Course Description: The class examines a range of American and European art from the 1940s to the 1970s. Lectures and readings cover the period's major movements - including Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, Process and Performance Art - as well as the critical debates over modernism, mass culture, gender and sexuality, and the nature of artistic production. Grading will be based on class participation and written assignments.

Course Objectives: At the end of this course, students will be able to

- conduct visual and historical analyses of artworks
- discuss the relationships between artworks and their historical contexts in an informed and thoughtful manner
- clearly articulate their observations and discoveries
- critically read and assess primary and secondary texts
- conduct effective research
- write a thesis-driven essay

Teaching and Learning Methods: The format of this course includes lecture supported with visual images, critical reading, student participation (in the form of presentations, group work and discussion), and analytic and research-based writing assignments.

Evaluation Methods and Criteria:

Reading Analysis Worksheets: 20% (ongoing)
Guided Essay: 20% (October 15th)
Research Paper: 30% (November 1, December 10)
Participation: 30% (ongoing)

Reading Analysis Worksheets and Reading questions: You will complete a Reading Analysis Worksheet (RAW) for ten assigned readings (links to the worksheet will be next to the reading in question). Any student who receives three As (94% or higher) on this assignment may stop submitting the full worksheet, and may simply submit a question for the reading in question. For every required reading for which you have not been assigned a worksheet, you will come to class with a question, written down on a piece of paper which you will submit to the TA at the end of class. You may be called on and asked to share your question during class discussion.

NB: The visual analysis assignment and reading worksheet are meant to develop foundational skill sets, so I assign them in almost all of my courses. I have no interest in wasting your time by forcing you to do an assignment that develops skills you already have. If you have taken classes with me in the past, have successfully completed one or both of these assignments, and feel confident in your grasp of relevant strategies, I would be very happy to speak with you about an alternative assignment.

Guided Essay: You will be provided with number of questions, and a selection of artworks, the latter organized into three groups. Choose one question, and then one work from each of the three groups. You will write an essay that addresses your question, using the three works you have chosen as the basis of your inquiry. For each of the three works, find one relevant scholarly source to help you to develop your argument (see Research Guide in Pages for support in making your selection). Your essay should take into account formal qualities, historical contexts, and critical readings.

Research Paper: This assignment has two parts: a short proposal and annotated bibliography, and the research paper. If you have limited experience writing research papers, it may be helpful to follow a format similar to that in the guided essay, though you are not required to do so. For this paper, you will develop your own question, and select your own works. As in the first paper, you will need to find scholarly sources (in this case, at least 8). This paper is very open, and you are encouraged to follow your own interests in developing your topic—as long as your topic is relevant to the course, examining artworks created between 1945-1975.

I encourage you to come and chat with me about your topic during office hours. Many students wait until they have done a lot of research before they come in for this meeting, but if we have a conversation about your interests early on, I might be able to help you to identify helpful materials or focus your thinking before you have invested lots of time and energy into something that won't work, or that you aren’t really excited about.

Late assignments will be docked 10% per day late. Extensions must be negotiated privately (preferably via email or during office hours) with Chandler.

Attendance and Participation

Students are expected to arrive to class conversant with assigned readings, and ready to participate in class discussion. You may be assigned presentations or group work. If you think that consistent participation may be a problem for you, please come and speak with me. A significant portion of your participation grade will be based on your reading questions. These questions, which you will post before class, about readings for which you have not completed a worksheet, will help to guide our discussion. You will not receive points for questions submitted on days when you have not attended class, nor for late submissions.

Please note that cell phones and other wireless-enabled devices (laptops, tablets, etc.) must be turned off and put away for the duration of the lecture unless cleared with me beforehand.

Student and Faculty Responsibilities: Students and faculty are expected to maintain professional behavior in the classroom setting and in all course-related interactions with faculty and fellow-students. The Student Code specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. I take this very seriously. Students who hand in material that they did not write, or containing passages written by anyone other than the student without appropriate citation will receive a failing grade on the assignment, without the possibility of a rewrite, and may receive a failing grade in the class. Additionally, academic dishonesty such as plagiarism must be reported to the Chair of the department and will go on your permanent record. If you don't know the rules, you need to familiarize yourself with them. You can get help with this from me, from the TA, from the writing center, or from this helpful blog [http://betterthancheating.blogspot.com/](http://betterthancheating.blogspot.com/). Pretty much the whole world wants to help you do it right, so there are no excuses for doing it wrong. I am responsible for enforcing responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. The faculty member will strive to maintain an environment in the classroom conducive to thinking and learning. Students are not permitted to share any course materials online or through other means. The uploading of any materials taken from this canvas site, recordings of lectures, or any other sharing of material I provide in class constitutes copyright infringement, and a breach of academic honesty.

Americans with Disabilities Act Statement: The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with us to make
arrangements for accommodations.

Accommodations Policy: Some of the readings, lectures, films, or presentations in this course include material that may conflict with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. The University of Utah’s complete accommodations policy may be found at: http://www.regulations.utah.edu/academics/6-100.html.

I am happy to work with students to make the course accessible whenever possible, however, if you think you might require accommodations, you must meet with me in the first two weeks of class. I am very unlikely to negotiate content accommodations at any point after September 7.

If you need more support than I am able to offer, or than you are comfortable asking for, please review the resources available on campus to help you succeed.

Note on Assigned Readings

Rather than using a textbook, we will engage with readings from a variety of sources, all of which be hyperlinked on the syllabus. You must print out the required readings and bring them to the classes to which they are assigned. I realize that this volume of printing isn’t cheap, but it is significantly less expensive than textbooks or a pre-printed course-pack would be. In addition to required reading, I have included links to supplementary readings for those who are particularly interested in the day’s topic.

For those of you who would like further background in particular areas, I recommend the following texts. If we were using textbooks, these are the books we would use. If you are interested in the field of modern art beyond just this class, I would strongly recommend that you purchase copies of the first three for your library, and if you feel like you need more background in the general developments of the period, the Hopkins or Crow may be helpful. Also, we sometimes rely on primary texts in this class, which means that you may not be provided with an overview of the issues before class. If, for example, you are not familiar with Minimalism as a movement, the readings on this topic could be difficult to put in context. If this happens, a little bit of online research will help you to fill in the gaps before class. In most cases, websites such as Wikipedia or SmartHistory (http://smarthistory.khanacademy.org/minimalismjudds-untitled.html) will be adequate for this purpose. For those who want to dig deeper, I have, in most cases, included a number of supplementary readings on the topics we’ll cover in class.


- This is an excellent collection of key primary texts exploring the shift from modernist to post-modern criticism, with a strong grounding in social and political contexts.

Harrison and Wood, eds. Art in Theory: 1900-2000 (1900-1990 is also fine, and probably cheaper), (Blackwell, 2003).

- Also a collection of primary texts, but lots of them, cut to the bare bones, instead of the in-depth exploration of one set of problems in Pollock and After. Endlessly useful.


- This collection of essays, written in the 1970s and ’80s is split into two parts: “Modernist Myths” and “Toward Postmodernism.” While most of the essays in the first part address material that predates our period of study, the arguments that Krauss builds are exemplary of the critical turn of the 1970s, and enormously helpful to understanding changing ideas about art. These essays are challenging, but worthwhile.


- A survey-style overview of post-war movements, with pretty good balance of art & theory. Not perfect, but not bad.


- Good overview of the ’60s, with an unusually substantive discussion of activities outside of New York (West Coast and Europe, mostly).

SCHEDULE OF LECTURES AND ASSIGNMENTS

August 21: Introduction: Guernica


August 23: International Modernism In Architecture


August 28: Modernist Abstraction (Painting)


August 30: Modernist Abstraction (Sculpture)


September 4 is Labor Day. No Class. No Homework!

September 6: Modernist Criticism


September 11: Critical & Historical Revisions:

- Supplementary: Eva Cockcroft, “Abstract Expressionism: Weapon of the Cold War”

September 13: Cold War Propaganda

https://utah.instructure.com/courses/448679
### September 18: Expanding the Object of Art

- **Supplementary:** Boris Groys, *The Culture of the Stalin Era in Historical Perspective* in The Total Art of Stalinism, (Princeton, 1992), 3-13.
November 6: Performance: The Body in Public and Private

- Cherise Smith, "Re-Member the Audience: Adrian Piper's Mythic Being Advertisements" *Art Journal*, vol. 66, no. 1 (Spring, 2007), 46-58.

November 8: Performance: Labor and Social Engagement

- **Recommended**: Helen Molesworth, "House Work and Art Work" *Art After Conceptual Art*, 66-84.

November 13: Counterculture in Europe


November 15: Post-Colonial Voices and Global Negritude


November 20: The Television War: Reactions to Vietnam

- **Supplementary**: Tom Wilson "Paper Walls: Political Posters in an Age of Mass Media" in *West of Center*, 163-180.

November 22: Race in America

- **Supplementary**: Erica Doss, "Revolutionary art is a tool for liberation': Emory Douglas and protest aesthetics at *The Black Panther* *New Political Science*, vol. 21, no. 2 (1999), 245-259.

November 27: Electronic Media: Open Circuits

- **Supplementary**: Sarah Holmenberg, "Television Process: Bruce Nauman's Flour Arrangements at KQED-TV" *American Art*, (Summer, 2016), 58-77.

November 29: Electronic Media: Closed Circuits

- **Required**: Lucinda Furlong, *Tracking Video Art: 'Image Processing' as a Genre* *Art Journal*, (Fall, 1985), 233-238.
- **Videos to watch before class TBA**

December 4/6: Wrap-up

- **Final Papers** Due December 10 at 9:00 pm.

Course Summary:

<table>
<thead>
<tr>
<th>Date</th>
<th>Details</th>
<th>Due</th>
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<tbody>
<tr>
<td>Mon Aug 21, 2017</td>
<td><a href="https://utah.instructure.com/courses/448679/assignments/4081103">Question: Breton et al.</a></td>
<td>by 9am</td>
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<tr>
<td>Wed Aug 23, 2017</td>
<td><a href="https://utah.instructure.com/courses/448679/assignments/4081130">Question: Colquhoun</a></td>
<td>by 9am</td>
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<tr>
<td>Date</td>
<td>Assignment</td>
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<tr>
<td>Wed Aug 30, 2017</td>
<td>RAW 1: David J. Getsy, &quot;Tactility or Opticity, Henry Moore or David Smith&quot;</td>
<td>9am</td>
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<tr>
<td>Wed Sep 6, 2017</td>
<td>Question: Clement Greenberg, Avant Garde and Kitsch</td>
<td>11:59pm</td>
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<tr>
<td>Mon Sep 11, 2017</td>
<td>RAW 2: Thomas Crow &quot;Fashioning the New York School&quot;</td>
<td>9am</td>
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<tr>
<td>Wed Sep 13, 2017</td>
<td>Question: Johnson</td>
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<tr>
<td>Mon Sep 18, 2017</td>
<td>Questions: Oldenburg &quot;I am for an Art&quot; and Yoshihara, &quot;Gutai Manifesto&quot;</td>
<td>9am</td>
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<tr>
<td>Wed Sep 20, 2017</td>
<td>Question: Kaprow</td>
<td>11:59pm</td>
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<tr>
<td>Mon Sep 25, 2017</td>
<td>Questions: Hamilton, &quot;For the Finest Art...&quot; and Eco, &quot;Lowbrow, Highbrow...&quot;</td>
<td>9am</td>
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<tr>
<td>Wed Sep 27, 2017</td>
<td>Question: Warhol</td>
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<tr>
<td>Mon Oct 2, 2017</td>
<td>Questions: O’Pray &quot;The 1940s...&quot; and Clark &quot;Female Film-making...&quot;</td>
<td>9am</td>
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<td>Wed Oct 4, 2017</td>
<td>Question: Clarke</td>
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<td>Wed Oct 5, 2017</td>
<td>RAW 3: Michael Fried, &quot;Art and Objecthood&quot;</td>
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<td>Question: Stella</td>
<td>(<a href="https://utah.instructure.com/courses/448679/assignments/4081155">https://utah.instructure.com/courses/448679/assignments/4081155</a>)</td>
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<td>Sun Oct 15, 2017</td>
<td>Guided Essay</td>
<td>9pm</td>
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<td>Mon Oct 16, 2017</td>
<td>RAW 4: Rosalind Krauss, &quot;Overcoming the Limits of Matter: On Revising Minimalism&quot;</td>
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<td>Wed Oct 18, 2017</td>
<td>Questions: Smith &quot;New Jersey Turnpike&quot; and Holt, &quot;Sun Tunnels&quot;</td>
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<td>Mon Oct 23, 2017</td>
<td>RAW 5: Gene Ray, &quot;Joseph Beuys and the After-Auschwitz Sublime&quot;</td>
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<td>Wed Oct 25, 2017</td>
<td>RAW 7: Adrian Piper, &quot;The Logic of Modernism&quot;</td>
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<td>Mon Oct 30, 2017</td>
<td>RAW 6: Berger, &quot;The Formulas of Documentary Photography&quot;</td>
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<td>Wed Nov 1, 2017</td>
<td>Questions: Rainer (both text and video)</td>
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<td>Mon Nov 6, 2017</td>
<td>Question: Piper</td>
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<tr>
<td>Mon Nov 13, 2017</td>
<td>Questions: Godard, Tout va Bien and De Bord, Toward A Situationist International</td>
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<td>Mon Nov 20, 2017</td>
<td>Questions: GAAG, &quot;Manifesto&quot; and Johnson, &quot;Statement&quot;</td>
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<td>Wed Nov 22, 2017</td>
<td>RAW: GerShun Aviles, &quot;The Claim of Innocence...&quot;</td>
<td>9am</td>
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<td>Sun Dec 10, 2017</td>
<td>Research Paper</td>
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<td></td>
<td>Participation in Class Discussion</td>
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<tr>
<td></td>
<td>Questions: McLuhan &quot;The Medium is the Message&quot; Gershuny and Korot, &quot;The Alternative Television Movement&quot;</td>
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