



Lee Bontecou, Untitled, 1966.

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

Instructor: Denise Johnson  
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Office hours by appointment



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](http://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](http://www.theslideprojector.com) and exams will be taken outside of class on Blackboard at [blackboard.chapman.edu](http://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

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

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

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

Stiles, Kristine. *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 to earn up to 25 points;
- Report on at least five of the assigned readings NOT in your textbook through a post on the class blog that outlines three main points or “take aways” from the reading. Your challenge is to avoid repeating the comments made in previous posts. Each post may earn up to 5 points and must be made the week the reading was due; and
- Attending one lecture in the Visual Thinker Lecture Series, the Art History Symposium, or the Bensussen Lecture, and submitting a VTLS Report on Blackboard within two weeks of the event may earn up to 25 participation points. Please be reminded that Art, Graphic Design and Art History majors and minors are required 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, pay for parking and/or an entrance fee. The Museum Paper is worth 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, you will write a paper in Chicago Manual of Style that demonstrates your ability to apply concepts, theory, and the art historical methodologies to the analysis of a minimum of three works of art. To oversee progress on your research and writing, you will be asked to propose a paper thesis, participate in the Writing Art History group activity, and compose an annotated bibliography. These assignments combined may earn 75 points.

Students will be asked to submit a rough draft of the Research Paper, and may choose to accept points earned on the draft, or further develop their papers using feedback offered by the instructor. If choosing to re-submit your paper, students will be asked to pair up with a classmate to review each other’s drafts and exchange feedback.

### **Exams 30%**

Students will demonstrate learning through two exams worth up to 50 points each, and taken outside of class on Blackboard. 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.

A	100 - 97%	500 - 483 points	Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with skill. Questions are answered thoroughly, and discussion is carried beyond prompt with sophistication. Credible scholarly sources are employed to support the author's position, and Chicago Manual of Style citation rules are 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 to the essay prompt. Writing 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 with few errors. Thesis could be 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. Distracting citation issues are present, little research was executed in support of thesis, 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. Major citation issues are present, no research was executed in support of thesis, and/or sources are not credible or academic. Issues with language 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 sleeping, texting, emailing, and completing out-of-class or other class assignments during AH 340 class meetings. Distracted students may be asked to leave class until their full attention can be directed to our course.

### 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 intent and a commitment to understanding diverse perspectives and histories. When this is difficult for us, we agree to keep an open mind and to respect all views and identities, even those with which we do not personally agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do so, fully committed to the principles of academic freedom outlined in the 2016 Chapman University Faculty Manual, holding “that the widest possible scope for freedom of expression is the foundation of an institution dedicated to vigorous inquiry, robust debate, and the continuous search for a proper balance between freedom and order,” “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.”

### 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.

Letting the instructor know that you will be absent by email is always appreciated! Please understand, due to the large number of emails received, the instructor may not be able to reply. The instructor will maintain a simple record of attendance that will not distinguish between excused and unexcused absences. If you are not present, you are not able to participate. The circumstances that prevented you from being able to attend class do not change this.

### Timeliness

Please submit all coursework on Blackboard before class begins, on the day the assignment is due, whether you will be absent or in attendance. If you encounter a problem submitting on Blackboard, please notify the instructor via email as soon as possible and attach the completed assignment.

### 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.



Rebecca Horn, *Finger Gloves*,

## 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](http://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](mailto: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](mailto: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 2018

**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
August 27	<b>Introduction</b>	
August 29	<b>Writing Art Histories</b>	Introductions 1 - 5
September 3	Labor Day - No Class	
September 5	<b>American Art Before</b>	Art Since 1900: 1945
September 10	<b>Universal Voices</b>	<b>Research Paper Thesis Proposal Due</b>
		Art Since 1900: 1946, 1947a, & 1947b
September 12	<b>New York Becomes</b>	<i>Avant-Garde and Kitsch</i>
September 17	<b>Breaking It Up</b>	Art Since 1900: 1949a
		<i>Is he the greatest living painter?</i>
September 19	<b>A Problem for Critics</b>	<i>The American Action Painters</i>
September 24	<b>Existential Angst</b>	<b>Exam 1 Due</b>
September 26	<b>Seeking Transcendence</b>	<i>Art Since 1900: 1951, 1959a, 1959c, &amp; 1962b</i>
October 1	<b>Tachisme</b>	Art Since 1900: 1946, & 1949b
October 3	<b>Prowling the Wilderness</b>	Art Since 1900: 1953 & 1959d
October 8	<b>The Gap in Between</b>	<i>According to What: Jasper Johns' Flag</i>
October 10	<b>Consuming America</b>	<b>Annotated Bibliography Due</b>
		Art Since 1900: 1958, 1959d, & 1960c
October 15	<b>Landscape of Signs</b>	<b>Visual Analysis/Museum Paper Due</b>
October 17	<b>Pop Art</b>	Art Since 1900: 1960a, 1960c 1962d, & 1964b

Date	Discussion Topic	Assignment and Reading Due
October 22	<b>Through the Surface</b>	Art Since 1900: 1959b, 1959e & 1960b
October 24	<b>Action vs. Abstraction</b>	<i>Guardians of the Avant-Garde</i>
October 29	<b>Collaging in the Margins</b>	<b>Exam 2 Due</b>
		<i>Where Are the Great Women Pop Artists?</i>
October 31	<b>Leaping Into Voids</b>	Art Since 1900: 1955a, 1961 1962a, & 1967c
		<i>Notes on Camp</i>
November 5	<b>Disruptions</b>	<b>Research Paper (First Attempt) Due</b>
November 7	<b>Antidote</b>	Art Since 1900: 1957b & 1963
		<i>Art and Objecthood</i>
November 12	<b>Anti Form</b>	Art Since 1900: 1962c, 1964a, 1965, & 1969
		<i>Anti Form</i>
November 14	<b>Eva Hesse</b>	Art Since 1900: 1966b & 1969
November 19	Thanksgiving Recess	
November 21		
November 26	<b>Minimalism</b>	<b>Research Paper (Second Attempt) Share Due</b>
November 28	<b>Considering Site</b>	Art Since 1900: 1967a, 1968a, & 1968b
		<i>The Legacy of Jackson Pollock</i>
December 3	<b>Art in Flux</b>	<b>Research Paper (Second Attempt) Due</b>
		Art Since 1900: 1964a, 1967b
		<i>The Death of the Author</i>
December 5	<b>Depoliticized Spectacle</b>	Art Since 1900: 1957a, 1966a
		<i>Browse Society of the Spectacle</i>
December 13	<b>Socratic Circle Final Exam 8 to 10:30 AM</b>	