



Asger Jorn, *The Avant-Garde Doesn't Give Up*, 1962.

Monday and Wednesday 2:30 to 3:45 PM
Moulton Center 213
Prerequisite: none
3 credits

Instructor: Denise Johnson
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Office: Moulton Center 217 A
Office Hours by appointment:
Tuesday 1 - 3:30 PM
Wednesday 1 to 2 PM
Thursday 1 - 3:30 PM

AH 340 - Contemporary Art 1945 to 1970 surveys the major artistic developments in Europe, America, and Asia between the close of World War II and the emergence of postmodernism, including abstract expressionism, pop art, minimalism, conceptualism, and site-specific art.

(Offered fall semester)

Objectives & Outcomes

Course Learning Outcomes

Students who successfully complete the course will:

1. Demonstrate a thorough knowledge of the major artists, movements, and events that shaped contemporary art practice between 1945 and 1970;
2. Describe and discuss the formal/stylistic/material qualities of works of art produced between 1945 and 1970;
3. Discuss the relationship of art theories and critical debates to specific artists and art movements of the period;
4. and Analyze the relationships that existed between innovations in artistic practice and the social, cultural, and political changes that took place in Europe and the United States between the end of World War II and the end of the Vietnam War.

Program Learning Outcomes

Students who successfully complete the course will:

1. Develop the writing competencies used in the discipline of art history;
2. Locate works of art and visual culture within the context of world art history and articulate the relationship between intended meaning/function and audience response in specific cultural and historical contexts;
3. Conduct advanced art historical research using the full range of scholarly resources;
4. Recognize the theoretical concerns of art history and its allied disciplines, and discuss and apply specific theoretical perspectives to a given art historical context and to their own research projects.



Robert Smithson, *Partially Buried Woodshed*, 1970.

General Education Learning Outcomes

7AI Artistic Inquiry: students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

7SI Social Inquiry: employs theories of how people frame and analyze social and/or historical phenomena.

Materials

Instructional Websites

This class will be taught from the instructional website The Slide Projector at, www.theslideprojector.com. Lecture presentations, assignments, and other course materials will be available for you at this site and you will need to access it regularly.

Additional essays will be posted to the AH 340 Assignments page at www.theslideprojector.com and exams will be taken outside of class on Blackboard at blackboard.chapman.edu.

Required Textbook

Foster, Krauss, Bois, and Buchloh, *Art Since 1900, Vol. 2*. 3rd edition (London: Thames & Hudson, 2016). ISBN 978-0500292723

Recommended Texts

Robert Atkins, *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*, 3rd edition (New York: Abbeville Press, 2013). ISBN 978-0789211514

Sylvan Barnet, *A Short Guide to Writing About Art*, any edition, 10th or 11th preferred (Boston: Pearson Education Inc.). ISBN 978-0205708253

Richard Osborne and Dan Sturgis, *Art Theory For Beginners*, 2nd edition (Danbury, Connecticut: For Beginners LLC, 2009). ISBN 978-1934389478

Kristine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, 2nd edition (Berkeley: University of California Press, 2012). ISBN 978-0520257184

Instructional Strategies

Students will work toward course objectives through: lecture presentations; student reports on readings, active participation in class discussions; in class partner exercises; reading assignments; writing assignments; exams; viewing images, videos, and audio representations of art from the prehistoric era to the medieval period; and viewing of an off-campus exhibition that will require a commute, and may entail a parking fee, and/or entrance fee.

Major Study Units

- Modernism & the avant-garde
 - Cubism
 - Surrealism
- Social Realism
 - Los Tres Grandes
 - FAP
- European emigres
- New York becomes the center
 - Abstract Expressionism
- Existentialism
 - Tachisme
 - Art Brut
- Greenberg & Rosenberg
- Color Field & Hard Edge
- The Beat Generation
 - Neo Dada
 - Semiotics
- Structuralism
 - Pop Art
 - West Coast Funk
 - Happenings & Performance Art
- Nouveaux Realistes
- Dematerialization
 - Anti Form
 - Conceptualism
- Situationists International
- Earthworks
- Fluxus

Methods of Evaluation

Students will be evaluated on the presentation of evidence that they have achieved the course objectives; the frequency and quality of their contributions to in-class discussion; their ability to make oral and written critical observations about the artists, movements, and concepts presented in the course; the quality of the writing they present in written assignments; and on their ability to demonstrate growth in their understanding of, and application of art historical methodologies for analyzing contemporary art from WWII to the end of the Vietnam War.

There are 500 points possible, which will be earned through the following graded components:

Class Participation 15%

Students will earn up to 75 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 25 participation points;
- Voluntarily reporting on assigned readings during class to earn up to 25 participation points through meaningful contributions to multiple conversations over the semester;
- and Attending one lecture in the Visual Thinker Lecture Series and submitting a VTLS Report worth 25 points within two weeks of attending the event. Please be reminded that Art and Art History majors are required by the department to attend all VTLS.

Visual Analysis/Museum Paper 10%

Students are required to see a professional exhibition, in person, featuring contemporary works relevant to our course of study (made between 1945 and 1970), and analyze a work on view using a formalist methodology. This assignment will require students to commute to a relevant venue off campus, pay for parking and/or an entrance fee. The Museum Paper may earn up to 50 points.

Research Paper 45%

Over the course of the semester, you will be asked to identify an artist, body of work, or issue relevant to the study of contemporary art between WWII and the end of the Vietnam War in which to conduct research. In response to this research, you will write a paper in Chicago Manual of Style (no bibliography) that demonstrates your ability to apply concepts, theory, and discipline specific analytical methodologies to a minimum of three works of art.

To oversee progress on your research and writing, a preparatory assignment worth 25 points will be submitted early in the semester that requires you to report your topic, sources, and an outline of discussion points. Additionally, each student will be asked to share a rough draft of their paper with a fellow AH 340 student. During this review, you may earn up to 50 points for correcting CMS citation errors, identifying key sections, and providing constructive feedback for improvement to your partner. The final Research Paper may earn up to 150 points.

Exams 30%

Students will demonstrate learning through two exams worth up to 50 points each, and taken outside of class on Blackboard page at <https://blackboard.chapman.edu>. Due to the nature of online testing, and the multi-day duration offered to submit, exams may not be made up. Please use the class schedule to plan accordingly. A final examination in the form of a Socratic Circle will be worth 50 points and will be conducted in class during our scheduled final exam period.

Extra Credit

Students are limited to earning a maximum of 25 points (5% of the total points possible), in extra credit during the semester. Any points earned above this cap will NOT be applied to the final grade.

Grading

Points on writing assignments will be earned through committed consideration of the material, demonstration of learned concepts and language, and evidence of critical thinking. In addition to the individual requirements, each writing assignment will earn points based on rigorous analysis, demonstrated comprehension of assigned readings, critical reflection, thoughtful response to questions posed, and active engagement with the material.

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|----------|-------------|------------------|--|
| A | 100 - 97% | 500 - 483 points | Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with exceptional skill. All questions are answered thoroughly, and discussion points carry beyond basic responses with sophistication. Credible academic sources were employed to support the author's positions, and Chicago Manual of Style citation rules were carefully followed. The written assignment leaves little to no room for improvement, and demonstrates committed interest in the discipline. |
| A - | 96 - 90% | 482 - 448 | |
| B + | 89 - 87% | 447 - 433 | Writing demonstrates clear focus and an above average consideration of the subject matter. While all questions have been answered, there is room for improvement by carrying the analysis and discussion beyond a basic response. The work exhibits potential for excellence however, a clearer application and understanding of the art historical methodologies is needed. Author has met the requirements for research and citations, but the stated positions could be significantly served by additional research. |
| B | 86 - 84% | 432 - 418 | |
| B - | 83 - 80% | 417 - 398 | |
| C + | 79 - 77% | 397 - 383 | Most of the material is understood, but the focus is not entirely clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Citation issues are present, little research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that make the writing somewhat difficult to understand. |
| C | 76 - 74% | 382 - 368 | |
| C - | 73 - 70% | 367 - 348 | |
| D + | 69 - 67% | 347 - 333 | Writing demonstrates little understanding or connection with the material and is flawed in content and form. Question responses do not provide evidence of critical thinking. Citation issues are present, no research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that make the writing very difficult to understand. |
| D | 66 - 64% | 332 - 318 | |
| D - | 63 - 60% | 317 - 298 | |
| F | 59% or less | 297 - 0 | Work fails to meet any requirements satisfactorily. |
| Resubmit | | | Assignment is incomplete but shows potential. Student is offered one additional class day to revise, add to, and resubmit the assignment. |

Instructor Policies

Commitment to the Conversation

Conversation and debate will be central to the learning experience this semester. Art historians do not work in secluded spaces that are entirely disconnected from the world around them. Given the importance of engagement, students will be expected to fully commit to in-class dialogues and will agree to refrain from texting, emailing, and completing out-of-class assignments during lecture. Laptop, tablet, and smart phone use will only be permitted when the devices are being used for the purpose of understanding AH 340 material. Seriously!!! Students found to be using laptops and tablets during class for activities other than those related to our undertaking may be asked to leave class until their full attention can be directed to our course.



Rebecca Horn, *Finger Gloves*, 1972.

Attendance

Regular attendance is mandatory. You are permitted two unexcused absence without damage to your grade. More than two missed classes will potentially lower your grade, and missing four or more classes will put you at risk of failing the class.

Please also be punctual! Students arriving 15 or more minutes after class begins should expect to be marked absent for the entire class session.

Respect is Key

We may consider provocative, challenging, even vulgar subject matter in this class. It is assumed that each of us undertakes this learning endeavor with honorable intention and a commitment to understanding diverse perspectives and histories. When this is difficult, we agree to keep an open mind and to respect all views and identities, even those with which we do not agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do such, fully committed to the principles of academic freedom, holding “that censorship is always suspect, that intimidation is always repugnant, and that attempts to discourage constitutionally protected expression are antithetical to the central focus of the university's mission: education and discovery of new knowledge,” and that these principles are “accompanied by a corresponding principle of responsibility.” (from the Chapman University Faculty Manual, 2016)

Timeliness

Please submit coursework that is due on Blackboard by the beginning of class whether you will be absent or in attendance.

Late Assignments

You may submit one assignment, one class day late. The late assignment will not be marked down, however any assignments turned in more than one class late, or in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

Chapman University Policies

Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and for submitting coursework completed this semester, for this class. Academic dishonesty of any kind will not be tolerated anywhere in the university. Academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at www.chapman.edu/academics/academic-integrity/index.aspx

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. Upon recommendation of the Center for Academic Success, adaptations of teaching methods, class materials, including text and reading materials or testing may be made as needed to provide for equitable participation.

Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: at <http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Resources

Writing Center

All Chapman students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment and finding a significant topic to editing your final drafts. The Writing Center is located in DeMille Hall 130. To guarantee time with a tutor, call (714) 997-6828 or email tutor@chapman.edu to schedule an appointment.

Food Pantry

Students in need of access to the food pantry should contact Sherri Maeda-Akau in the Office of Residence Life and First Year Experience at maeda@chapman.edu.

Sexual Assault

If you have been sexually assaulted, make sure you are in safe place. Call 911 in an emergency, Chapman University Public Safety at (714)997-6721 and, Chapman University's Sexual Assault Information Line at (714) 744-7000. Contact Orange PD at (714) 744-7444.

Student Psychological Counseling

If you are in need of help or support immediately you can contact:

CU Student Psychological Counseling - (714) 997-6778

Suicide Prevention Hotline - (800) 273-8255

Drug and Alcohol Abuse Hotline - (800) 662-HELP

National AIDS/STD Info Hotline - (800) 458-5231

Prepared by Denise Johnson, Spring 2017

Class Schedule and Required Reading - This is a tentative schedule that may change. Assignment directions and due dates will be posted on The Slide Projector. Updates will be announced in class, on lecture presentations, and modified on the Syllabus page of The Slide Projector.

| Date | Discussion Topic | Assignment and Reading Due | |
|--------------|----------------------------|--|---|
| | | Second Edition | Third Edition |
| August 28 | Introduction | | |
| August 30 | The Modern Avant-Garde | Introduction | |
| | | | |
| September 4 | Labor Day | | |
| September 6 | American Art Before | Pages 363 - 368 | Pages 388 -392 |
| | | | |
| September 11 | Emigres & Universal Voices | Pages 375 - 386 | Pages 399 - 410 |
| September 13 | New York Becomes | <i>Avant-Garde and Kitsch</i> | |
| | | | |
| September 18 | Breaking It Up | Pages 387 - 391 | Pages 411 - 415 |
| | | <i>Is he the greatest living painter?</i> | |
| September 20 | A Problem for Critics | <i>The American Action Painters</i> | |
| | | | |
| September 25 | Existential Angst | Pages 400 - 405, 459 - 463, & 502 - 507 | Pages 424 -429,483 -487, & 534 - 539 |
| September 27 | Seeking Transcendence | Exam 1 Due | |
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| October 2 | Tachisme | Pages 369 - 374, & 392 - 397 | Pages 393 - 398, & 416 - 423 |
| October 4 | Prowling the Wilderness | Pages 406 - 410, & 464 - 469 | Pages 430 - 434, & 488 - 493 |
| | | | |
| October 9 | The Gap in Between | <i>According to What: Jasper Johns' Flag</i> | |
| October 11 | Signs of the Times | Pages 442 - 448, & 483 - 487 | Pages 466 - 472, & 515 - 519 |
| | | Paper Plan Due | |
| | | | |
| October 16 | Consuming America | Visual Analysis/Museum Paper Due | |
| October 18 | Through the Surface | Pages 453 - 458, & 513 - 518 | Pages 477 - 482, & 545 - 550 |
| | | | |
| October 23 | Action vs. Abstraction | Pages 477 - 482 | Pages 509 - 514 |
| | | <i>Guardians of the Avant-Garde</i> | |
| October 25 | Leaping Into Voids | Pages 411 - 416, 449 - 452, & 519 - 523 | Pages 435 - 440, 473 - 476, & 551 - 555 |

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| | | Pages 436 - 441, & 488 - 512 | Pages 460 - 465, & 520 - 525 |
| October 30 | Dematerialization | <i>Art and Objecthood</i> | |
| November 1 | Antidote | Exam 2 Due | |
| | | | |
| November 6 | Anti Form | Pages 578 - 581 | Pages 610 - 615 |
| | | <i>Anti Form</i> | |
| | | Rough Draft Share Due | |
| November 8 | Depoliticized Spectacle | Pages 429 - 435, & 530 - 539 | Pages 453 - 459, & 562 -567 |
| | | <i>Browse Society of the Spectacle</i> | |
| | | | |
| November 13 | Considering Site & Concept | Pages 549 - 577 | Pages 581 - 584 |
| November 15 | Process Art | Pages 524 - 529, 544 - 548 & 553 - 558 | Pages 556 - 561, 576 - 580, & 585 -590 |
| | | | |
| November 20 | Thanksgiving Recess | | |
| November 22 | | | |
| | | | |
| November 27 | Art in Flux | Research Paper Due | |
| November 29 | Performing the Body | <i>The Legacy of Jackson Pollock</i> | |
| | | | |
| December 4 | Moving Towards Collapse | Pages 540 - 543 | Pages 572 -575 |
| December 6 | The End of Avant-Garde? | <i>Notes on Camp & The Death of the Author</i> | |
| | | | |
| December 13 | Socratic Circle Final Exam 10:45 to 1:15 PM | | |