras by comparing and contrasting elements of style
- Master the specialized vocabulary used in 20th century art historical studies
- Discuss the major developments and controversial art issues in class, group discussions, and presentations
- Research a key artist or movement of the post-WWII period
- Synthesize acquired knowledge of post-WWII art
- Produce a well-researched, well-reasoned, and well-written paper on the work of a selected post-WWII artist in relation to its artistic and socio-historical context of production

HOW TO SUCCEED IN THE COURSE

In this course, students will be challenged to develop visual literacy, interpretive skills, and knowledge of art history. In order to do so, students will also be expected to follow university and class decorum, respect everyone in the classroom, attend class regularly, complete assignments on time, study complex visual and textual materials for exams, and broaden understanding of concepts, practices, and issues relating to the history of art since 1940.

Students should consider *this syllabus* as not only a document outlining procedures, goals, and assignments, but—importantly—a step-by-step formula for academic success. It is therefore crucial to your success that you read and review this syllabus and refer to it throughout the semester as a course reading, participation, exam, and assignment guide.

REQUIRED COURSE ASSIGNMENTS AND WEIGHTED GRADES

All assignments must be successfully completed by the due dates in order to pass the course.

Exam 1	20%
Exam 2	20%
Exam 3 (Final Exam)	20%
Research paper of art since 1940	20%
Attendance and active class participation	10%
In-class activities (writing, quizzes, (and presentations)	<u>10%</u>
	100%

IMPORTANT DATES

Exam 1	10-2
Exam 2	10-30
Research Paper Due	12-2
Exam 3 (Final Exam)	12-11

(see calendar for specifics and writing activity due dates)

COURSE GRADING SCALE

90-100	A	Excellent	Meets or exceeds all assignment and course objectives
80-89	B	Good	Meets most objectives, including due dates and attendance
70-79	C	Adequate	Meets some objectives, manages them enough to pass
60-69	D	Poor	Rarely meets course objectives or manages course load
0-59	F	Failing	Does not meet course objectives or manage course load

TEACHING PHILOSOPHY

Concentrating on concepts and themes rather than merely memorizing facts and dates, I strive to promote critical thinking and interpretive skills while actively engaging students with art history. Taking art objects and images as the impetus of each classroom exploration, moreover, I encourage close looking to foster learning about art historical form, style, and meaning. I strive to embolden students to discuss what they see as they consider images in relation to the styles, periods, and regions we cover in our lectures, readings, and online course materials. I emphasize the importance of active engagement with the course—images, readings, lectures, and note-

taking—to be sure; but I accentuate the joys of discovery that come from in-class discussions, group activities, and presentations. As good learning is motivated, informed, and collaborative, I encourage students to communicate with each other (form study groups, class partners, and more) and to contact me during office hours or by email with any questions or concerns about course materials and assignments.

ATTENDANCE POLICY

Since regular attendance plays a key role in the successful completion of this (and any) course, students are expected to attend all class meetings. Students are allowed excused absences only in the case of a documented university-sponsored activity or by seeking the prior approval of the instructor. The latter form of excused absences are only given at the discretion of the instructor in cases of extreme personal emergency, such as serious, *well-documented* illness. As per university policy, approved absences call for the privilege to make up examinations and assignments without penalty; this privilege *does not* extend to unapproved absences, which seriously interfere with classroom performance and result in lowered letter grades or (in extreme circumstances) being dropped from the class. In addition to the overall impact on student performance that results from unexcused absences, **the following Department of Art policies apply to missed classes: Three unexcused absences will automatically result in a lowered letter grade. After that, the course letter grade will be lowered half a letter grade for each additional absence.** A sign-in sheet will circulate at the beginning of each class.

CLASSROOM ETIQUETTE

In order to succeed and foster a learning environment, students should arrive on time, engage with the class, and not disturb those around you. There should be NO doing work for other classes, answering cell phone calls, texting, or playing games. All cell phones must be turned completely off when you enter the classroom. If you intend to take notes on your laptop, please respect the decorum of the classroom by not working on other assignments or playing games, updating your facebook status, etc. This is not only disrespectful it is disruptive to the professor and students who want to engage in the class. Falling asleep, surfing the internet, disrupting class, and disrespectful behavior towards the class or the instructor will negatively affect your ability to concentrate and will certainly impact your final grade. Students who participate in such disruptive and inappropriate behaviors may be given an opportunity to reaffirm their etiquette pledge or, in extreme or repeated cases, may be asked to leave the class.

CLASSROOM ETIQUETTE CONTRACT

Since research shows that an environment that promotes listening, looking, note-taking, collaborating, and learning is key to students' success, all students attending the course will sign and abide by a classroom etiquette contract pledging to uphold the above stated decorum. Students may also be asked to reaffirm their pledge during the course of the semester.

REQUIRED TEXTBOOK AND READINGS

- Hal Foster et. al., *Art Since 1900: Modernism, Antimodernism, Postmodernism. Vol. 2* (any edition).
- Primary source documents and additional course readings will be posted on Blackboard and E-Reserves.

QUIZZES

Short, impromptu quizzes test students' recollection of images and ideas studied in class and readings. Students should thus bring paper and pen or pencil and arrive promptly to class to participate in periodic quizzes to test your knowledge. As class time is precious and fairness is imperative, NO MAKE-UP QUIZZES will be allowed except in extreme and *well-documented* cases, such as serious illness with a doctor's note as outlined above.

EXAMS

Exams demonstrate student's ability to identify historically significant art works and recognize their period and style of production. Exams also demonstrate student's mastery of specialized vocabulary and ability to synthesize and discuss developments in art history. Students will be tested incrementally by taking three exams, each covering the artists, practices, and movements covered in that particular portion of the course. The exams will not be cumulative; but they will build upon the ideas, themes, and vocabulary the students learn throughout the semester. The exams will consist of image identification, true/false, matching, and multiple choice questions treating images and practices discussed in class, readings, and Blackboard resources. Short answer essay questions may also be included on the tests. The exams and detailed instructions will be provided. As fairness is crucial all exams must be completed and submitted in class the day they are scheduled. NO MAKE-UP EXAMS will be given except in the most extreme circumstances, such as serious, *well-documented* illness. In such serious situations, the student should request alternate exam arrangements in advance.

RESEARCH PAPER OF ART PRODUCED AFTER 1940

This course requires a well-researched, well-reasoned, and well-written paper discussing art produced by an artist or movement anytime between 1940 and the present. Students will engage in stepped research and writing activities in, and outside of, class throughout the semester that will demonstrate progress toward the final paper. Students may write about an artist or artists discussed in course lectures or readings or a professor-approved artist or artists viewed in a current exhibition. Details and guidelines for writing a research paper, form, strategies, and acceptable academic sources will be distributed in class and posted on Blackboard.

EXHIBITION ATTENDANCE

As part of your art historical development, students are strongly encouraged to attend art openings available in the community and beyond during the semester. This class is required to attend at least one exhibition, which we will do as a group in a class trip to the Art Museum of Southeast Texas (see schedule for details). Extra credit will also be offered to students who attend exhibitions of post WWII art (anything created since 1945) and submit the required Extra Credit Review Sheet and proof of attendance. Local venues include, but are not limited to, the Dishman Art Museum, the Art Museum of Southeast Texas, Art Studio, Inc., the Beaumont Art League, the Museum of Fine Arts, Houston, the Contemporary Art Museum, Houston, and the Menil Collection, Houston. Up to 2 Extra Credit Review Sheets (located on Blackboard) may be submitted on Blackboard during the course for up to 3 points each. *Students may choose to include the artists viewed in an exhibition in the research term paper (see research paper instructions for details).*

NO LATE WORK

In-class activities and quizzes must be completed in class and all assignments must be turned in by the dates they are due. Late work will NOT be accepted without penalty except in extreme and *well-documented* cases (such as serious illness with a doctor's note as outlined above). If a student knows that he or she will be absent on a day an assignment is due it is his or her responsibility to turn it in early or, if appropriate per the guidelines above, make alternate arrangements with the instructor. For every day an assignment is turned in late without special approval a letter grade will be deducted (examples: an assignment that would have earned a 100 turned in on time would receive a late grade of 90; an assignment that would have earned a 70 would earn a 60, etc.).

BLACKBOARD

Online resources enrich the learning environment and provide students with additional visual and textual information. The Blackboard course website also serves as a crucial conduit for student and professor communication. This course therefore has a Blackboard component that counts toward your class participation grade and can be accessed through your <https://my.wip.lamar.edu/> account. You should see Blackboard for copies of your syllabus, handouts, powerpoints, and other class materials as well as any changes to the course or syllabus. In addition to attending class, *you are responsible for participating in Blackboard assignments and communications.*

USEFUL WEBSITES AND STUDY GUIDES

SmartHistory: <http://smarthistory.khanacademy.org/>

Glossaries: <http://smarthistory.org/glossary.html> or <http://www.artlex.com/>

Art History Resources on the Web: <http://arthistoryresources.net/ARTHLinks.html>

Google Art Project: <http://www.googleartproject.com/>

ACADEMIC HONESTY

All students are expected to familiarize themselves with all university policies pertaining to academic performance and conduct. As stated in the Lamar Student Handbook, all students should maintain complete honesty and integrity in their academic experiences. In this course, disciplinary action will be brought against any student found guilty of academic dishonesty including, but not limited to, cheating on an examination or other academic work to be submitted, plagiarism, collusion, or the abuse of resource materials. Cheating, plagiarism, collusion, and the abuse of resource materials are defined on page 82 of the Student Handbook. In addition, by University policy, a student cannot avoid any penalty for cheating set forth by the instructor in a course syllabus by dropping the course. Procedures for disciplinary action due to academic dishonesty shall be the same as in other violations of the Student Code of Conduct (see Student Handbook) except that all academic dishonesty cases shall first be considered and reviewed by the faculty member. The process of appeal is located in the Student Handbook available online. The course instructor will complete a thorough and impartial investigation of any instance of academic dishonesty. A student found guilty of academic dishonesty will be notified in writing by the instructor of the violation, the penalty, and the student's right to appeal the determination of dishonesty and/or the sanction imposed. Penalties for academic dishonesty in this course will result in either a lowered letter grade or failure of the course as determined by the instructor.

STUDENTS WITH DISABILITIES

Lamar University is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) offers a variety of services designed to provide students with disabilities equal access to academic resources. Some of the services include academic adjustments, physical access, assistive technology, priority registration, sign language interpreters, and note-takers. Documentation of disability is required to receive accommodations, academic adjustments, and/or services. If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact the DRC to arrange a confidential appointment to explore possible options regarding equitable access and reasonable accommodations. The DRC is located in the Communication Building, Rm. 105. Students also may write to P.O. Box 10087, Beaumont, Texas 77710, e-mail DRC@lamar.edu or call 409-880-8347. The DRC website can be found at: <http://www.lamar.edu/disability-resource-center/accomodations-and-services/student-accommodation-and-services.html>. If you are already registered with DRC and have a current letter requesting reasonable accommodations, you are encouraged to contact your instructor early in the semester to review how the accommodations will be applied in the course.

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for severe weather or violence/active shooter, fire, or chemical release can be found at:

<http://www.lamar.edu/about-lu/administration/risk-management/index.html>.

Following are procedures for the first two:

SEVERE WEATHER

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in an interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

VIOLENCE/ACTIVE SHOOTER (CADD)

- **CALL** - 8-3-1-1 from a campus phone (880-8311 from a cell phone). Note: Calling 9-1-1 from either a campus phone or cell phone will contact Beaumont City Police Dispatch rather than University Police.
- **AVOID** - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY** - Barricade the door with desks, chairs, bookcases or any other items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- **DEFEND** - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

ACADEMIC CONTINUITY PLAN

In the event of an announced campus closure in excess of four days due to a hurricane or other disaster, students are expected to login to Lamar University’s website’s homepage (www.Lamar.edu) for instructions about continuing courses remotely.

NOTE: The instructor reserves the right to modify this syllabus throughout the semester.

COURSE SCHEDULE/CALENDAR:

WEEK 1 M 8-28 CLASSES CANCELLED DUE TO TROPICAL STORM	REQUIRED READING <i>(Posted on Blackboard through week 3)</i> See Week 3 for readings to begin now.
WEEK 2 M 9-4 NO CLASS MLK DAY	REQUIRED READING (below) Begin readings and thinking about your paper topic. Choose an artist whose work interests you.
WEEK 3 M 9-11 Part 1 Introduction to the course & etiquette contract ; Modernism and Culture in the USA, 1930-1945 Part 2 Clement Greenberg and the Rise of Abstract Expressionism;	REQUIRED READING <i>(Posted on Blackboard through week 3)</i> Art Since 1900 vol. 1 selections André Breton, Diego Rivera, and Leon Trotsky, “Towards a Free Revolutionary Art” in <i>Art in Theory</i> , pp. 532 – 535. (on E-reserves) Stuart Davis and Clarence Weinstock, “Abstract Painting in America,” “Contradictions in Abstraction” and “A Medium of 2 Dimensions” in <i>Art in Theory</i> , pp. 431 – 435. (on E-reserves) <i>Art Since 1900</i> , passages on “1947b,” “1949” (see table of contents as page numbers vary by edition) Clement Greenberg, “Modernist Painting,” in <i>Art in Theory</i> , pp. 773 – 779. Harold Rosenberg, “The American Action Painters,” in <i>Art in Theory</i> , 589 – 592.

<p>WEEK 4 M 9-18</p> <p>Part 1 Painting in the Wake of Abstract Expressionism - 2nd Generation Abstraction</p> <p>Part 2 Activities— <i>discuss postwar American Art, watch abstract expressionist interviews</i></p> <p>REVIEW WRITING ACTIVITIES 1 A-B DUE ON BLACKBOARD BY MID. S 9-23</p>	<p>REQUIRED READING</p> <p><i>Art Since 1900</i>, “1951,” “1957b,” “Frank Stella,” pp. 447 – 448.</p> <p>Carl Andre, “Preface to Stripe Painting” in <i>Art in Theory</i>, p. 820.</p> <p>Frank Stella, “Pratt Institute Lecture” in <i>Art in Theory</i>, pp. 820 – 821.</p> <p>Review Art Since 1940 and Art in Theory Readings on E-Reserves.</p> <p>Review writing assignments and activities on Blackboard .</p> <p>WRITING ACTIVITY 1 A-B DUE ON BLACKBOARD BY MID. S 9-23</p>
<p>WEEK 5 M 9-25</p> <p>Part 1 Not-So-Pure Painting: Rauschenberg, Johns, Cage, and Cunningham</p> <p>Part 2 Art Informel and Nouveaux Réalisme in France Time permitting: CoBRA</p> <p>PREPARE FOR EXAM 1!</p>	<p><i>Art Since 1900</i>, “1947a”, “1953,” “1958-Jasper Johns,” pp. 442-448 (404-409 old ed.).</p> <p>John Cage, “On Robert Rauschenberg, Artist, and his Work” in <i>Art in Theory</i>, pp. 734 – 737.</p> <p>Brandon W. Joseph, “White on White” posted on Blackboard.</p> <p><i>Art Since 1900</i>, “1946,” “1960a,” “1967c,” “1957a”</p> <p>Yves Klein, “The Evolution of Art Towards the Immaterial,” in <i>Art in Theory</i>, pp. 818 – 820.</p> <p>Pierre Restany, “The New Realists” in <i>Art in Theory</i>, pp. 724 – 725.</p>

<p>WEEK 6 M 10-2</p> <p>Part 1 EXAM 1</p> <p>Part 2 WRITING ACTIVITY 1b</p>	<p>REQUIRED READING</p> <p>EXAM 1</p> <p><i>Activities— Bring preliminary paper topic. Follow instructions for activity 1, discuss paper topics, take home worksheet to begin writing activity 2.</i></p>
<p>WEEK 7 M 10-9</p> <p>Part 1 Minimalism</p> <p>Part 2 Intro to Postminimalism</p> <p>NOTE: Tues. 10-10 Extra credit opportunity: Rex Koontz talk on Texas and Mexican art of the 1930s. Dishman Art Museum 5:30.</p>	<p>REQUIRED READING</p> <p><i>Art Since 1900, “1962c,” pp. 508 – 512; “1965,” pp. 536 – 539.</i></p> <p>Donald Judd, “Specific Objects” in <i>Art in Theory</i>, pp. 824 – 828.</p> <p><u>Michael Fried, “Art and Objecthood” in <i>Art in Theory</i>, pp. 835 – 846.</u></p> <p><i>Art Since 1900, “1966a,” “1966b,” “1967a,” “1969.” Sections on Postminimalism</i></p>
<p>WEEK 8 M 10-16</p> <p>Part 1 The Divided Legacy of Jackson Pollock; Kaprow, Oldenberg, Happenings</p> <p>Part 2 FLUXUS and the rise of transnational movements</p> <p>REVIEW WRITING ACTIVITY 2 ANNOTATED BIBLIOGRAPHY DUE BY MID. S 10-21</p>	<p>REQUIRED READING</p> <p><i>Art Since 1900, “1955a,” “1961.”</i></p> <p>Allan Kaprow, from <i>Assemblages, Environments, and Happenings</i>, in <i>Art in Theory</i>, pp. 717 – 722.</p> <p><i>Art Since 1900, “1962a.”</i></p> <p>Julia Robinson, “From Abstraction to Model: George Brecht’s Events and the Conceptual Turn in the Art of the 1960s,” <i>October</i> 127, Winter 2008/9” course reading on Blackboard</p> <p>Writing Activity 2 homework: research sources, consider relevant issues, begin annotated biblio.</p>

<p>WEEK 9 M 10-23</p> <p>Part: Mourning and Memory in Postwar German Art</p> <p>Part 2: Postwar Italian Art ; British Pop Art:</p>	<p>REQUIRED READING</p> <p><i>Art Since 1900</i>, “1693,” “1964a.”</p> <p>Gerhard Richter “Interview with Benjamin Buchloh” in <i>Art in Theory</i>, pp. 1147 – 1157.</p> <p>Andreas Huyssen, “Anselm Kiefer: The Terror of History, the Temptation</p> <p><i>Art Since 1900</i>, “1960c,” “1964b.”</p> <p>Alison and Peter Smithson, “But Today We Collect Ads” course reading on Blackboard.</p> <p><i>Art Since 1900</i>, “1959a,” “1967b,” “1963,” “1964a,” “1972b,” “1988.”</p> <p>Lucio Fontana, “The White Manifesto” in <i>Art in Theory</i>, pp. 652 –656.</p> <p>Germano Celant, from <i>Arte Povera</i>, in <i>Art in Theory</i>, pp. 897 – 900.</p>
<p>WEEK 10 M 10-30</p> <p>Part 1 EXAM 2</p> <p>Part 2 WRITING ACTIVITY 3</p> <p>THESIS EXERCISE DUE BY MID. S 11-4.</p>	<p>REQUIRED READING</p> <p>EXAM 2</p> <p><i>Writing Activity 3: upload full thesis on Blackboard by midnight Sat. 11-4.</i></p>
<p>WEEK 11 M 11-6</p> <p>Part 1 American Pop Art; Conceptual Art & Institution Critique</p> <p>Part 2 next page</p>	<p>REQUIRED READING</p> <p>Pop: Andy Warhol, “Interview with Gene Swenson” in <i>Art in Theory</i>, pp. 747 – 749.</p> <p>Roy Lichtenstein, “Lecture to the College Art Association” pp. 749 – 751.</p>

<p>WEEK 11 M 11-6</p> <p>Part 2 Post-Minimalism cont. Conceptual Art, Institution Critique, and Land Art</p> <p>NOTE: EXTRA CREDIT OPPORTUNITY VISITING ARTIST LIU WEI TALK AND DEMONSTRATION FRI. 11-10, DISHMAN 5:30</p> <p>ALL DRAFTS AND EXTRA CREDIT DUE BY S. 11-11.</p>	<p>REQUIRED READING</p> <p>Conceptual Art & Institution : <i>Art Since 1900</i>, “1968b,” “1971,” “1972a,” “1962b,” “1974.”</p> <p>Sol LeWitt, “Paragraphs on Conceptual Art” in <i>Art in Theory</i>, pp. 846 – 849.</p> <p>Lawrence Weiner, “Statements” in <i>Art in Theory</i>, pp. 893 – 894.</p> <p>Post-Min. & Land Art <i>Art Since 1900</i>, “1966a,” “1966b,” “1967a,” “1969.”</p> <p>Robert Morris, “Notes on Sculpture 4: Beyond Objects” in <i>Art in Theory</i>, pp. 881 – 885.</p> <p>Robert Smithson, “A Sedimentation of the Mind: Earth Projects” in <i>Art in Theory</i>, pp. 877 – 881.</p>
<p>WEEK 12 M 11-13</p> <p>Meet at AMSET!</p>	<p>REQUIRED READING</p> <p>Review the AMSET website for info about the collection and Richard Stout exhibition.</p> <p>Curator Sara-Beth Wilson will give a guided tour and talk about Texas artists.</p>
<p>WEEK 13 M 11-20</p> <p>PRESENTATIONS</p>	<p>REQUIRED READING</p> <p>Do readings as needed for your presentation research.</p>
<p>WEEK 14 M 11-27</p> <p>PRESENTATIONS CONT.</p> <p>SAT. 12-2 TERM PAPER DUE</p>	<p>REQUIRED READING</p> <p>Do readings as needed for your papers and/or presentations.</p> <p><i>Writing: Term paper due on Blackboard by midnight Sat 12-2.</i></p>

<p>WEEK 15 M 12-4</p> <p>Part 1 Performance and Body Art Activist Art and the Politics of Identity</p> <p>Part 2 The Postmodernism Debates: Aesthetics of Appropriation</p>	<p>REQUIRED READING</p> <p><i>Art Since 1900</i>, “1975,” ‘1986”, “1987,” “1989,” “1992,” “1993c.”</p> <p>Mary Kelly, “Re-Viewing Modernist Criticism” in <i>Art in Theory</i>, pp. 1059 – 1064.</p> <p><i>Art Since 1900</i>, “1984b,” “1989.”</p>
<p>WEEK 16 M 12-11</p> <p>FINAL EXAM 5:30 PM</p>	<p>REQUIRED READING</p> <p>FINAL EXAM MON. DEC. 11TH, 5:30 PM</p>
<p>HAVE A GREAT BREAK :)</p>	