

ART 4466 Sec. 1: SURVEY OF CONTEMPORARY ART Prof. Ryan

FALL 2008

Class meets Thursdays 12:10-3:00 PM
5411

Office: 205 DB

Tel: 578-8813 or 578-



Bruce Nauman, *Self Portrait as fountain*, 1966

A picture is a tissue of quotations drawn from the innumerable centers of culture.

-- *Sherrie Levine, 1982 (after Roland Barthes)*

This course surveys western (and some nonwestern) art from the 1950s to the 1990s--that is to say, from the decline of "modernism," through the rise of "postmodernism," and finally to a sampling of recent (early 21st century) work in the last weeks of the course. We will look at major trends and the work of representative artists, and read some of the artists' own writings. Class meetings will combine slide lectures with discussions based on weekly readings. Students are encouraged to assume an active, rather than a passive, posture in the learning process.

COURSE REQUIREMENTS SUMMARY

- 1) 2 in-class exams, each 30% of final grade
- 2) Final take-home exam -- 30%
- 3) Class participation and overall course performance, and scores on “pop” quizzes or special assignments (if any) -- 10%
- 4) Grads only: Written book review – details to be announced.

TEXTS

Required:

Sam Hunter, *Modern Art*. 3rd Revised and Expanded Edition. Prentice-Hall and Abrams, 2004. (3rd Revised Edition of 2000 also acceptable.)

Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art*, Berkeley, Univ. of Cal. Press, 1996.

Recommended:

Hal Foster et al, *Art Since 1900: Modernism, Antimodernism, Postmodernism:* Vol. II: 1945 to the present. Paperback. London, Thames & Hudson, 2004.

Additional Readings, Middleton Reserve Desk:

Some additional readings may be recommended or assigned. Material will be placed on limited (2-hour, in-building use) reserve in Middleton. Middleton reserve materials are also intended as a place where students can start searching for a paper/presentation topic.

See p. 7 of this syllabus for the initial list of reserve materials for this course.

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COURSE SCHEDULE*

NOTE: Readings listed for each class are to be completed PRIOR to that class; students should come ready to discuss readings listed for each class.

*Changes, details, may be announced from time to time throughout the semester

**Hunter = Hunter, Modern Art; SS = Stiles and Selz, Theories and Documents of Contemporary Art

	<i>Class Topics</i>	<i>Reading: Hunter**</i>	<i>S&S**</i>
1	Course introduction; New York School/American Abstract Expressionism (AAE)	Chap. 17	Pollock, Newman Rothko: 22-26; Smith: 37-38; DeKooning: 197-199; Alfred H. Barr, Jr: 42-43
2	Post WWII art in Europe: Art informel and CoBra Assemblage, environments Happenings, and performance; <i>Nouveau Realism</i> ; FLUXUS	Chap. 18; Chap. 19 pp. 298-305 (thru.Dine) and 308-314; Chap. 20 pp. 329-331	Wols: 45; Burri: 53-54 Sartre, Giacometti: 185-9 Dubuffet: 192-7 Bacon: 199-204; CoBrA: 204-2; Cage, Kaprow: 707-714; Rauschenberg and Johns: 321-326; Klein 81; New Realism, Spoerri,: 306-310; Maciunas, Higgins: 726-30 Brecht: 333-335
3	Situationism, British Pop; New York Pop; California Funk and Chicago Monster school	Chap. 20 pp. 332-334 Chap. 19 pp. 305-308	Situationism: 702-706; Hamilton: 296-300; Oldenburg,Lichtenstin, Warhol, Rosenquist: 335-349; Connor 326-33; Keinholz: 514-515; Ruscha: 356-358

- 4 Formalism: Color Field and Post Painterly Abstraction; Formalist sculpture; Minimalism Chap. 19 pp. 314-320 Frankenthaler: 28-31; Noland: 94-98; Caro: 103-107 Stella, Judd, Andre, Flavin, Tony Smith: 113-128; DeMaria: 526
- 5 **First half of class:** Minimalism (finish)
- ** Second half of class: Exam #1****
- 6 Nouvelle Tendence: Op/- Kinetic/light art; Cal. Light & Space Process; Postminimalism Reread Chap. 19 pp. 318-319 Chap. 20 pp. 336-339 Chap. 22 pp. 357-365 and 368-370 Vasarely: 109-112; Schöffer: 397-400 Piene: 408-410; Irwin: 572-574 Morris, Hesse: 588-597; Serra, Nauman: 600-607 LeVa: 609-614
- 7 Conceptual art Joseph Beuys Art Povera (Also) Chap. 22 pp. 357-365, 366 (on Beuys) and 370 (Art Povera) LeWitt: 822-827; Weiner: 839; Kosuth 840-47; Art & Language: 850-852; Haacke: 872-881 Beuys: 633-644; Celant, Kounellis, Merz: 662-674
- 8 Earth art; site art; Photorealism; Body art; Postmodern performance; Video Art Chap. 22 pp. 365-368, and 371-79 DeMaria, Smithson, Heizer, Oppenheim: 527-536 Christo, Matta-Clark: 547-558; Long: 563-566; Close: 232-237; Anderson: 420-424; Paik: 431-436 Acconci: 759-767; Burden: 768-773

9 Feminist Art Movement; Chap. 22 pp. 380-387; Schapiro, Jaudon, Kozloff:
Pattern and Decoration (P&D) Chap. 23 pp. 392-398 151-164;
New Image; Chicago: 358-362;
Neoexpressionism Ringgold: 363-366;

Guston: 249-253;
Rothenberg: 263-264
Graves: 597-600
Kiefer: 61-62; Baselitz,
Immendorf: 254-257

10 **First half of class:**
Neoexpressionism (finish) Chap. 23 pp. 398-400
Graffiti and East Village Art

Clemente: 261-263;
Schnabel: 266-268
Haring, Scharf,
Wojnarowicz: 369-376
Group Material: 894-895

****Second half of class: Exam #2**

11 Postmodernism and Chap. 23 388-392
Postmodern photography; and 407-412
Deconstruction, appropriation,
Neo-Geo

Helms, Mapplethorpe,
Serrano: 273-281;
Sherman: 791-794;
Burgin: 853-858; Kruger,
Levine, Koons, 376-383;
Holzer: 886-890

12 Installation art; Chap. 24
“Identity art”

Boltanski: 515-518;
Hamilton: 625-628
Abramovic and Ulay: 758-759;
Montano and Hsieh, Lacy,
Piper: 778-791

13 Turn of the 21st Century: Also Chap. 24
“YBA’s”;
Globalism, New technologies

Shaw, Ascott: 487-498

14 Grad's symposium