

ART 329-- Art Since 1945: Mainstream and Margins

On-line course. Check STAC email and course website [Every week.](#)
Professor Barbara Yontz

CONTACT INFO

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OFFICE HOURS

M. W. 9-11 via facetime or phone

COURSE DESCRIPTION/TOPIC/GOALS:

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.

INSTRUCTOR GOALS:

- To explain the various styles and meanings of art after WWII.
- To familiarize students with the social and historic context for this work.
- To describe and explain modern and postmodern ideas in art as integrated into the larger social and political context, especially emphasizing the shift from existential self-expression, to making and viewing art as a social product.
- To approach the study of art as an interpretive process that involves discovery, reading, writing and analysis, rather than the memory of names and dates or viewing the artist as hero.

STUDENT LEARNING OUTCOMES:

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:

- 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 affect them.
- Students will identify aspects of Modernism and Postmodernism

- Students will articulate the relationship between ideas and practices in art and other cultural phenomenon
- Students will identify the myriad of styles and methods established in art after 1960
- Students will be able to locate socially motivated arts practices within the general trends of contemporary art theory.

REQUIRED COURSE MATERIALS

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.

COURSE EVALUATION:

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, book, readings and on-line postings. 30 points
2. **Museum paper:** One visit to an approved museum with analysis of two different artworks is required. 10 points.

3. Three analysis papers:

Analysis papers are based on a series of questions designed to indicate understanding and complex reasoning with regard to our subject. Papers are 5-6 pages in length and based on readings, class notes, web links. They will be footnoted and referenced. 60 points

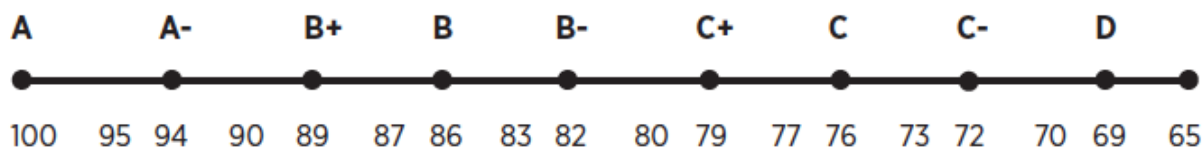
Evaluation:

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.

GRADEING ANALYSIS

Grades will be assigned based on a clear grading rubric for every annotation and Analysis paper assigned. Rubrics are posted to the website with the assignment.

GRADING SCALE



A: Exceptional work. This means that you not only fulfilled the basic requirements of the course, but also consistently pushed yourself and your writing in new, creative and dynamic ways. An A signifies that there is clear evidence of hard work, extensive revision, and a consistent willingness to try new ideas in writing. Additionally, you: were a stellar participant in classroom discussions and workshops; handed in your work on time and completed all assignments; demonstrated a strong engagement with and commitment to your essays, Reflections, and other work.

B: Good, solid work. You fulfilled the basic requirements and your work shows evidence of increased effort over the semester. You tried some new things with your writing, worked on revisions, and were an important member of classroom discussions and group workshops. Your Reflections showed regular and significant connections to your essay writing.

C: Average work—and also work that is expected. You fulfilled the basic requirements of the course, but did not push yourself beyond them. A 'C' might also indicate excessive lateness/absences, missed assignments, inattention to the presentation and quality of your work, or a lack of participation in discussions and group work.

D: Below average work. You failed to turn in many of the assignments, missed multiple classes, and put in a minimal effort to both your writing and classroom presence. F: An 'F' is reserved for students who have either plagiarized or failed to comprehend the subject matter. You didn't turn in or finish assignments, missed too many classes, and weren't a productive presence in the classroom.

POLICIES

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 may include dismissal from the

College. That policy may 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 to the assignment, your work should be supplemented and/or supported by appropriate outside sources; however, you must always ensure that these sources are properly cited using the documentation system required by your professor.

ACADEMIC DISABILITY STATEMENT

In accordance with State and Federal law, the College provides appropriate auxiliary aids and services, as well as reasonable accommodations, to students with documented disabilities who request them. Before the end of the first week of class, such students should notify the instructor of the aids, services and/or accommodations needed.

ELECTRONIC USE POLICY—on-line course

~~Faculty members at St. Thomas Aquinas College have the discretion to regulate the use of electronic devices in their classes, and students should not use such devices without the expressed permission of the professor. This policy covers cell phones, tablets, laptop computers, or any other device the use of which might constitute a distraction to the professor or to the other students in the class, as determined by the professor. Students with documented disabilities should discuss the use of laptops and/or other electronic devices with their professor at the beginning of the semester.~~

~~When a professor designates a time during which electronic devices may be used, they are only to be used at the discretion of the faculty member and in accordance with the mission of the college. Professors may develop specific and reasonable penalties to deal with violations of these general policies. For more extreme cases of classroom disruption, refer to the College's Disruptive Student Policy.~~

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

Campus Minister
845.398.4063

Dr. Lou Muggeo
Director Counseling & Psychological Services
845.398.4174
Rabbi Daniel Pernick

Center for Safety and Change
<http://centerforsafetyandchange.org>
845.634.3344
9 Johnsons Lane, New City, NY 10956

COURSE TIMELINE—Art Since 1945: Mainstream & Margins

Web link for free books, articles, images and films – this one is about art books from The Guggenheim Museum

http://www.openculture.com/2012/01/free_the_guggenheim_puts_65_modern_art_books_online.htm
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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 first 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>
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<p>Week 1 Sept 4</p>	<p>Introduction to course.</p> <p>Read syllabus & course outline</p> <p>Art history prior to WWII; Modernism, DaDa, Marcel Duchamp</p>	<p>Take time to become familiar with website links on website.</p> <p>Carefully watch Lectures 1 & 2 posted to the website.</p> <p>Write 2 pages in which specific evidence of having viewed the lectures and weblink is evident. This is your first annotation. Use examples to make points about Modernism and DaDa. Include definition of Modernism, DaDa, Marcel Duchamp. Use information provided. No dictionary. No Wiki sites.</p>
<p>Week 2 Sept 10</p>	<p>Art history prior to WWII; Surrealism.</p> <p>Art and Politics: America and Europe 1945-1960</p> <p>Jackson Pollock William Dekooning Mark Rothco</p>	<p>Read Article on Website. Look at images and websites provided.</p> <p>Due: Annotation 2--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. <u>Do not use a dictionary or encyclopedia.</u> This should indicate your understanding.</p> <p>http://www.metmuseum.org/toah/hd/duch/hd_duch.htm</p> <p>https://www.metmuseum.org/toah/hd/abex/hd_abex.htm</p>
<p>Week 3 Sept 17</p>	<p>The Legacy of Duchamp:</p> <p>The Beats, Pop, Minimalism</p> <p><u>Pop Artists:</u></p> <p>Rauschenberg Lichtenstein Warhol Kusama</p>	<p>Read Art Since 1960</p> <p>Pop: pages 7-mid-page 43.</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>See website for specific information.</p> <p>Assign Analysis Paper I</p>

<p>Week 4 Sept 24</p>	<p>The Legacy of Duchamp: The Beats, Pop, Minimalism <u>Minimalist Artists:</u> Morris Judd Serra Flavin</p>	<p>Read Art Since 1960</p> <p>Minimalism: 43-59</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 Minimalism. 1-2 pages.</p>
<p>Week 5 Oct 1</p>	<p>Concepts and Earthworks Artists: Andre Hesse LeWitt Long Smithson</p>	<p>Read Art Since 1960 pages 60-98.</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 Conceptual art and/or Earthworks. 1-2 pages.</p>
<p>Week 6 Oct 8</p>	<p>Action: Video, Performance and Feminism Nauman Abramovic Beuys Chicago Bourgeois Kelly</p>	<p>Analysis Paper 1 due.</p> <p>Read Art Since 1960 pages 99-129.</p> <p>Read articles assigned on website. Look at web links.</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 Feminism. 1-2 pages.</p>
<p>Week 7 Oct 15</p>	<p>The Postmodern Condition Artists in book: Christo Maya Lin Richter</p>	<p>Read Art Since 1960 pages 129-157.</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 Postmodernism. 1-2 pages. Include a solid definition of Postmodernism. Do not use a dictionary.</p>
<p>Week 8 Oct 22</p>	<p>The Postmodern Condition Artists: Rollins & KOS</p>	<p>Read Art Since 1960 pages 157-181.</p>

	<p>Basquiat Wall Gursky Sherman Holzer Not in book: Act up Kruger</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 Graffiti. 1-2 pages. Second Reflection Paper Assigned.</p>
<p>Week 9 Oct 29</p>	<p>Assimilate/ Multiple Practices, Multiple Worldviews Artists: Whitread Kelley HIRST Mapplethorpe Samba Hammons Orsler Gonzalez-Torrez</p>	<p>Read Art Since 1960 pages 183-211 Due: Reflection Paper Two Due</p>
<p>Week 10 Nov 5</p>	<p>Globalization and Post-Medium Artists: Viola Hill Barney Travanija Sooja Artist not in Book: Vic Muniz Krzysztof Wodiczko</p>	<p>Read Art Since 1960 pages 213-245 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 globalizim in art. 1-2 pages. Assign Reflection Paper Three</p>

<p>Week 11 Nov 12</p>	<p>Globalization and Post-Medium Artists: Rist Neshat Owens Cattelan Chapman Artists not in Book: Rovner Tiravanija Kentridge</p>	<p>Read handouts and view web links.</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 these global artists. 1-2 pages.</p>
<p>Week 12 Nov 26</p>	<p>Intervention, computer and global- continued Artists not in book: Mutu Marakami Ritchie Walker Kerry James Marshall Stelarc Nick Cave Olafur Eliasson</p>	<p>Read handouts and view web links.</p> <p>Due: choose one artwork from this lesson to describe and discuss. Use context provided. 1-2 pages.</p>
<p>Week 13 Dec 3</p>	<p>Art in the Social Realm Artists Not in Book: Mark Dion Mel Chin Rick Lowe Thomas Hirshhorn Ashley Hunt Carlos Motta</p>	<p>Read articles on website and View web links.</p> <p>Due: Reflection paper 3 due.</p> <p>Complete Final Exam</p>
<p>Week 14 Dec 10</p>	<p>Final Exam Due</p>	

Instructors reserve the right to revise this syllabus.