

ART 477/677 Fall 2016

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:

Students will gain a strong, synthetic comprehension of contemporary art practice and production from World War II to the present day, and a variety of art- historical methodologies and theories with which to interpret it; identify and discuss key artworks created predominantly in the United States since 1945 in terms of style, form, and historical context; demonstrate an ability to complete art historical research and writing regarding objects of contemporary art; discuss works of art appropriately in their

aesthetic, biographical, historical, political, social, and theoretical contexts; 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. 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. If you will be absent from class to observe a religious holiday over the course of the semester, please notify Professor Newbury via email by Tuesday, Sept. 6, 2016.

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, October 11, 11.30 AM), and one 120-minute final exam (Thursday, December 15, 10.10 AM) 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 selected from the Barrick Museum.

One 250-word Final Paper proposal with thesis statement.

One 500-word Final Paper introduction with thesis paragraph + outline & bibliography.

One 2,000-word (approx. 8-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 1/2-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 <http://writing.yalecollege.yale.edu/advice-students/using-sources>.

Presentation: One in-class Pecha Kucha presentation of final paper project in Week 15.

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%

Code of Conduct:

This class requires the mutual respect of its participants, as well as the respect of the Professor for her students. The Professor and students agree to operate within a classroom environment that is free from all forms of harassment and discrimination whether that discrimination or harassment is because of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, sexual orientation or any other characteristic protected by law.

Please refrain from using your laptop for any activity other than note taking during lecture.

Cell phones and other personal electronic devices must be switched off during lecture.

Professor is available to answer email inquiries M-F 9a-5p. Please note it may take up to 48 hours for a reply.

Academic Misconduct:

Academic integrity is a legitimate concern for every member of the campus community; 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 when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at:

<https://www.unlv.edu/studentconduct/student-conduct>

Students with Disabilities:

The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>,

702- 895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you.

If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to me during office hours so that we may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach me before or after class to discuss your accommodation needs.

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 employee or student 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 information can be found at: <http://www.unlv.edu/provost/copyright>.

Religious Holidays Policy—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 **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information,

please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student’s control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. 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 time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources:

Students may consult with a librarian on research needs. For this class, the subject librarian is

https://www.library.unlv.edu/contact/librarians_by_subject. UNLV

Libraries provides resources to support students’ access to information.

Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and

ask questions at <https://www.library.unlv.edu/>.

Tutoring and Coaching—The Academic Success Center (ASC) 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, visit <http://www.unlv.edu/asc> or call [702-895-3177](tel:702-895-3177). The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

SCHEDULE OF LECTURES Aug. 30: Introduction: What was Modernism?

Sept. 1: What is Contemporary?

Reading: Visual Analysis Handout from Duke University

https://twp.duke.edu/uploads/assets/visual_analysis.pdf

****Contemporary Artist Hernan Bas Lecture, 7p, Barrick Museum****

WEEK 2

Sept. 6: *Five* at the Barrick Museum **Meet at the Barrick Museum**

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

Sept. 8: Formalism and Abstraction in the Mid-Century United States

Reading: *American Art since 1945*: “Preface” and “The Private Gesture in Public,” 6-32.

****Confirm Writing Center Appointment 1****

****Contemporary Artist Margaret Honda Lecture, 7p, Barrick Museum****

WEEK 3

Sept. 13: 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)

****BARRICK VISUAL ANALYSIS DRAFT DUE VIA WEBCAMPUS****

WEEK 1

Sept. 15: Black Mountain College: Experiments in Art

****Contemporary Artist Jenny Odell Lecture, 7p, Barrick Museum****

WEEK 4

Sept. 20: “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.

Sept. 22: Assemblage

American Art since 1945: “Mediated Gestures” 56-63. ****BARRICK VISUAL ANALYSIS REVISIONS DUE VIA WEB CAMPUS****

****Contemporary Artist Emily Mast Lecture, 7p, Barrick Museum****

****Friday, September 23: Edward Burtny’s *Oil* opens at the Barrick Museum, 5- 8p****

WEEK 5

Sept. 27: “How to Make a Happening”

Reading: *American Art since 1945*: “Fluxus,” 116-127; RoseLee Goldberg, *Performance Art*: 128-134.

Sept. 29: Pop Economies

Reading: *American Art since 1945*, “Remapping the Street 1,” 64-85, 97- 106.

****Contemporary Artist Jim Shaw Lecture, 7p, Barrick Museum****

WEEK 6

Oct. 4: Art & Spatial Experience

Reading: *American Art since 1945*, “Minimalism” 106-115, “Site,” 140-151.

Oct. 6: Early Performance

Reading: *American Art since 1945*: Beginning with “Testing the limits” 167-181.

****Contemporary Artist Mads Lynnerup Lecture, 7p, Barrick Museum****

WEEK 7

Oct. 11: MIDTERM EXAM

Oct. 13: Edward Burtynsky, *Oil* at the Barrick Museum

****Contemporary Artist Jim Lee Lecture, 7p, Barrick Museum****

WEEK 8

Oct. 18: How to Write a Good Essay

Reading: 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>

Oct. 20: Art into Information

Reading: *American Art since 1945*: “Art as Information,” 128-140
****Contemporary Artist Corin Hewitt Lecture, 7p, Barrick**

Museum**

WEEK 9

Oct. 25: Global Post-War Theaters: Japan, Germany, Brazil

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

****Share your proposal with designated classmate****

Oct. 27: Subjectivities

Readings: *American Art since 1945*: “The Artist’s Properties: From Conceptual Art to Identity Politics,” 160-91.

****Contemporary Artist Mike Calway-Fagan Lecture, 7p, Barrick Museum****

WEEK 10

Nov. 1: The Video Public Sphere

Reading: *American Art since 1945*: “Feedback,” 151-159; *Art since 1900*: Video Art (p. 604-608).

****Edward Burtynsky Lecture, Wednesday, Nov. 2, 7.30p, Barrick Museum****

Nov. 3: Research Strategies Seminar

A seminar on how to do art history research.

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

****Contemporary Artists/Curators Aram Moshayedi and Sharyar Nashat Lecture, 7p, Barrick Museum****

WEEK 11

Nov. 8: The Public Lives of Photographs

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

Nov. 10: Art and the Culture Wars

Reading: *American Art since 1945*: 208-238. ****Contemporary Artist Yunhee Min Lecture, 7p, Barrick Museum****

WEEK 12

Nov. 15: 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.

Nov. 17: Lucy Raven, *China Town*, 2009. Reading: Corrina Peipon, “Lucy Raven” *Hammer Projects*, 2012; Thom Anderson and Lucy Raven, “The Long Take” *Artforum* 49:1 (September 2010): 282-89 (optional).

****Meet at the Barrick Museum****

****Contemporary Artist Tala Madani Lecture, 7p, Barrick Museum****

WEEK 13

Nov. 22: Time and Duration in Performance and Spectacle

Reading: 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>

Nov. 24: THANKSGIVING RECESS

WEEK 14

Nov. 29: A History of Sampling

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

Dec. 1: What Is Contemporary Art, Part 2

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

****Contemporary Artist Daniel Bozhkov Lecture, 7p, Barrick Museum****

WEEK 15

Dec. 6: Final Presentations

Dec. 8: Final Presentations

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