

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 <http://writing.yalecollege.yale.edu/advice-students/using-sources>.

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%

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>.

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

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***
HFA 257**