

### **Outline**

The objectives of the course are: (1) to enhance student knowledge of the major works, artists, and movements of western art since 1945; (2) to integrate these works of art within the broader social and intellectual history of the period; and (3) to help students develop their skills in visual analysis, image identification, and historical interpretation.

Among the issues we will examine are: the revival of political art in the late 1960s; the differences between modernism and postmodernism; the emergence of feminist strategies in representation; the rejection of the art object, and of the culture industry; the ongoing dialogue between modern art and mass culture; the return of history painting in the early 1980s; and the emergence of different voices in the art world in the past generation.

Art 345 is the final course in a three-part sequence designed to trace the development of the visual arts in the west since the eighteenth century. Though the emphasis of the course is on the visual arts, the ideas examined are applicable to courses covering the same chronological period in film studies, history, languages, and philosophy. This is an intermediate level course with no prerequisites. Art 345 is a combination lecture and discussion course.

N.b., Although we will attempt to adhere as closely as possible to this syllabus, details are subject to change.

### **Required books:**

- Jonathan Fineberg, *Art Since 1940: Strategies of Being*, 3<sup>rd</sup> edition, Prentice Hall, New York, 2011.
- .pdf readings and hand-outs

### **Recommended books:**

- Sylvan Barnet, *A Short Guide to Writing About Art*, 9<sup>th</sup> edition. New York: Longman, 2008.

### **Warning!**

The educational material for this course may include illustrations and texts that some may regard as offensive. Such material is germane to subject and is not included with the intention of offending the religious, political, human, or social sensibilities of any person. Please consult me if you have any concerns.

### **Important dates:**

8/31: Visual analysis due	10/17: Fall recess
9/2: Blog 1	11/4: Blog 4
9/5: Labor Day	11/7: Blog 5
9/9: Blog 2	11/16: Blog 6
9/23: Reading Day (no class – conduct <i>dérive</i> )	11/23-25: Thanksgiving (no class)
9/26-28: <i>Dérive</i> presentations	12/2-5: Final presentations
10/10: Blog 3	12/12: Final exam (5:30pm)
10/14: Midterm	

### **Event dates:**

Sept 8 @ 7 pm in Blount: Atlanta artist Jiha Moon Lecture [www.jihamoon.com](http://www.jihamoon.com)\*

Sept 9 from 6-8 pm: Jiha Moon reception in the gallery

Sept 29 @ 7 in Orgill: Minneapolis artist Joshua Huyser lecture (in connection with his Material show)  
<http://www.mnartists.org/work.do?rid=252328>\*

October 10 at 6:30 in the painting room, former Rhodes student Kathleen Mallaney will be giving a talk on her life after school.\*

Oct 27 @ 7 pm in Blount: Portland artist Cara Tomlinson Lecture <http://www.caratomlinson.com/>\*

Oct 28 from 6-8 pm: Cara Tomlinson Reception in the gallery

Nov 4 @ 7 in Clough 417: Rhodes Alumna Elizabeth Tyson (2002) Lecture (in connection with her Material show)\*

Nov 17 @ 7 in Orgill: Iowa City/Alabama artist Pete Schulte lecture (in connection with his Material show)  
<http://www.schulteprojects.com/>\*

\* indicates those lectures that count towards 3-event requirement

## Week 1

### 8/24, Wednesday – Introduction

Assignments Due	Hand-outs	Read: Books	Read: .PDF

### 8/26, Friday – Fundamentals of Visual Analysis

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Anne d'Alleva, <i>Look!</i>

## Week 2

### 8/29, Monday – Art and Power in the 1930s

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Hitler, "Opening of the 1937 Exhibition of Degenerate Art"

### 8/31, Wednesday – How New York Stole the Idea of Modern Art

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Visual Analysis		Fineberg, 21-45	

### 9/2, Friday – Methods discussion: Marxism and Social History

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 1: Students A-L post, students M-Z respond			Leon Trotsky, André Breton and Diego Rivera, <i>FIARI Manifesto</i>
			Karl Marx, “Communist Manifesto”
			Meyer Shapiro, ‘The Nature of Abstract Art’

## Week 3

### 9/5, Monday – Labor Day (no class)

Assignments Due	Hand-outs	Read: Books	Read: .PDF

### 9/7, Wednesday – Dialogue with Europe

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 49-87	

### 9/9, Friday – Methods discussion: Formalism and style

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 2: Students M-Z post, students A-L respond			Clement Greenberg, ‘Modernist Painting’
			Yve-Alain Bois, “On Two Paintings by Barnett Newman,” <i>October</i> , no. 108 (spring 2004): 3-34.
			Clement Greenberg, ‘Avant-garde and Kitsch’

## Week 4

### 9/12, Monday — Trauma and Memory: Art of the Occupation in Europe

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Rachel Perry, “Jean Fautrier’s <i>Jolies Juives</i> ”
			Yves-Alain Bois, Introduction to <i>Informe</i>

**9/14, Wednesday –New European Masters: An “Other’ Art**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 125-141	Jean Dubuffet, “Crude Art Preferred to Cultural Art” (1948)
			Michel Tapié, <i>Un art autre</i> (excerpt)
			“Letter to the Head Doctors of Insane Asylums” (1925)
			André Breton, “The Art of the Insane, the Door to Freedom”
			Antonin Artaud, Extract from “Van Gogh: The Man Suicided by Society” (1947)

**9/16, Friday – Pollock**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 89-113	Fred Gross, ‘Mathieu paints a picture’, <a href="http://web.gc.cuny.edu/ArtHistory/part/part8/articles/gross.html">http://web.gc.cuny.edu/ArtHistory/part/part8/articles/gross.html</a>

**Week 5**

**9/19, Monday – Beat Generation**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 165-178; 194-201-207	Harold Rosenberg, “The American Action Painters” (1952),

**9/21, Wednesday – Art/Revolution/Spectacle: International Situationism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Guy Debord, “Theory of the Dérive” (1958)
			Guy DeBord, <i>Society of the Spectacle</i>

**9/23, Friday – Reading day (no class)**

**Week 6**

**9/26, Monday – Dérive PechaKucha presentations I**

**9/28, Wednesday – Dérive PechaKucha presentations II**

**9/30, Friday – Art, Popular Culture, and ‘les sixties’ I: *Les nouveaux réalistes***

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 209-227	Pierre Restany, “Constitutive Declaration of New Realism”
			Kristen Ross, “French Quotidian”, in <i>The Art of the Everyday</i> pp. 19-29

**Week 7**

**10/3, Monday – Art, Popular Culture, and ‘les sixties’ II: *Les nouveaux réalistes***

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**10/5, Wednesday– British and American Pop**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 229-264	Richard Hamilton, “Persuading Image” (1960)
			“The Flaccid Art” (1963),
			Claes Oldenburg, “Statement” (“I am for an art . . . .”) (1962),

**10/7, Friday – Andy Warhol**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 240-248	Andy Warhol, “What is Pop Art?” (1963),

**Week 8**

**10/10, Monday – Methods Discussion: Psychoanalysis**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 3: Students A-L post, students M-Z respond			Bradford R. Collins, “Dick Tracy and the Case of Warhol’s Closet: A Psychoanalytic Detective Story”
			Kate Linker, “Representation and Sexuality” (1983),

**10/12, Wednesday – Review**

**10/14, Friday– Midterm exam**

## Week 9

10/17, Monday – Fall recess (no class)

Assignments Due	Hand-outs	Read: Books	Read: .PDF

10/19, Wednesday– Warhol’s films

10/21, Friday– Other voices in the 1960s

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Romare Bearden, “Statements” (1968, 1969),
			H.C. Westermann, “Letter to Richard Roehl,” (3 February 1974

## Week 10

10/24, Monday – Artists and materials

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 281-308	Bruce Glaser, “Questions to Stella and Judd,” <i>Artnews</i> 65 (September 1966): 55-61
			Michael Fried, “Art and Objecthood” (1967), in <i>Art and Objecthood</i> .

10/26, Wednesday– Earth Art

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 309-321	Robert Smithson, “The Spiral Jetty” (1972), in <i>The Writings of Robert Smithson</i>

10/28, Friday— Art and politics in the 1960s

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 323-332	Leon Golub, “Trends: The Artist as an Angry Artist,” <i>Arts Magazine</i> 41 (April 1967): 48-49;
			Lawrence Alloway, “Art,” <i>The Nation</i> 211 (19 October 1970): 381-82.

## Week 11

10/31, Monday – Performance

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 332-341	Lucy Lippard, "Sexual Politics: Art Style" (1971)

11/2, Wednesday –Architectural scale

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 347-353	

11/4, Friday – Discussion: Colour and/in art

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 4: Students M-Z post, students A-L respond		Fineberg, 499-503	bell hooks, "Facing Difference: The Black Female Body" (1993),
			Kobena Mercer, "Tropes of the Grotesque in the Black Avant-Garde"

## Week 12

11/7, Monday – Discussion: Postmodernism

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 5: Students M-Z post, students A-L respond		Fineberg, 353-361	"The Originality of the Avant-Garde: A Postmodern Repetition" (1981)
			Foucault, "What is an author?"
			Barthes, 'Death of the Author'

11/9, Wednesday – Feminism

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 369-373	Anna C. Chave, "New Encounters with Les Demoiselles d'Avignon: Gender, Race, and the Origins of Cubism" in Reclaiming Female Agency, eds. Norma Broude and Mary D. Garrard, (University of California Press, 2005).

11/11, Friday – The 1970s Return to Painting

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 373-376; 397-418	

## Week 13

11/14, Monday – Sexual politics in the 1980s

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 435-452	

11/16, Wednesday – Discussion: Political and activist art

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 6: Students A-L post, students M-Z respond		Fineberg, 456-463	Hilton Kramer, "Turning Back the Clock: Art and Politics in 1984" (1984)
			Lucy Lippard, "Too Political? Forget it" (1999)

11/18, Friday – Legacies of Surrealism

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Georges Bataille, "The 'Lugubrious Game'" (1929)
			Georges Bataille, "Formless" (1929)

## Week 14

11/21, Monday – Art After Theory

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Dave Hickey, "Enter the Dragon: On the Vernacular of Beauty,"

11/23-25, Thanksgiving (no class)

Assignments Due	Hand-outs	Read: Books	Read: .PDF

## Week 15

11/28, Monday – Photo/digital imagery and video

Assignments Due	Hand-outs	Read: Books	Read: .PDF

11/30, Wednesday – Graffiti, cartoons, and related neo-Pop

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Fineberg, 504-505	



**12/2, Friday – Final PechaKucha presentations**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**Week 16**

**12/5, Monday – Final PechaKucha presentations**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**12/7, Wednesday – Overflow day**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**12/12, Monday – Final exam (5:30pm)**