

ART 477/677- Art since 1945

This course introduces major figures, movements, and issues in American art made since 1945. Beginning with such well-known artists as Jackson Pollock, we will understand the visual, critical, and theoretical problems that framed art of the twentieth century. What was Modernism? What kinds of stories did it tell about the personal and cultural value of a work of art? Or about the experience of looking at it? Reviewing important works of painting, sculpture, photography, and performance, as well as site-specific and conceptual art, we will come to see how artists examined both aesthetic tradition and their contemporary historical moments filtered through art practice. In the second half of the course, we examine how art has participated in and analyzed history, identity, and public culture since the 1970s. Who sees art where, why and how? Who speaks for art, and by what means? Can art be said to be populist, critical, social, or even beautiful? In short, what does it mean to look at contemporary art today, and in what forms can we recognize it? Throughout, we pay close attention to artworks and art objects as our main source.

Students will learn fundamental skills of Art History, such as the visual analysis, close looking, and the study of primary documents as they lead to the construction of a final research paper.

Learning Outcomes:

As a result of this course, students will be able to:

- Analyze, evaluate, and be able to describe key characteristics of contemporary art practice from World War II to the present day, and master a variety of art- historical methodologies and theories with which to interpret it;
- Identify, discuss, and be able to explain the importance of key artworks in terms of style, form, and sociohistorical context;
- Master the visual analysis, the core writing skill of Art Historical research;
- Research, outline, and compose an original thesis-driven essay that relies on primary and secondary sources using correct and appropriate Chicago Manual of Style citation; and
- Prepare for further coursework at the advanced level on special topics in art history and/or stimulate individual research, capstone, or research projects undertaken by the student in subsequent semesters.

Required Texts:

- David Joselit, *American Art since 1945*. New York: Thames & Hudson, 2011. John Berger, *Ways of Seeing*. New York: Penguin, 1990.
- Additional readings will be made available via WebCampus.

Course Requirements:

Attendance:

It is the student's responsibility to attend all class lectures, and to participate frequently and actively in discussion. Failure to attend class will result in a lower course grade. An accumulation of 4 or more absences throughout the semester will result in a course grade of F.

Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor of their intention to participate in religious holidays which do not fall on state holidays which do not fall on state holidays or periods of class recess no later than January 31, 2017.

Readings:

Students must complete all required readings in advance of class meetings, and come to class prepared to discuss. Students are encouraged to meet with their Professor in Office Hours to discuss confusion or uncertainty in specific texts.

Exams:

One 75-minute, in-class midterm (Tuesday, March 7, 1.00-2.15pm), and one 120-minute final exam (Tuesday, May 9, 1-3pm) will be given.

Written Assignments:

- One 500-word (approx. 2 page) visual analysis of an object in your home.
- One 500-word (approx. 2 page) visual analysis of a work by contemporary artist Kerry James Marshall
- One in-class writing assignment using primary sources to interpret a work by contemporary artist Kerry James Marshall
- One 1,000-word (approx. 4 page) visual and primary source analysis with interpretive argument of a work of art by contemporary artist Kerry James Marshall.
- One 500-word (approx. 2 page) final paper proposal selecting a work of art and concept to discuss along with thesis statement.
- One Final Paper introduction with thesis paragraph (500 words, approx. 2- pages) + detailed outline & bibliography.
- One 2,500-word (approx. 10-page) research paper.

Assignment 1 will be handed in first via WebCampus as a draft. You will then take your draft to a scheduled appointment with the Writing Center to revise it the following week, and a final version will be due at that time. Be sure to schedule your Writing Center appointments ASAP.

All subsequent assignments will be submitted to the instructor by the beginning of class on the date due. Late papers will be marked down by ½-letter grade for each day late (i.e. a one-day-

late “B” grade would become a “B-,” a two-day-late “B” grade would become a “C+.”

All assignments should adhere to the following formats: MS Word document (or similar), 12-pt font such as Times New Roman, double-spaced, and with margins no less than 1 in. Each assignment should begin with your name, date, the course number, as well as an original title for the piece. A list of works cited will accompany the assignment. All illustrations will be properly captioned with the artist, title, date, medium, dimensions, and collecting institution (if known).

Proper citation is required in this course. Please refer to The Chicago Manual of Style, 16th ed. to format all footnotes, endnotes, captions, and bibliographic references. For advice on when, where, and how to cite sources, see [here](#) (links to external page).

Presentation:

One in-class Pecha Kucha presentation of final paper project in Study Week.

Assessment:

Your grade will be based on the following

- Attendance and participation - 15%
- Short Papers - 15%
- Midterm exam- 20%
- Final Paper - 25%
- Presentation - 5%
- Final exam - 20%

Public Health Directives

Face coverings are mandatory for all faculty and students in the classroom. Students must follow all active UNLV public health directives while enrolled in this class. UNLV public health directives are found at Health Requirements for Returning to Campus, <https://www.unlv.edu/coronavirus/health-requirements>. Students who do not comply with these directives may be asked to leave the classroom. Refusal to follow the guidelines may result in further disciplinary action according to the UNLV Student Conduct Code, https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf, including being administratively withdrawn from the course.

Academic Misconduct

Academic integrity is a legitimate concern for every member of the University community. We all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility, and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy, and are encouraged to always take the ethical path whenever faced with choices. Students enrolling at UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's educational mission. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another person, from the Internet or any other source without proper citation of the source(s). See the Student Conduct Code, <https://www.unlv.edu/studentconduct/student-conduct>.

Auditing a Course

Auditing a course allows a student to continue attending the lectures and/or laboratories and discussion sessions associated with the course, but the student will not earn a grade for any component of the course. Students who audit a course receive the same educational experience as students taking the course for a grade, but will be excused from exams, assessments, and other evaluative measures that serve the primary purpose of assigning a grade.

Classroom Conduct

Students have a responsibility to conduct themselves in class and in the libraries in ways that do not interfere with the rights of other students to learn, or of instructors to teach. Use of devices such as cellular phones and pagers, or other potentially disruptive activities are only permitted with the prior explicit consent of the instructor. Students are specifically prohibited to record classes without instructor authorization, including online/remote classes (either audio only, or video and audio). The instructor may rescind permission at any time during the class. If a student does not comply with established requirements or obstructs the functioning of the class, the instructor may initiate an administrative withdrawal of the student from the course.

Since the COVID-19 pandemic forced some instruction to be delivered remotely starting in Spring 2020, numerous students have asked instructors to record their synchronous classes, so that they can access them at their convenience. Instructors who agree to record their classes (audio only, or video and audio) should inform students in advance. Recorded lectures may not be broadly released to anyone, but made available exclusively to those students enrolled in the class during the particular academic term. Recorded lectures must be stored securely, and are subject to the Nevada System of Higher Education's Records Retention Policy, meaning that the recordings can only be deleted 120 days after the end of class (i.e., after grades are posted). Once this requirement is met, the recordings should be deleted. Class recordings are protected from disclosure, as they are deemed part of an educational record under the Family Educational Rights and Privacy Act (FERPA).

Copyright

The University requires all members of the University Community to familiarize themselves with, and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you, nor assume any responsibility for student or employee violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional copyright policy information is available at <https://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)

The UNLV Disability Resource Center (Student Services Complex, SSC-A, Room 143, <https://www.unlv.edu/drc>, telephone 702-895-0866) provides resources for students with disabilities. Students who believe that they may need academic accommodations due to a permanent disability, temporary or permanent medical need, or academic support due to pregnancy are encouraged to contact the DRC as early as possible in the academic term. A Disabilities Specialist will discuss what options may be available to you. Students who are already registered with the DRC should request their accommodations online each semester, and make an appointment to discuss their accommodations with their instructors.

Final Examinations

The University requires that final exams given at the end of a course occur on the date and at the time specified in the Final Exam schedule. The Final Exam schedule is typically available at the start of the semester, and the classroom locations are available approximately one month before the end of the semester. See the Final Exam Schedule, <https://www.unlv.edu/registrar/calendars>.

Identity Verification in Online Courses

All UNLV students must use their Campus-issued ACE ID and password to log in to WebCampus-Canvas.

UNLV students enrolled in online or hybrid courses are expected to read and adhere to the Student Academic Misconduct Policy, <https://www.unlv.edu/studentconduct/misconduct/policy>, which states that “acting or attempting to act as a substitute for another, or using or attempting to use a substitute, in any academic evaluation or assignment” is a form of academic misconduct. Intentionally sharing ACE login credentials with another person may be considered an attempt to use a substitute, and could result in investigation and sanctions, as outlined in the Student Academic Misconduct Policy.

UNLV students enrolled in online courses are also expected to read and adhere to the Acceptable Use of Computing and Information Technology Resources Policy, <https://www.it.unlv.edu/policies/acceptable-use-computing-and-information-technology-resources-policy>, which prohibits sharing university accounts with other persons without authorization.

To the greatest extent possible, all graded assignments and assessments in UNLV online courses should be hosted in WebCampus-Canvas or another UNLV-managed platform that requires ACE login credentials for access.

Incomplete Grades

The grade of "I" (Incomplete) may be granted when a student has satisfactorily completed three-fourths of course work for that semester/session, but cannot complete the last part of the course for reason(s) beyond the student's control and acceptable to the instructor, and the instructor believes that the student can finish the course without repeating it. For undergraduate courses, the incomplete work must be made up before the end of the following regular semester. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the period indicated, a grade of "F" will be recorded, and the student's GPA will be adjusted accordingly. Students who are fulfilling an Incomplete grade do not register for the course, but make individual arrangements with the instructor who assigned the "I" grade.

Library Resources

Librarians are available to consult with students on research needs, including developing research topics, finding information, and evaluating sources. To make an appointment with a subject expert for this class, please visit the Libraries' Research Consultation website, <https://guides.library.unlv.edu/appointments/librarian>. You can also ask the library staff questions via chat and text message at <https://ask.library.unlv.edu/>.

Missed Classwork

Any student missing class, quizzes, examinations, or any other class or laboratory work because of observance of religious holidays will be given an opportunity during that semester to make up the missed work. The make-up opportunity will apply to the religious holiday absence only. It is the responsibility of the student to notify the instructor within the first 14 calendar days of the course for Fall and Spring courses (except for modular courses), or within the first 7 calendar days of the course for Summer and modular courses, of their intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit the Missed Classwork policy, under Registration Policies, on the Academic Policies webpage, <https://catalog.unlv.edu/content.php?catoid=32&navoid=8271&hl=>.

In accordance with the policy approved by the Faculty Senate regarding missed class time and assignments, students who represent UNLV in any official extracurricular activity will also have the opportunity to make up assignments, provided that the student submits official written notification to the instructor no less than one week prior to the missed class(es).

The spirit and intent of the policy for missed classwork is to offer fair and equitable assessment opportunities to all students, including those representing the University in extracurricular activities. Instructors should consider, for example, that in courses which offer a "Drop one" option for the lowest assignment, quiz, or exam, assigning the student a grade of zero for an excused absence for extracurricular activity is both contrary to the intent of the Faculty Senate's policy, and an infringement on the student's right to complete all work for the course.

This policy will not apply in the event that completing the assignment or administering the examination at an alternate time would impose an undue hardship on the instructor or the University that could be reasonably avoided. There should be a good faith effort by both the instructor and the student to agree to a reasonable resolution. When disagreements regarding this policy arise, decisions can be appealed to the Department Chair/School Director, College/School Dean, and/or the Faculty Senate Academic Standards Committee.

For purposes of definition, extracurricular activities may include, but are not limited to academic recruitment activities, competitive intercollegiate athletics, fine arts activities, liberal arts competitions, science and engineering competitions, and any other event or activity sanctioned by a College/School Dean, and/or by the Executive Vice President and Provost.

Rebelmail

Rebelmail is UNLV's official email system for students and by University policy, instructors and staff should only send emails to students' Rebelmail accounts. Rebelmail is one of the primary ways in which students receive official University communications, information about deadlines, major Campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the University. Sending emails within WebCampus-Canvas is also acceptable.

Tutoring and Coaching

The Academic Success Center (ASC), at the Claude I. Howard Building, provides tutoring, academic success coaching, and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, please visit the ASC website, <https://www.unlv.edu/asc>, or call 702-895-3177. The ASC is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A, Room 254. Drop-in tutoring is located on the second floor of the Lied Library, and on the second floor of the College of Engineering building (TBE A 207).

UNLV Writing Center

One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, <https://writingcenter.unlv.edu/>, located in the Central Desert Complex, Building 3, Room 301 (CDC 3-301). Walk-in consultations are sometimes available, but students with appointments receive priority assistance. Students may make appointments in person or by calling the Center, telephone 702-895-3908. Students are requested to bring to their appointments their Rebel ID Card, a copy of the instructions for their assignment, and two copies of any writing they have completed on their assignment.

SCHEDULE OF LECTURES

WEEK 1

Jan 17: Introduction: What was Modernism?

Jan 19: What is Contemporary?

Reading: John Berger, Ways of Seeing, 1-34.

WEEK 2

Jan 24: Ways of Seeing: Kerry James Marshall

Readings: John Berger, *Ways of Seeing*, 83-112.

****Home Object Analysis due via WebCampus****

Jan 26: Formalism and Abstraction in the Mid-Century United States Readings: American Art since 1945: "Preface" and "The Private Gesture in Public," 6-32; Visual Analysis Handout from Duke University https://twp.duke.edu/uploads/assets/visual_analysis.pdf

Confirm Writing Center Appointment

WEEK 3

Jan 31: Grid and Monochrome

Reading: American Art since 1945: "Stains and Graffiti" and "Anonymous Gestures and Expanded Arenas" 33-50; Art since 1900: Grid & Monochrome (p.436-441)

****KERRY JAMES MARSHALL VISUAL ANALYSIS DRAFT DUE VIA WEBCAMPUS****

Feb 2: Black Mountain College: Experiments in Art

Readings: Helen Molesworth, "Imaginary Landscape" (selections) and Eva Díaz, "Summer Session 1948" in *Leap Before You Look: Black Mountain College 1933-1957*.

WEEK 4

Feb 7: "Sculpture is Something You Bump into When You Back up to Look at Painting"

Readings: Kirsten Swenson, "Like War Equipment with Teeth: Lee Bontecou's Steel-and-Canvas Reliefs" *American Art* 17:3 (Autumn 2003): 72-81.

Feb 9: Assemblage

Readings: American Art since 1945: "Mediated Gestures" 56-63.

****KJM VISUAL ANALYSIS REVISIONS DUE VIA WEB CAMPUS****

WEEK 5

Feb 14: Barrick Museum Visit

Readings: John Berger, *Ways of Seeing*, Ch. 5

Feb 16: Primary Sources & Visual Analysis: in-class assignment

WEEK 6

Feb 21: "How to Make a Happening"

Readings: American Art since 1945: "Fluxus," 116-127; RoseLee Goldberg, *Performance Art: 128-134*. Claes Oldenburg, "I Am for an Art" (1961)

****KJM Visual and Primary Source Analysis due via Web Campus**** Feb 23: Pop Economies

Readings: American Art since 1945, "Remapping the Street 1," 64-85, 97- 106; Andy Warhol, *The Philosophy of Andy Warhol from A to B and Back Again* (1975) (selections)

WEEK 7

Feb 28: Art & Spatial Experience

Readings: American Art since 1945, "Minimalism" 106-115, "Site," 140- 151.

Mar 2: Early Performance

Readings: American Art since 1945: Beginning with "Testing the limits" 167-181.

WEEK 8

Mar 7: MIDTERM EXAM

Mar 9: How to Write a Good Essay

Readings: Gilda Williams, "Three Jobs of Communicative Art Writing" in How to Write about Contemporary Art London: Thames & Hudson, 49; Williams, "How to Write an Academic Essay" in How to Write about Contemporary Art London: Thames & Hudson, 2014: 107-125; "Developing a Thesis Statement" <https://writing.wisc.edu/Handbook/Thesis.html>

WEEK 9

Mar 14: Art into Information

Readings: American Art since 1945: "Art as Information," 128-140

Mar 16: Global Post-War Theaters: Japan, Germany, Brazil March 17-19: Los Angeles Field Trip

WEEK 10

Mar 21: Subjectivities

Readings: American Art since 1945: "The Artist's Properties: From Conceptual Art to Identity Politics," 160-91.

Mar 22: The Video Public Sphere

Readings: American Art since 1945: "Feedback," 151-159; Art since 1900: Video Art (p. 604-608).

****500-WORD RESEARCH PAPER PROPOSAL WITH THESIS DUE VIA WEBCAMPUS****

****Share your proposal with designated classmate. Comments are due by Mon., March 23****

WEEK 11

Mar 23: Research Strategies Seminar

A seminar on how to do art history research and a short guide to using Chicago Manual of Style. Bring your Research Paper Proposal

****Meet at Lied Library by 11.25****

Mar 30: The Public Lives of Photographs

Readings: John Berger, Ways of Seeing, Ch. 7

WEEK 12

Apr 4: Art and the Culture Wars

Reading: American Art since 1945: 208-238.

****INTRODUCTION, THESIS PARAGRAPH, OUTLINE, AND BIBLIOGRAPHY VIA WEBCAMPUS****

Apr 6: What Was Institutional Critique?

Reading: Andrea Fraser, "From the Critique of Institutions to an Institution of Critique" in

Institutional Critique, an Anthology of Ideas. Ed. Alexander Alberro and Blake Stimson. Cambridge: MIT Press, 2009): 408-17.

WEEK 13

SPRING BREAK

WEEK 14

Apr 18: Time and Duration in Performance and Spectacle

Readings: Marina Abramovic, "For Me, It's Freedom: 6 Hours with Tehching Hsieh"

<http://www.mai-hudson.org/content/2016/6/10/tehching-hsieh-for-me-it-is-freedom>

Apr 20: Archive Style: Remembering the Future

WEEK 15

Apr 25: A History of Sampling: Painting Now

Reading: Derek Conrad Murray, "Kehinde Wiley: Splendid Bodies" *Nka: Journal of Contemporary African Art* 21 (Fall 2007): 90-101.

Apr 27: What Is Contemporary Art

****FINAL PAPER DUE VIA WEBCAMPUS****

STUDY WEEK

May 2: Final Presentations May 4: Final Presentations

FINAL EXAMINATION THURSDAY, DECEMBER 15, 10.10A-12.10P in HFA 257