

ART 318

SYLLABUS: Art Since 1945: Mainstream and Margins

Semester: Fall 2020

Instructor: Barbara Yontz

Location: On-Line

All assignments, lectures, videos, examples, and information on class website.

www.barbarayontzatstac.edu

All student responses, papers, written documents will be emailed to instructor.

byontz@stac.edu

There are no prerequisites for this on-line class. I am not on campus so all communication will be via email, phone or skype.

Office Hours: M and W 10-11:30, T 1:30-2:30 and appointment

Class website: barbarayontzatstac.com

Textbooks: *Art Since 1960: new edition*, Micahel Archer

Additional readings, lectures and sites on Contemporary Art and issues are required and will be posted to class website.

These two quotes indicate the differences between the Modernist and Postmodernist ideas we discuss in the class.

"Painting is a state of being...self-discovery. Every good artist paints what he is."

Jackson Pollock

"Look, there are politics in every conversation we have, every deal we make, every face we kiss. There is always an exchange of power, an exchange of position—it happens every minute. I make art about power, love, life, and death."

Barbara Kruger

The Modernist comment made by Jackson Pollock maintains the Renaissance notion of the individual artist. The postmodernist quote by Barbara Kruger, made years later, reminds us that artists, like everyone else, are affected by the world and people around them.

Course Description: In this course we will cover art and theory after WWII up to the present. Significant changes have occurred as Modernist ideas have given way to Postmodernist ones. In this course we will examine the impact of the war on subsequent art including the impact of culture, the market and varied theories influencing art today. Art will be analyzed as aesthetic and social products, created for specific reasons by individuals in an intersection of personal forces, intellect, society and events. The art and artists will be discussed as part of, and contributing to, the overall social, political, and aesthetic and cultural ideas of the time.

Course Objectives: Though designed to accommodate an interdisciplinary student base, this Art History class is designed also to provide Art majors with the art and theory

necessary for further study. The specific student learning objectives designed into the course are:

1. Students learn major concepts, styles and functions in late twentieth century and early twenty-first century art along with the technology, psychology, ideas and social conditions that effect them.
2. Students will identify aspects of Modernism and Postmodernism
3. Students will articulate the relationship between ideas and practices in art and other cultural phenomenon
4. Students will identify the myriad of styles and methods established in art after 1960
5. Students will be able to locate socially motivated arts practices within the general trends of contemporary art theory.

Course Requirements:

Students will be required to attend class and take notes, as well as to read the assigned chapters in the books. Students will also be expected to participate in class discussions and be responsible for reading material.

1. **Weekly review notes:** A 1-2 page paper is assigned almost every week. Using an artwork of your choice from the lesson, you will indicate what you've learned about the topic for that week. Use resources from lectures, readings and on-line postings. 35 points
2. **Museum papers:** One to Two visits to museums with analysis of an artwork is required. 5 points.
3. **Three analysis papers:** Reflection papers are based on a series of questions designed to indicate understanding and complex reasoning. Papers are 5-6 pages in length and based on readings, class notes, web links. They will be footnoted and referenced. 60 points

Evaluation:

Papers will be evaluated based on content, organization and evidence of understanding the material. No copying or direct use of quotes other than for emphasis will be accepted.

Explanation of notes and artist analysis—Read instructions as posted to course outline. Art analysis papers make use of Object Based Research. In OBR you use an object, in this case a work of art, as the point of departure to discuss content and context.

It is usually best to:

Identify—title, artist, size, material

Describe—tell briefly what it looks like. Ex. a small oil painting of a women painted from the waist up. She is slightly turned to face the audience (or artist) and there is a landscape in the background.

Discuss Content—the meaning of the work goes here.

Provide Context—what was going on in the world of the artist that made this work happen and then how it ends up influencing other artwork if this is the case.

Tie all to meaning.

Explanation of analysis papers—There are three analysis papers assigned at various times through the semester. In the analysis paper you will write a longer (4-5 page) paper in which you synthesize the themes covered in the weeks leading up to the paper. I will give you some questions to answer to help you get started. In each case, you will be using the book, assigned

readings, lectures, web links, and class presentations as source. All writing must be your own. Again, no cut and paste or copying from other sources is allowed. The reason for these papers is to help each of you learn to analyze and synthesize information into related themes, writing clearly and understandably. This is not a place for opinions or development of your own ideas. The creativity is in how you organize and contextualize the works presented. Citations and Bibliography are to be included.

Policies and Grading:

All students are expected to attend school regularly and be to class on time. The work is intensive and requires class participation. In this on-line course that means keeping up with weekly assignments.

Grading Analysis

Please refer to your catalog for grade meanings.

Please refer to your catalog for Drop-Add Procedures and Withdrawal Procedures.

Attendance is essential. This is an on-line class. Attendance is not recorded but is based on weekly assignments presented. Make sure to keep up with weekly assignments.

Classroom Conduct: This is a 3 credit college course. The expectation for accreditation is for every 3 hours in class, 4-6 hours will be spent outside of class. Since this class is entirely self-directed, please make sure to give yourself enough time each week to do expected work.

ACADEMIC INTEGRITY: Academic Integrity, a commitment to honesty, fairness, respect, and responsibility, is the foundation of the learning process. All members of the St. Thomas Aquinas College community are held to the highest standards of academic honesty. While we recognize the participatory nature of education, we take academic integrity very seriously, and the College policy on academic dishonesty details consequences that can include dismissal from the College. That policy can be found in both the Student Handbook and the College Catalog.

As a student in this class, you must demonstrate your commitment to academic integrity by submitting work which originates in your own imagination, analytical faculties, or your own knowledge, which you have done yourself, and which represents your very best efforts. When appropriate, your work should be supplemented and supported by other sources; however, you must always ensure that these sources are properly cited using the recommended documentation system.

ACCOMODATIONS STATEMENT-- Students requiring accommodations for a documented disability should notify the instructor before the end of the first day of class.

ELECTRONIC DEVICE POLICY

NA

Title IX Policy

Students should be aware that faculty members are required to report certain information to the STAC's Title IX Officer. If you inform me about, or I witness, sexual misconduct, which includes sexual harassment, sexual assault, or any gender-based discrimination, I will keep the information as private as I can, but I am required to bring it to the attention of STAC's Title IX Officer.

Students should also be aware that disclosing such experiences in course assignments does NOT put the College on notice and will NOT begin the process of STAC providing assistance or response to those experiences. If you would like to talk to the Title IX Officer directly, you can contact the Director of Human Resources, Ms. Maria Coupe at mcoupe@stac.edu or call 845-398-4044.

Additionally, you also may report incidents or complaints to campus security 845-398-4080. You can find more information at www.stac.edu/titleix.

If you would like to report a private concern to a confidential counseling resource, you may contact the following people on a confidential basis:

Ms. Eileen Mastrovito, RN, Director, Health Services

845-398-4242

Dr. Lou Muggeo, Director, Counseling & Psychological Services

845-398-4174

Rabbi Daniel Pernick, Campus Minister

845-398-4063

The College also has an affiliation with the following organization:

Center for Safety and Change

<http://centerforsafetyandchange.org>

9 Johnsons Lane, New City, NY 10956

845-634-3344

COURSE OUTLINE –Art Since 1945: Mainstream & Margins

Please note: This is an on-line course. Weekly assignments are due as instructed on the website, usually on Saturday morning. Other assignments are due as noted on website. Snow or holidays during the week do not interrupt this class.

Students are expected to do all readings, read and listen to lectures, review web links, and write short reflections each week as assigned. I have listed artists of interest to help you with focus in reading.

Web links for the each week of class are posted to our class website.

Outline subject to changes: Please keep up with website for any changes.

<i>Date</i>	<i>Class Topic</i>	<i>Assignments Due on Friday noon on week listed</i>
Week 1 January 20	Introduction to course. Read syllabus & course outline Art history prior to WWII ; Modernism, DaDa, Marcel Duchamp	Take time to become familiar with website links on website. Carefully watch Lectures 1 & 2 posted to the website. Write 2 pages in which specific evidence of having viewed the lectures and weblink is evident. Use examples to make points about modernism and DaDa. Include definition of Modernism, DaDa, Marcel Duchamp. Use information provided. No dictionary. No Wiki sites.
Week 2 January 27	Art history prior to WWII ; Surrealism. Art and Politics: America and Europe 1945-1960 Jackson Pollock William Dekooning Mark Rothco	Read Article on Website. Look at images and websites provided. Due: Write 1-2 pages in which specific evidence of having viewed the lectures and weblink is evident. Include clear definitions of each: Surrealism, New York School (or Abstract Expressionism), Jackson Pollock and Mark Rothco. Do not use a dictionary or encyclopedia. This should indicate your understanding. http://www.metmuseum.org/toah/hd/duch/hd_duch.htm https://www.metmuseum.org/toah/hd/abex/hd_abex.htm
Week 3 Feb 3	The Legacy of Duchamp: The Beats, Pop, Minimalism <u>Pop Artists:</u> Rauschenberg Lichtenstein Warhol	Read Art Since 1960 Pop: pages 7-mid-page 43. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or

	Kusama	Minimalism. 1-2 pages. See website for specific information. Assign Analysis Paper I
Week 4 Feb 10	The Legacy of Duchamp: The Beats, Pop, Minimalism <u>Minimalist Artists:</u> Morris Judd Serra Flavin	Read Art Since 1960 Minimalism: 43-59 Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.
Week 5 Feb 17	Concepts and Earthworks Artists: Andre Hesse LeWitt Long Smithson	Read Art Since 1960 pages 60-98. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.
Week 6 Feb 24	Action: Video, Performance and Feminism Nauman Abramovic Beuys Chicago Bourgeois Kelly	Analysis Paper 1 due. Read Art Since 1960 pages 99-129. Read articles assigned on website. Look at web links. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.
Week 7 Mar 2 Mar 9 spring break	The Postmodern Condition Artists in book: Christo Maya Lin Richter	Read Art Since 1960 pages 129-157. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages. Include a solid definition of Postmodernism. Do not use a dictionary.

<p>Week 8 Mar 16</p>	<p>The Postmodern Condition Some of the Artists: Rollins & KOS Basquiat Wall Gursky Sherman Holzer Not in book: Act up Kruger</p>	<p>Read Art Since 1960 pages 157-181.</p> <p>Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages. Second Reflection Paper Assigned.</p>
<p>Week 9 Mar 23</p>	<p>Assimilate/ Multiple Practices, Multiple Worldviews Some of the Artists: Whitread Kelley Hirst Mapplethorpe Samba Hammons Gonzalez-Torrez</p>	<p>Read Art Since 1960 pages 183-211</p> <p>Due: Reflection Paper Two Due</p>
<p>Week 10</p>	<p>Globalization and Post-Medium Some of the Artists: Viola Hill Barney Travanija Sooja Artist not in Book: Vic Muniz Krzysztof Wodiczko</p>	<p>Read Art Since 1960 pages 213-245</p> <p>Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.</p> <p>Assign Reflection Paper Three</p>

Week 11 Apr 6	Globalization and Post-Medium Some of the Artists: Rist Neshat Owens Cattelan Chapman Artists not in Book: Rovner Tiravanija Kentrige	Read handouts and view web links. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.
Week 12 Apr 13	Intervention, computer and global- continued Artists not in book: Mutu Marakami Ritchie Walker Kerry James Marshall Stelarc Nick Cave Olafur Eliasson	Read handouts and view web links. Due: choose one artwork from this lesson to describe, and discuss. See examples posted to website. You are basically using the art to tell what you know about Pop or Minimalism. 1-2 pages.
Week 13 Apr 20	Art in the Social Realm Artists Not in Book: Mark Dion Mel Chin Rick Lowe Thomas Hirshhorn Ashley Hunt Carlos Motta	Read articles on website and View web links. Due: Reflection paper 3 due. Complete Final Exam
Week 14 April 27	Student Choice Chose an artist to study in depth.	Due: Write 2-3 page paper on artist of your choice indicating understanding of the work, ideas behind the work and how it fits in the cultural context. Distribute Final Reflection/Exam
Week 15	Final Exam	Turn in Final Reflection/Exam

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