Late 20th-21st Century Art

Department of Art / University of Northern Iowa/ ArtHist4362/ Spring 2012 / 3 credit hours
11:00 – 12:15 Tues. and Thurs. / 270 KAB

Professor: Dr. Elizabeth Sutton
Office: 214 KAB
Office Hours: Thursdays 9:00-10:00 am, or by appointment
Email: elizabeth.sutton@uni.edu
Phone: 319.273.6260
Course Website: http://bb9.uni.edu/

Objectives: This course is designed to introduce students to the artists, works, historical events, and theoretical frameworks that drove visual creation in the late twentieth and early twenty-first centuries. By the end of the course, students will be able to:

- Identify major artists, works, and cultural developments in visual culture ca. 1945-2012
- Analyze the visual material using relevant terminology
- Explain the theoretical basis and interpretations of these artists and works
- Integrate the significance of the art and artists into the larger cultural context
- Evaluate selections of written primary and secondary historical sources

Textbooks:

Texts are available and University Book and Supply.

BB9: NOTE THAT THIS IS A BLENDED COURSE. You must have reliable access to the internet and BB9 to participate in this course. Discussion will be on BB9 in lieu of some class meetings. Assignment sheets, powerpoint lectures, and announcements will be posted regularly to BB9. The grade book component will also be updated periodically. Please note that the official grade book for the course (with the most up-to-date data) is kept by the professor and may not be reflected on BB9.

Requirements: Students are expected to engage fully with the course material by completing all assignments, participating actively in discussions, asking questions as needed, and attending class meetings.

Attendance: Consistent attendance is required and is absolutely necessary for your success in this class. You are responsible for content from class. If you miss an assignment, quiz, or paper deadline because of a serious family emergency or for medical reasons and you would like a make-up or extension, you will need to provide appropriate documentation verifying your excuse. If you cannot attend a class
meeting, you are responsible for obtaining the information presented from a peer or by making an appointment with me. I will not re-teach a missed class.

Class conduct: Do not arrive late, leave class early, or wander in and out of class unless absolutely necessary. Cell phones, smartphones, computers, etc. must be silenced and put away during class meetings. Emailing, texting, websurfing, playing games, etc. are all expressly forbidden. Caps, hats, phones, computers, and other electronic devices are not allowed during quizzes. If you use devices improperly, you will be asked to leave.

At all times your behavior must communicate the utmost respect for others. Talking while others are speaking, texting, sleeping, being openly disrespectful, or in any way impeding the free exchange of ideas will result in your being asked to leave.

Academic Honesty: Cheating or plagiarism of any kind will not be tolerated. It is your responsibility to understand what constitutes plagiarism and cheating. See Academic Ethics and Discipline in the student handbook available at http://www.uni.edu/policies/301. Ask me if you have questions.

Accessibility and SDS: If you have a documented disability and anticipate needing accommodations in this course, please meet with me within the first two weeks of class. Please request that Student Disability Services (SDS) staff send a SAAR form verifying your disability and specifying the accommodation you will need. SDS is located at 103 Student Health Center, (319) 273-2676.

Academic Learning Center Resources:
I encourage you to use the Academic Learning Center’s free assistance with writing, reading, and learning strategies. UNI’s Academic Learning Center is located in 008 ITTC. The Writing Center offers one-on-one writing assistance and the Reading and Learning Center provides consultations on reading, note-taking, and other academic success strategies. http://www.uni.edu/unialc/. Phone 319-273-2361 for more information.

Mature Content: Class material will include imagery and language that requires maturity and sensitivity. If you are concerned about the nature of the material covered in this class, please speak with me before the third class meeting to make arrangements.

ASSIGNMENTS AND GRADES

Attendance and Behavior:
- Come to class/participate online having thoroughly read the assigned text(s).
- Participate actively in discussion and class activities.
- Note that more than one unexcused absence will result in a deduction of 5 points per class missed. Tardiness, texting, sleeping, and rude behavior will also result in automatic point deductions.

Weekly Journals on BB9 (25%)
- Each week you will summarize and critically analyze the assigned readings. Journal entries are due by 5 pm every Thursday week 2-8, and 5 pm Fridays weeks 9-16.
- No late journal entries will be accepted.
Individual Artist Report (10%)
- You will write one summary of an artist’s life and analysis of an object from his/her oeuvre to explain his/her significance to western art c. 1945-1980. This will be used to prompt online discussion of the textbook reading corresponding with that artist.
- Post your summary and questions on the discussion board on BB9 the day it is due, by **11 a.m.** No late reports will be accepted.
- Posts should be 600 words minimum, edited, and free of mechanical and grammatical errors.

Weekly Online Discussion (10%)
- You will respond every week to the individual artists’ reports on BB9 by **5 pm Thursdays.**
- Posts should be thoughtful, edited, and free of mechanical and grammatical errors.

Research Paper and Group Presentation (individual paper 25%/ group presentation 15%)
**Note that every Thursday weeks 2-8 there is no formal class meeting. You should use this time as necessary to meet with your group**
- You and classmates will present a cohesive discussion showcasing individual research on artists working 1980-2012 whose work exemplifies the theme for the week. Your group may choose one artist and examine his/her oeuvre, or your group members may select different artists whose work fits the theme.
- You should plan to try to see the artist’s work, read his/her statements/philosophy, or in some way meaningfully connect to your research.
- Each group member will write a research paper in which the thesis connects the significance of the work to the theme.
- Papers must be 5 pages minimum, edited, and free of mechanical and grammatical errors. **At least five printed sources outside the textbook** must be employed, cited in Chicago style.
- Individual research must be integrated into a group-led presentation in class. Do not read your papers. Include questions for your peers as prompts for discussion in class.
- Papers are due on **April 26, last class meeting.** No late papers will be accepted.

Final Exam (15%)
- IDs require you to identify Artist, Title of work, date. You should also be able to situate the artist and work within a theoretical movement/historical context and write a comparison essay. All IDs will be from images seen in class/online.
- Questions may be based on content from lecture, online discussion, presentations, the textbook, and readings.
- Review images will be available on BB9.

**Grading Scale:**
- 94-100% A  
- 90-93% A-  
- 88-89% B+  
- 84-87% B  
- 80-83% B-  
- 78-79% C+  
- 74-77% C  
- 70-73% C-  
- 68-69% D+  
- 64-67% D

Please note: Students are encouraged to speak with me about their progress throughout the semester. Please do not hesitate to let me know if you need additional help in this course.

Other Guidelines: If you email me, make sure you employ common courtesies, including proper salutation and closing. Eg: Dear Dr. Sutton, thank you, your name.

**All assignments (except in-class work) are to be typed:** 11-12 pt. font, double spaced, one-inch margins, black ink, white paper.
### SCHEDULE

All readings must be completed before the class period under which they are listed.

*This schedule is subject to change at the discretion of the professor.

#### WEEK 1

**1/10**
Introductions
- Read syllabus, Fineberg, ch. 1 Introduction, TCA *(Themes in Contemporary Art)*
- Introduction and ch. 1 pp.3-35. Get to know each text. Go on BB9 and sign up for your Thematic Group and Artist Report choice.

**1/12**
Introductions and assignments continued, form groups, confirm artist report choices
- Read Fineberg ch. 2 NOTE Artist’s Report MODEL online

#### WEEK 2

**1/17**
**Europe in 1940s**
- Read Fineberg ch.3; TDCA *(Themes and Documents in Contemporary Art)* Motherwell, 26-28; De Kooning, 197-199

**1/19**
ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm
- Robert Motherwell, Willem de Kooning, Elaine de Kooning and Lee Krasner

#### WEEK 3

**1/24**
**Abstract Expressionism, Existentialism, and Pollock**
- Read Fineberg ch.4; TDCA Newman, 24-26; Rothko, 26; Smith, 37-38

**1/26**
ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm
- Barnett Newman, Mark Rothko, David Smith

#### WEEK 4

**1/31**
**Formalism and Greenbergian Criticism**
- Read Fineberg ch. 5 and ch. 6; TDCA Dubuffet 192-197; Giacometti 189-191; Bacon 199-204

**2/2**
ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm
- Helen Frankenthaler, Alberto Giacometti, Francis Bacon

#### WEEK 5

**2/7**
**Intermedia: John Cage, Rauschenberg, Kaprow**
- Read Fineberg ch. 7; TDCA Rauschenberg, 321-322; Oldenberg, 335-337; Johns, 323-325; Kaprow, 709-714

**2/9**
ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm
- Carolee Schneeman, Claes Oldenberg, Jasper Johns

#### WEEK 6

**2/14**
Catch up. **Yves Klein**
- Read Fineberg ch. 8. TDCA Beuys, 633-634; Paik, 431-433
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<td>2/16</td>
<td><strong>ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm</strong> Joseph Beuys, Nam June Paik, Yoko Ono</td>
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<td>WEEK 7</td>
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| 2/21   | **Pop: Hockney and Warhol**  
*Read* Fineberg ch. 9, TDCA Hamilton, 296-300; Hockney, 222-229; Lichtenstein, 337-340; Warhol, 340-347 |
| 2/23   | **ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm** Roy Lichtenstein, Faith Ringgold, Robert Arneson                  |
| WEEK 8 |                                                                                    |
| 2/28   | **Minimalism**  
*Read* TDCA Stella, 113; 117-124, Lin, 524-526, Judd, 114-117; Hesse, 593-594                                           |
| 3/1    | **ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by 5 pm** Donald Judd, Eva Hesse, Richard Serra                      |
| WEEK 9 |                                                                                    |
| 3/6    | **Postmodernism, Politics, Architecture**  
*Read* Fineberg ch. 11 and TDCA Christo, 547-550; De Maria, 526-530; Smithson, 530-534 |
| 3/8    | **MEET IN CLASS** show W.A.R.—WOMEN ART REVOLUTION  
**ONLINE Artists’ reports due by 11 a.m. Responses and Journals due by FRIDAY 5 pm**  
Christo and Jeanne-Claude, Robert Smithson, Ana Mendieta, Judy Chicago |
| WEEK 10| **SPRING BREAK**  
*Read* Fineberg ch. 12-13 to supplement *Themes in Contemporary Art (TCA)*                                      |
| WEEK 11|                                                                                    |
| 3/20   | **Identity**  
*Read* TCA Ch. 2 & TDCA, Chicago, 358-363; Wojnarowicz, 373-376, Luna 799-804; Interview with Yinka Shonibare on BB9; also *watch ART 21* on Carrie Mae Weems and Yinka Shonibare (links on BB9) |
| 3/22   | **Group on Identity Presents**  
*Journals due by 5 pm Friday*                                                                                                      |
| WEEK 12|                                                                                    |
| 3/27   | **The Body**  
*Read* TCA Ch. 3 & TDCA Helms, Mapplethorpe, Serrano 273-282                                                                         |
| 3/29   | **Group on BODY presents**  
*Journals due by 5 pm Friday*                                                                                                      |
| WEEK 13|                                                                                    |
| 4/3    | **Place** [Buster Simpson 15’ http://www.bustersimpson.net/instrumentimplement/, Turrell—3’ Dutch Light]  
*Read* TCA Ch. 5 & TDCA Turrell, 574-576                                                                                                     |
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<td>4/5</td>
<td>Group on PLACE presents</td>
<td><strong>Journals due by 5 pm Friday</strong></td>
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<td><strong>WEEK 14</strong></td>
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<td>4/10</td>
<td>Language</td>
<td><strong>Read</strong> TCA Ch. 6 &amp; TDCA Duchamp 817-820; Haacke, 872-881; Holzer, 886-890</td>
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<td>4/12</td>
<td>Group on LANGUAGE presents</td>
<td><strong>Journals due by 5 pm Friday</strong></td>
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<td><strong>WEEK 15</strong></td>
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<td>4/17</td>
<td>Science [Art 21 on Mark Dion, Hirst]</td>
<td><strong>Read</strong> TCA Ch. 7</td>
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<td>4/19</td>
<td>Group on SCIENCE presents</td>
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<td><strong>WEEK 16</strong></td>
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<td>4/24</td>
<td>Spirituality</td>
<td><strong>Read</strong> TCA Ch. 8</td>
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<td>4/26</td>
<td>Group on SPIRITUALITY presents</td>
<td><strong>Journals due by 5 pm Friday</strong></td>
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<td><strong>Finals Week</strong> April 30-May 4 <strong>FINAL</strong></td>
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I have carefully read, and fully understand, the content of this syllabus detailing the requirements and expectations for ARTHIST 4362, Spring 2012.

Print your name

Signature

Date