

Art 152: Survey of Contemporary Art
Rhodes College, Spring 2013
FJC, MWF: 2:00 to 2:50
CRN: 23693

David McCarthy
418 Clough, Ext. 3663
Office Hours: MW:
3:00-5:00, and by
appointment.

COURSE OBJECTIVES AND DESCRIPTION

The objectives of the course are as follows: (1) to enhance student knowledge of the major works, artists, and movements of art since 1940; (2) to integrate these works of art within the broader social and intellectual history of the period; and (3) to help students develop the skills of visual acuity.

Among the issues we will cover are the following: the development of modernism in the United States after World War II; the effect of the Cold War on Western art; the incorporation of mass culture into modern art; 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 return of history painting in the early 1980s; the emergence of different voices in the art world in the past generation; the return of beauty as a concern of art; and the development of global perspectives and relational aesthetics in recent years.

Art 152 is a foundation course required of all majors and minors pursuing either art or art history. There are no pre-requisites for this course. It satisfies the F3 and F5 requirements.

READINGS

Jonathan Fineberg, *Art Since 1940: Strategies of Being*, third edition (Upper Saddle River, New Jersey: Prentice Hall, 2010).

Primary documents are available on line.

REQUIREMENTS

Attendance and participation in lectures, discussions, and field trips. Students are allowed no more than three unexcused absences (the equivalent of one week of class). With each additional class missed your grade will drop by 3.3% (for example, from a B to a B-).

Unless you have my permission (and that of your classmates), you may not use any form of technology while we are in class. So, **TURN IT OFF!** Why? I want your eyes on screen as we look at the works of art. Infractions of this code will be treated as unexcused absences.

Readings on the day they are assigned.

Four examinations involving the identification of heretofore unseen works of art. Most likely these works will be by artists covered at length in lecture and in the Fineberg textbook.

Students are responsible for ALL material presented in class and in the readings.

Makeup examinations are rarely given.

A five-page paper. This project will have you compare one work of art with a statement by the artist who produced the work. Because this is not a research paper you are prohibited from conducting research in the library, on line, or in any other form. Your goal is to read carefully, look carefully, and then consider the extent to which words aid our understanding of contemporary art. You may use the textbook and class notes to help you with history and theory, should these prove to be important for your project. You do not have to limit yourself to the statements and interviews that are assigned reading for this course. Find something that interests you, and be prepared to explain why it holds your interest.

Some advice: throughout the semester talk to me about your ideas for the writing project. This is my area of scholarly expertise.

Papers must be typed, double-spaced, numbered, and written according to the guidelines of the *Chicago Manual of Style*.

Late papers are not accepted.

Failure to complete any graded assignment will result in a failing grade for the course.

HONOR CODE

Remember that whenever you use another person's ideas or words, you must acknowledge that they belong to that person. If you choose to quote someone (I would advise only quoting primary sources, such as an artist's statement), place his or her words in "quotation marks" and note the exact source, including author's name, title of book or article, place of publication, date, and page number. Whenever you use another person's ideas, you must also acknowledge this in the same way. If you paraphrase another person's writing without proper acknowledgment, for instance by copying the structure and organization of an essay or an entry in an encyclopedia, this too is an act of plagiarism. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting), is also plagiarism. Most of the recent cases before the Honor Council have involved plagiarism. According to the Rhodes College Student Handbook "ignorance is not an excuse for these violations."¹

If you are unclear about plagiarism, please consult the link listed in the footnote at the bottom of this page, and see me before you turn in the paper.

Plagiarized papers will be treated as incomplete assignments until adjudicated by the Honor Council. Please be forewarned that if you decide to plagiarize you will have twice violated the terms of this assignment.

GRADING

Grading is designed to measure the success of each student's understanding and assimilation of the materials presented in the course. I grade for improvement.

Each exam is worth 20% of your final grade. The paper is worth 20%.

¹ www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf

WRITING A COLLEGE PAPER

S.Y.A.D.² Writing takes time.

Take NOTES as you read the artist's statement (or interview). Remember to record accurately your sources: author, title, date, place of publication, and page numbers.

DOUBLE CHECK quotations for accuracy. You probably made a mistake in writing down the quote.

Make an OUTLINE before you start writing.

INTRODUCTION. Set up your argument in your first paragraph. What is your thesis? What is the tone you wish to project?

DOCUMENTATION. In the writing of art history, you must work with primary materials. Your most important evidence is the work of art. Primary materials also include statements by the artist, preliminary studies, letters and diary entries. Many of these are already in published form. You can also find them in archives, such as the Archives of American Art. Reviews from the artist's life may count as primary evidence too. Historical studies are not primary evidence.

TRANSITIONS. How do you get from one paragraph to the next?

TITLES of works of art are either underlined or *italicized*. Do not use "quotation marks" for titles.

NOTES AND BIBLIOGRAPHY should follow the format outlined in the Chicago Manual of Style. All of this material is available for ready reference in Sylvan Barnet's A Short Guide to Writing About Art.

Avoid OVERSTATEMENT, GENERALIZATION, and VAGUE language.

REPETITION: cut it out. In a paper of less than twenty pages, you do not need to repeat things. When I get to the point that I cannot remember what a student said a page or two previously, I will retire. This will be long after you, and your children, graduate.

CONCLUSIONS ARE NOT SUMMARIES. In this section of your paper you should point out what contribution your paper has made to the field of art history. Even at this stage of your training you should think about how your work will shape the field.

REVISION. Your paper will get better the more you revise.

STYLE. Pay attention to the craft of writing. Your goal, for this and all of your writing, is to put a glide in your readers' stride and a dip in their hip so they'll climb on board your rocket ship.³

²I borrow this sage advice from the Pulitzer Prize-winning author Richard Rhodes. See his book How to Write: Advice and Reflections (New York: HarperCollins, 1995), 1-14.

³This is how legendary 1960s New York DJ Frankie "Hollywood" Crocker would introduce the latest dance hit. The funk band Parliament later appropriated the line, changing "rocket ship" to "mother ship."

IMAGES

- Pablo Picasso, Guernica, 1937.
Jackson Pollock, Male and Female, 1942, Ab. Ex.
_____, Number 1, 1948, Ab. Ex.
Willem de Kooning, Excavation, 1950, Ab. Ex.
_____, Woman 1, 1950-52, Ab. Ex.
Lee Krasner, Composition, 1943, Ab. Ex.
_____, Listen, 1957, Ab. Ex.
Mark Rothko, Slow Swirl By the Edge of the Sea, 1944, Ab. Ex.
_____, Green, Red, and Orange, c. 1950, Ab. Ex.
Barnett Newman, Vir Heroicus Sublimis, 1950-51, Ab. Ex.
David Smith, Medal for Dishonor: Propaganda for War, 1939.
_____, Tanktotem IX, 1960.
_____, Cubi X, 1963.
Robert Rauschenberg, Monogram, 1959.
Jasper Johns, Painted Bronze: Beer Cans, 1960.
Richard Hamilton, Just What is it That Makes Today's Homes So Different, So Appealing?, 1956, Independent Group.
Peter Blake, On the Balcony, 1955-57, British Pop.
Claes Oldenburg, Floor Cake, 1962, Pop.
Roy Lichtenstein, Masterpiece, 1962, Pop.
Andy Warhol, Green Coca-Cola Bottles, 1962, Pop.
_____, Marilyn Diptych, 1962, Pop.
_____, Green Car Crash, 1963, Pop.
Romare Bearden, Watching the Good Trains Go By, 1964.
_____, Evening: 9:10, 417 Lenox Avenue, 1964.
Ed Kienholz, The State Hospital, 1964-66.
H.C. Westermann, Brinkmanship, 1959.
Peter Saul, Saigon, 1967.
Art Workers' Coalition, Q: And Babies?, A: And Babies, 1969.
Martha Rosler, Bringing the War Home: House Beautiful, 1967-72.
Leon Golub, Napalm Head, 1968.
_____, Mercenaries IV, 1980.
Frank Stella, Die Fahne Hoch, 1959, Minimalism.
Donald Judd, Untitled, 1966, Minimalism.
Sol LeWitt, Open Modular Cube, 1966, Conceptual.
_____, Wall Drawing, 1981, Art Institute of Chicago.
Joseph Kosuth, One and Three Chairs, 1965, Conceptual.
Hans Haacke, Shapolsky et al., Manhattan Real Estate Holdings, A Real-Time Social System, as of 1 May 1971, 1971, Conceptual.
_____, The Right to Life, 1979, Conceptual.
_____, Storm, 1991, Conceptual.
John Baldessari, , Heel, 1986.
Bruce Nauman, A Cast of the Space under My Chair, 1965-68, Process (Post-minimal).
Eva Hesse, Hang Up, 1966, Process (Post-minimal).
_____, Repetition no. 19, 1968, Process (Post-minimal).
Lynda Benglis, untitled, 1970, Process (Post-minimal).
_____, Primary Structures (Paula's Props), 1975, Post-minimal.
Robert Smithson, Non-Site (Palisades-Edgewater, NJ), ca. 1968, (Post-minimal).

_____, Spiral Jetty, 1970, Great Salt Lake, Utah, Earth (Post-minimal).
 Joseph Beuys, Eurasia, 1966, Performance.
 Vito Acconci, Seedbed, 1972, Performance.
 Chris Burden, Shoot, 1971, Performance.
 Hannah Wilke, Super-T-Art, ca. 1976, Performance.
 _____, Intra-Venus, 1992-93, Performance.
 Ana Mendieta, Arbol de la Vida, ca. 1977, Performance.
 Carolee Schneemann, Interior Scroll, 1975, Performance.
 Nancy Spero, Notes in Time on Women (detail), 1979, Feminist.
 Judy Chicago, Menstruation Bathroom, Womanhouse, 1972, Los Angeles, Feminist.
 _____, The Dinner Party, 1974-79, Feminist.
 Miriam Schapiro, Barcelona Fan, 1979, Feminist.
 Betye Saar, The Liberation of Aunt Jemima, 1972, Feminist.
 Faith Ringgold, The Purple Quilt, 1986, Feminist.
 Alice Neel, Self-Portrait, 1980, Feminist.
 Joan Semmel, Mythologies and Me, 1976, Feminist.
 _____, Knees Together, 2003, Feminist.
 Jackie Winsor, Plywood Square, 1973.
 Nancy Graves, Tarot, 1984.
 Martin Puryear, Lever #1, 1988-89.
 Gordon Matta-Clark, Splitting, 1974.
 Alice Aycock, Circular Building with Narrow Ledges for Walking, 1976.
 Nancy Holt, Stone Enclosure: Rock Rings, Bellingham, Washington, 1977-78.
 Richard Long, A Line in the Himalayas, 1975.
 Richard Serra, Chunk, 1967, Minimalism.
 _____, One Ton Prop: House of Cards, 1969.
 _____, Tilted Arc, New York, 1981 (two views).
 Maya Lin, Vietnam Veterans Memorial, Washington, D.C., 1982 (two views).
 Frederick Hart, Three Fightingmen, Washington, D.C., 1984.
 Elizabeth Murray, Children Meeting, 1978, Pattern and Decoration.
 _____, Can You Hear Me?, 1984, Pattern and Decoration.
 Sherrie Levine, After Walker Evans, 1986.
 Cindy Sherman, Untitled Film Still No. 6, 1977.
 _____, Untitled, 1992.
 Barbara Kruger, Untitled (You Invest in the Divinity of the Masterpiece), 1982.
 _____, Untitled (What Big Muscles You Have), 1986.
 Richard Prince, Untitled (Cowboys), 1986.
 David Levinthal, Untitled (Cowboy with Lasso), 1988.
 Robert Longo, Men in the Cities, 1987.
 Louise Lawler, 18-20 Inches, 2002.
 Mark Tansey, Triumph of the New York School, 1984.
 David Salle, Sextant in Dogtown, 1987.
 Eric Fischl, Bad Boy, 1981.
 Jean-Michel Basquiat, Horn Players, 1983.
 Georg Baselitz, The Forest on its Head, 1969.
 _____, Supper in Dresden, 1983.
 Gerhard Richter, Wall, 1994.
 _____, Woman Reading, 1994.
 Anselm Kiefer, Occupations, No. 13, 1969.
 _____, Painter's Studio: Inner Room, 1981.

Andy Warhol, Mercedes-Benz Formula Racing Car, 1937, 1986.
 _____, The Last Supper (Wise Potato Chips), 1986.
 Mike Bidlo, Bathroom Installation, PS1, New York, 2002.
 Haim Steinbach, Untitled, 1989.
 Jeff Koons, Rabbit, 1986.
 Mary Kelly, Post-Partum Document, 19745
 _____, Post-Partum Document, 1978.
 Nan Goldin, Nan on Brian's Lap, Nan's Birthday, New York, 1981.
 Louise Bourgeois, Cell II, 1991 (exterior and detail of interior).
 Kiki Smith, Tale, 1992.
 Sue Williams, A Funny Thing Happened, 1992.
 Janine Antoni, Lick and Lather, 1993-94.
 Guerilla Girls, What I Want for Mother's Day, ca. 1985.
 _____, Do Women Have to be Naked?, ca. 1990.
 General Idea, AIDS, ca. 1992.
 Gran Fury, Venice Biennale Installation, 1992.
 John Ahearn and Rigoberto Torres, Mario and Norma, 1980.
 Tim Rollins and K.O.S., Invisible Man, 2000.
 Coco Fusco and Guillermo Gomez-Pena, Year of the White Bear, 1992.
 James Luna, The Artifact Piece, 1986.
 Charles Ray, Family Romance, 1993.
 David Wojnarowicz, Bad Moon Rising, 1989.
 _____, Sex Series: Untitled, 1988-89.
 Felix Gonzalez-Torres, Untitled (Lover Boys), 1991.
 _____, Untitled (Perfect Lovers), 1991.
 Andres Serrano, Piss Christ, 1987.
 Robert Mapplethorpe, Auto Portrait, 1980.
 _____, Man in Polyester Suit, 1980.
 David Hammons, Bird, 1973.
 _____, Fly in the Sugar Bowl, 1993.
 Danny Tisdale, Twentieth-Century Black Men: Malcolm X, 1991.
 Fred Wilson, Mining the Museum: Cabinetmaking and Silver Vessels with Slave Shackles, Maryland Historical Society, Baltimore, 1992-93.
 Glenn Ligon, Baldwin #4 (Identity Would Seem), 1992.
 Carrie Mae Weems, From Here I Saw What Happened, and I Cried, 1995-96.
 Lorna Simpson, Dividing Lines, 1989.
 Kara Walker, Slavery! Slavery!, 1997.
 Damien Hirst, This Little Piggy Went to Market, This Little Piggy Stayed at Home, 1996.
 Lisa Yuskavage, Night, 1999-2000.
 Chris Ofili, The Holy Virgin Mary, 1996.
 Yinka Shonibare, Nuclear Family, 1999.

WEEK 1 January 9 and 11.

Reading: Fineberg, 15-40, 57-62, 77-99.

Introduction and modernism in New York.

Primary reading: Jackson Pollock, "Three Statements," (1940s), in *Theories of Modern Art*; and Harold Rosenberg, "The American Action Painters" (1952), in *Tradition of the New*.

WEEK 2 January 14, 16, and 18.

Reading: Fineberg, 99-123 165-78, 194-207, 229-36.

Late Modernism, Modern Art and Mass Culture, the Independent Group and British Pop.

Reading: Robert Rauschenberg, "Statement" (1959), in *Twentieth-Century Artists on Art*; Lawrence Alloway, "The Long Front of Culture" (1959), in *Modern Dreams*.

WEEK 3 January 23 and 25.

Reading: Fineberg, 187-94, 237-73, 365-69.

American Pop Art; Other Voices in the 1960s.

Reading: Peter Selz, "The Flaccid Art" (1963) and Andy Warhol, "What is Pop Art?" (1963) in *Pop Art: A Critical History*; Romare Bearden, "Statements" (1968, 1969), in *Twentieth-Century Artists on Art*.

Friday, 25 January: FIRST EXAMINATION.

WEEK 4 January 28, 30, and February 1.

Reading: Fineberg, 281-95, 323-26

Art and Politics in the 1960s; Minimalism, Conceptualism.

Reading: Leon Golub, "Trends: The Artist as an Angry Artist," *Arts Magazine* 41 (April 1967): 48-49; Art Workers Coalition, "Press Release: 265 Letters to Picasso . . ." (11 March 1970); Lawrence Alloway, "Art," *The Nation* 211 (19 October 1970): 381-82; Bruce Glaser, "Questions to Stella and Judd," *Artnews* 65 (September 1966): 55-61.

WEEK 5 February 4, 6, 8.

Reading: Fineberg, 209-213, 218-23, 296-305, 309-16, 332-38.

Process and Earth, Performance.

Reading: Robert Smithson, "The Spiral Jetty" (1972), in *The Writings of Robert Smithson*; Lucy Lippard, "Making Up: Role-Playing and Transformation in Women's Art" (1975), and "Pains and Pleasures of Rebirth" (1976), in *The Pink Glass Swan*.

WEEK 6 February 11, 13, 15.

Reading: Fineberg, 369-73

Feminist art in the 1970s and 1980s.

Reading: Judy Chicago, "The Dinner Party: A Symbol of Our Heritage" (1979); Faith Ringgold, "Interview with Eleanor Monro" (1977); Alice Neel, "Art is a Form of History: Interview with Patricia Hills" (1983); Nancy Spero, "Woman as Protagonist: Interview with Jeanne Siegel" (1984); Cindy Sherman, "Untitled Statement" (1982) and "Interview with Els Barents" (1982); and Barbara Kruger, "Pictures and Words: Interview with Jeanne Siegel" (1987) in *Theories and Documents of Contemporary Art*.

Friday, 15 February: SECOND EXAMINATION.

WEEK 7 February 18, 20, 22.

Reading: Fineberg, 305-8, 381-89.

Sculpture in the expanded field; Sculpture in public places.

Reading: Martin Puryear, "Conversations with Hugh M. Davies and Helaine Posner" (1984); Maya Lin "Untitled Statements" (1983, 1993, 1995); and Krzysztof Wodiczko, "Memorial Projection" (1986) in *Theories and Documents of Contemporary Art*.

Friday, 22 February: SELECTION OF PAPER TOPIC.

WEEK 8 February 25, 27, March 1.

Reading: Fineberg, 389-94.

Postmodernism.

Reading: Roland Barthes, "From Work to Text" (1971), in *Art After Modernism*; and Jenny Holzer, "Language Games: Interview with Jeanne Siegal" (1985) in *Theories and Documents of Contemporary Art*.

WEEK 9 March 4, 6, 8.

Reading: Fineberg, 353-60, 411-15, 418-33, 440-46, 456-60.

Retro-modernism.

Friday, 8 March: THIRD EXAMINATION.

WEEK 10 March 18, 20, 22.

Reading: Fineberg, 460-63.

Political and Activist Art in the 1980s, and after.

Reading: Hilton Kramer, "Turning Back the Clock: Art and Politics in 1984" (1984), in *The Revenge of the Philistines*; and Lucy Lippard, "Too Political? Forget it" (1999) in Brian Wallis, ed., *Art Matters*.

WEEK 11 March 25, 27.

Reading: Fineberg, 446-50.

Contested Identity.

Reading: Coco Fusco, "Passionate Irreverence: the Cultural Politics of Identity" (1993), and David Wojnarowicz, "Post Cards from America: X-rays from Hell" (1989), in *Art Matters*.

WEEK 12 April 1, 3, 5.

Reading: Fineberg, 450-52, 499-531.

Color and/in art.

Reading: bell hooks, "Facing Difference: The Black Female Body" (1993), in *Art on My Mind*; and James Luna "Interview with Julia Barnes Mandle" (1993) in *Theories and Documents of Contemporary Art*.

WEEK 13 April 8, 10, 12.

Cleaning up After the Culture Wars and the Return of Beauty.

Reading: Dave Hickey, "Enter the Dragon: On the Vernacular of Beauty," in *The Invisible Dragon*.

Friday, 12 April: PAPERS DUE.

WEEK 14 April 15, 17, 19.

Relational Aesthetics, and Art After Theory.

WEEK 15 April 22, 24.

Today.

Saturday, 4 May (1:00 pm): FOURTH EXAMINATION