

Gean Moreno, Adjunct Professor of Art History
Florida Atlantic University
Spring 2011
ARH 4000: Contemporary Art History

SYLLABUS AND SCHEDULE

Tuesdays and Thursdays, 10 a.m.-11:50 a.m.

Room: AT 210

Office: AT 314A

Office hours: 9:00-9:55

E-mail: gmoreno2@fau.edu

Non-legitimate absences will result in a 3-point drop in your course grade per absence. Legitimate absences: Illness; family emergencies; and personal emergencies. Email instructor before the absence, when possible.

No lectures will be repeated or given to students individually. Students are responsible for obtaining notes for missed classes on their own.

All written and presented work must be of high quality. Writing assistance and tutorial help through the university is suggested for students who feel they lack writing skills.

All work must be turned in on time and will not be accepted late, unless previous consultation with instructor has taken place and extension approved. Extensions are rare, but students will be treated fairly if unforeseen problems arise.

COURSE TEXT:

Foster, Hal, Rosalind Krauss, Yve-Alain Bois and Benjamin H.D. Buchloh, *Art Since 1900: Modernism, Antimodernism, Postmodernism. Volume 2: 1945 to the Present*. New York: Thames & Hudson, Inc., 2004. ISBN 0-500-28534-9 (pbk.)

Instructor will provide PDFs or website addresses for additional readings assigned to graduate students in the course.

COURSE PURPOSE:

The purpose of the course is to provide the student with an overview of the history of contemporary art. In order to help students understand the history of art as part of a broader social and cultural panorama, the course will look at artworks, the social contexts in which they are produced and presented, and the different theoretical models

through which they have been interpreted. Students are expected to be active participants in the discussions that take place in class. Classes will be based on the readings, power-point presentations, and student presentations.

COURSE DESCRIPTION:

This course will analyze developments in the fine arts and art theory from 1950 to 2000. Western (American, European) art will be considered alongside that of other regions of the world. Special emphasis will be placed on the relationship between contemporary art and the social contexts and changes that mark this period. Different interpretative models, including those that the artists themselves propose, will be used to look at the art objects produced during this period and how they related to the world around them. The format of the course is powerpoint lectures, discussion based on assigned readings, and student presentations.

The course is reading intensive. Class lectures and discussions will stem from and add to these readings, but they will not replace them.

EXPECTATIONS:

1. Student is expected to read, understand, and take notes on readings in the course text.
2. Student is expected to attend all classes and take notes on the lectures.
3. Student is expected to participate in class discussion, integrating the ideas gleaned from his/her readings.
4. Student is expected to complete an 8-10 page research paper that presents an interesting and coherent argument.
5. Student is expected to give well-crafted presentations to the class.
6. Student is expected to participate, if possible, in non-classroom activities that are relevant to the course (visits to museums and galleries, lectures, etc.)
7. Student is expected to complete all assignments.
8. GRADUATE student is expected to complete additional readings assigned by instructor.

COURSE GOALS:

To provide the student with a thorough understanding of the history contemporary art and the ability to synthesize different historical and interpretative material in order to develop a rich understanding of art objects and the relationship to the contexts of their production and presentation.

To develop writing skills and strategies that will be applicable in other fields, among them the formulation of thesis statements, concise outlining, development of arguments, researching and citing sources, and critical evaluation of the final product.

COURSE REQUIREMENTS AND PERCENTAGES FOR GRADING AND EVALUATION:

There are four components, weighted 20%, 20%, 20% and 40%.

I. CLASS PARTICIPATION: 20%

Each student is expected to attend every class, take notes on the lecture, and participate in the class discussions.

II. QUIZZES: 20%

Six quizzes will be given throughout semester. See schedule below for dates. Each quiz will be worth eight points.

Format of the quiz: two images will be projected that relate to the assigned readings.

The student is to select one of the images and provide the name of the artist who made it, date of production, title and media (4 points). The student will also write a paragraph (or more) about the artwork, placing it historically, socially, and within one or more interpretative approaches that have been discussed in class (4 points).

III. PRESENTATION: 20%

Nearing the end of the semester, each student will present to the rest of the class a well-crafted 20-minute powerpoint-assisted lecture on a contemporary artist (anyone who began exhibiting after 1990). We can discuss some options throughout the semester.

IV. RESEARCH PAPER: 40%

Every student will turn in an 8-10 page research paper on a movement or theme in contemporary art, or on a significant contemporary artist.

The paper will be developed in four stages throughout the semester, and each stage will be graded individually.

Stage 1: Topic, thesis statement, 5 potential sources. 10%

For stage 1, the student will have to turn in a page in which his/her topic, clear thesis statement (i.e., what you want to say about the topic), and 5 potential sources (books or articles that you will use as support material) are clearly presented. Sources should be presented in standard bibliographical format. Instructor will return these assignments letting the student know if the topic and the approach he/she is developing has been approved. Instructor may suggest changes and other sources. [Note: Internet sources from peer-review e-journals, newspaper archives and the like are fine, but not Wikipedia or personal websites. Best bet: check with instructor about Internet sources.]

Stage 2: Outline. 10%

For stage 2, the student will turn in an outline of the paper. This should indicate the development of an argument in relation to the chosen to topic. It should

expand on the thesis and explain where the student thinks that the cited sources will be used in the paper. [Note: If at this point your original list of sources has changed and new books and articles have been added to it, this is probably a very good sign.]

Stage 3: Rough Draft. 10%

For Stage 3, student will turn in a rough draft of the paper. Instructor will return it with corrections and suggestions which will help the student with the final draft. Although this is a rough draft, the expectation of high-quality, college-level writing will factor into the grading of it. The purpose of this rough draft is not to “fix” the writing. It’s, rather, to polish the argument and structure of the paper.

Stage 4: Final Paper. 10%

For Stage 4, student will turn in a final, polished draft.

V. EXTRA CREDIT: Up to 5 points added to final grade

For extra credit, student may turn in a 1000-1500 words review of a contemporary art exhibition. The review should view the work through one of the interpretative models discussed in class; it should place the work within the broader social context in which it was produced; and it should locate the work historically by contrasting it with other works.

Suggested exhibitions:

“Raymond Pettibon: The Punk Years,” FAU, Boca Campus, through Jan 22

“Isaac Julien,” Bass Museum, Miami Beach, through March 6

“Now WHAT?” Norton Museum, through March 13

“Gran Torino: Italian Contemporary Art,” Frost Art Museum, FIU, Jan 26-April 17

“Chris Ofili: Afrotranslinear,” MoCA, North Miami, March 18-June 5

“The Wilderness,” Miami Art Museum, March 27-June 26

“Altered States,” Norton Museum, April 2-July 17

STATEMENT OF ACADEMIC INTEGRITY:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf.

STUDENTS WITH DISABILITIES:

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton SU

133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8585), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

SCHEDULE*

*Changes in the schedule will be posted on Blackboard. Please check the site often.

Tuesday, January 11
Introduction to the course

Thursday, January 13
Reading: Psychoanalysis; Social Contextualism

Tuesday, January 18
Reading: Formalism and structuralism; Post-structuralism and deconstruction

Thursday, January 20
Reading: 1945; 1946
Graduate Reading: Clement Greenberg "Avant-Garde and Kitsch"
<http://www.sharecom.ca/greenberg/kitsch.html>
Clement Greenberg "Modernist Painting"
<http://www.sharecom.ca/greenberg/modernism.html>

Tuesday, January 25
Reading: 1947; 1947-1949
Graduate Reading: Harold Rosenberg "American Action Painters" (PDF)

Thursday, January 27
Quiz 1: 1940s
Reading: 1951; 1953

Tuesday, February 1
Writing: Topic, thesis statement and sources
Reading: 1955; 1955

Thursday, February 3
Reading: 1956; 1957 (1)

Tuesday, February 8
Reading: 1957 (2); 1958
Graduate reading: Situationists International "Détournement as Negation and Prelude"
<http://library.nothingness.org/articles/all/en/display/315>
Guy Debord "Theory of Dérive"
<http://library.nothingness.org/articles/all/en/display/314>

Thursday, February 10

Reading: 1959 (1); 1959 (2); 1959 (3); 1959 (4)

Tuesday, February 15

Quiz 2: 1950s

Reading: 1960 (1); 1960 (2); 1960 (3)

Graduate reading: Michael Fried, "Art and Objecthood"

<http://www.scribd.com/doc/22752386/Michael-Fried-s-Art-and-Objecthood>

Thursday, February 17

Reading: 1961, 1962 (1), 1962 (2), 1962 (3)

Graduate Reading: Robert Smithson: Reply to Michael Fried

<http://homepage.newschool.edu/~quigley/vcs/smithson-fried.pdf>

Robert Smithson "Entropy and the New Monuments"

<http://www.robertsmithson.com/essays/ess.htm>

Tuesday, February 22

Reading: 1963; 1964 (1); 1964 (2)

Graduate Reading: Donald Judd "Specific Objects"

<http://homepage.newschool.edu/~quigley/vcs/judd-so.pdf>

Sol Lewitt "Paragraphs on Conceptual Art"

http://www.ddooss.org/articulos/idiomas/Sol_Lewitt.htm

Sol Lewitt "Sentences on Conceptual Art"

http://www.ddooss.org/articulos/idiomas/Sol_Lewitt.htm

Thursday, February 24

Reading: 1965; 1966 (1); 1966 (2)

Tuesday, March 1:

Writing: Outline

Reading: 1967 (1); 1967 (2); 1967 (3)

Graduate reading: Germano Celant "Notes for a Guerilla War"

[http://www.flashartonline.com/interno.php?](http://www.flashartonline.com/interno.php?pagina=articolo_det&id_art=352&det=ok&title=ARTE-POVERA)

[pagina=articolo_det&id_art=352&det=ok&title=ARTE-POVERA](http://www.flashartonline.com/interno.php?pagina=articolo_det&id_art=352&det=ok&title=ARTE-POVERA)

Thursday, March 3

Reading: 1968 (1); 1968; 1969

Graduate reading: Benjamin Buchloh, "Conceptual Art 1962-1969" (PDF)

Joseph Kosuth "Art after Philosophy"

http://www.ubu.com/papers/kosuth_philosophy.html

Tuesday, March 8

Mid-semester break

Thursday, March 10

Mid-semester break

Tuesday, March 15

Quiz 3: 1960s

Reading: 1970; 1971; 1972 (1); 1972 (2)

Graduate Reading: Rosalind Krauss "Sculpture in the Expanded Field" (PDF)

Thursday, March 17

Reading: 1973; 1974

Graduate reading: Daniel Buren "The Function of the Studio" (PDF)

Claude Gintz "Michael Asher and the Transformation of 'Situational Aesthetics'" (PDF)

Tuesday, March 22

Reading: 1975; 1976; 1977

Graduate reading: Douglas Crimp "Pictures" (PDF)

Linda Nochlin "Why Have There Been No Great Women Artists?" (excerpt)

<http://www.miracosta.edu/home/gfloren/nochlin.htm>

Thursday, March 24:

Quiz 4: 1970s

Reading: 1980; 1981

Graduate reading: Craig Owens "The Allegorical Impulse: Toward a Theory of Postmodernism" (PDF)

Tuesday, March 29

Writing: Rough Draft

Reading: 1984 (1); 1984 (2)

Graduate reading: Craig Owens "The Allegorical Impulse: Toward a Theory of Postmodernism, Part 2" (PDF)

Thursday, March 31

Reading: 1986; 1988; 1989

Graduate reading: Douglas Crimp "The End of Painting" (PDF)

Tuesday, April 5

Quiz 5: 1980s

Reading: 1992; 1993 (1); 1993 (2)

Thursday, April 7

Reading: 1993 (2); 1993 (3)

Graduate reading: James Meyer "The Strong and the Weak: Andrea Fraser and the Conceptual Legacy" (PDF)

Tuesday, April 12

Reading: 1994 (1); 1994 (2)

Graduate reading: Nicholas Bourriaud "Relational Aesthetics, Chapter 1"

<http://www.scribd.com/doc/23715468/Nicolas-Bourriaud-Relational-Aesthetics-Chapter-1>

Claire Bishop "Antagonism and Relational Aesthetics" (PDF)

Tuesday, April 17

Writing: Final Paper

Reading: 1996, 2001, 2003

Graduate reading: What is Contemporary Art? e-flux journal 11

<http://www.e-flux.com/journal/issue/11>

e-flux journal 12

<http://www.e-flux.com/journal/issue/12>

Thursday, April 19

Quiz 6: 1990s

Student Presentations

Tuesday, April 26

Student Presentations

Thursday, April 28

Student Presentations

Tuesday, May 3:

Student Presentations