
Outline

The objectives of the course are: (1) to enhance student knowledge of the major works, artists, and movements of western 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 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*, 3rd edition, Prentice Hall, New York, 2011.
- .pdf readings and hand-outs

Recommended books:

- Sylvan Barnet, *A Short Guide to Writing About Art*, 9th 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	

Week 1

8/24, Wednesday – Introduction

Assignments Due	Hand-outs	Read: Books	Read: .PDF
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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', http://web.gc.cuny.edu/ArtHistory/part/part8/articles/gross.html

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).
			Linda Nochlin, "Why Have There Been No Great Women Artists?"

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)

Requirements

Required books:

Available in the bookstore:

Required books:

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

Recommended books:

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

Class Meetings:

The class meets Mondays, Wednesdays, and Fridays, 12-12:50pm, in Clough 417

Policies:

Readings:

Please complete all required readings for each day prior to class. You may be called upon at random to discuss them.

Attendance and make-up work:

Punctual attendance of class is mandatory. Repeated absences or a pattern of tardiness will result in penalization of your grade.

Unexcused absences occur when you do not notify me in a timely manner that you must miss class.

Unexcused absences will normally result in penalization of your **final grade** at the rate of 1/3 of a grade per absence; more than three unexcused absences may result in a failing grade for the class. Excused absences for matters other than illness (e.g., religious observances, college-sanctioned academic or athletic travel) need to be cleared with me – in person, by phone, or by e-mail – as early as possible. In the event of illness, please do not wait until *after* class to notify me of your absence. In the case of repeated absences due to health, a doctor's note may be required for the absence to be excused.

There are two exams for this course: a midterm and a final. Under usual circumstances, you cannot make up missed exams. If you miss an exam for health reasons, a doctor's note or other documentation may be required.

If you are absent on a day you are meant to give an in-class presentation (midterm or final), you are responsible for contacting me *in advance* to determine whether an alternative date or assignment is possible. *An unexcused absence on the day you are meant to deliver a report will result in a 0 grade for that assignment!*

Technology:

You are welcome to use laptops and other portable electronic devices to take notes during class; indeed, there will no doubt be times when looking up images, terms, etc. online will be an advantage. However, in most circumstances, you will not be permitted to use these devices during exams. Please do not conduct non-class related activities online during class time.

Please turn off your mobile phone or set it to 'silent' during class. If you must take a call or send a text message, please step out of the room to do so.

Academic Integrity:

Upholding academic integrity is a very serious issue. You are expected to be familiar with the Rhodes College Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of Rhodes College Academic Honor Code, but, more globally, intellectual theft encourages a distrustful academic environment that readily impairs the progression of the intellectual discourse.

You must always cite information that is not considered common knowledge, regardless of whether you quote directly from a source or paraphrase. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting) is plagiarism if the material is not cited. 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' (www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf). If you are unclear about plagiarism, please consult the link referenced and see me before you turn in your work. Plagiarized work receives a grade of '0'.

ADA Questions:

If you have a documented disability and require accommodations for this course, please speak with me as soon as possible so that your learning needs will be appropriately met. If you have not already done so, you must meet with the Office of Disability Services to discuss your situation and obtain appropriate paperwork.

Grading:

You will receive one grade for the course based on the following criteria: Midterm exam (20%), final exam (20%), final PechaKucha (20%), reading response blog (15%), derive report (10%), three event summary papers (10% total), and a brief visual analysis paper (5%).

Each of these is assessed on the following criteria:

Midterm exam (20%)

The midterm exam will consist of any combination of the following: image identifications (single and/or comparison), factual questions, short answer questions, and/or short essays. For image identifications, you should be able to identify a work's artist, title, and year of execution, in addition to any other pertinent information. More information will be provided closer to the exam date. A make-up exam will be given to students with valid excuses who have informed me that they will miss the exam before it is administered. The format of the make-up will differ from that administered in class.

Final exam (20%)

Details of the final exam will be presented closer to the date.

Final PechaKucha (20%)

'PechaKucha', taken from the Japanese word for 'chit-chat', is a popular presentation format devised by Klein Dytham Architecture in Tokyo. It consists of 20 images, each of which is shown on the screen for 20 seconds, resulting in a presentation that is just over 6 ½ minutes; the goal is to present condensed information in a lively format.

For this assignment, you will present a PechaKucha on a contemporary artist, preferably one who is working or exhibiting locally. The PechaKucha should obviously contain several examples of the artist's work, but your presentation should also include what drew you to this artist and how you position his or her work theoretically and in the context of art before it. Practice your PechaKucha several times to make sure you keep up with the fast-paced timing. Grading will be based on how well your presentation is organized,

how thoroughly you cover the subject, how closely you adhere to the allotted time, demonstrated evidence of outside research, and how well you incorporate visuals into your presentation.

Reading response blog (15%):

Since we will be tackling some large issues in this class, discussion is very important. Throughout the course we will be discussing readings on 'discussion days' facilitated by a blog posted on our Moodle page. You must post a question or response, as appropriate, for each discussion day; failing to do so will result in a '0' for that day and will impact your grade substantially.

Please remember that participation is not only important for your grade but is also a key part of our class. Come to class ready to contribute, argue, critique, compare ideas, disagree with each other, etc. *Be an engaged audience for your peers!*

Dérive report (10%)

One of the basic Situationist practices was the *dérive* (literally 'drift' or 'drifting'), a technique of rapid passage through varied ambiances. Over the weekend of 9/23, you must take a *dérive* and record your experience in twenty digital photographs. The following week you will present your *derive* experience as a PechaKucha (see above). Grading will be based on creativity, how well your presentation is organized, and how well you follow the assignment instructions.

Event Summary Papers (10%)

During the course of the semester, you must attend three presentations by contemporary artists and write a one-page paper briefly discussing each event, addressing the artist's approach to his or her work (or other topic of the presentation) and your *intelligent* impression/opinion of the artwork. You are not required to conduct research for this paper, though should you use any outside source material, I expect you to cite it accordingly. You must submit the three papers by the end of the semester, though submitting them all at the very end is 'discouraged'. A list of on-campus events is included with the syllabus, though you are encouraged to seek out art off-campus as well. An excellent resource is <http://www.artsmemphis.org/>

Visual Analysis Paper (5%)

Your first writing assignment in this class is to produce a two-page visual analysis of one work of art.

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description: Whereas a description answers the question, 'What does x look like?', a visual analysis answers the somewhat awkward question, 'How does x look?'. To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. *To do this you must advance a thesis and defend it.*

Because this assignment deals with questions of composition, you will need to pay attention to visual form. This includes line, colour, value, shape, texture, and handling of materials. Depending on your subject, you may need to address only some of these terms. You will find that careful attention to the art object will take time, and that you will see more the longer you look. If it helps, turn a reproduction of your subject upside down, or trace over it on tracing paper or clear plastic. Even sketching a copy of the work will help you move beyond description into analysis.

Keep in mind that this is not a research paper. All of your attention should be on the composition of the work because this is your primary evidence. As such, you should have no citations: **YOU MAY NOT USE BOOKS, ARTICLES, OR ANY ONLINE SOURCES IN THE WRITING OF THIS PAPER.**

When you turn in your paper, please append a good colour image of the work.

General class participation

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation

grade, I will take participation into account during final grading, especially for those whose final letter grade is on the "borderline".

Remember, quiet students often make the most important contributions.

Grading standard:

A range: Excellent. "A" work is truly exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

B range: Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

C range: Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

D range: Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

F: Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

How you can reach me:

Remember that I am here to help you. Please ask for help anytime! It's a cliché but it's true: **The only bad question is the one you don't ask!**

I will be in my office during specified office hours (TBA), so come see me, make an appointment with me, or e-mail me at kinge@rhodes.edu if you feel lost or have any questions at all about the course. You may also call me any time at XXX.XXX.XXXX (personal mobile).