

## AHIS 370

### Modern Art III: 1940 to the Present

Fall 2014, M/W 3:30-4:50, VKC 209

Professor Suzanne Hudson

Office Hours, Monday 2:00-3:15 (VKC 381B) or by appointment  
sphudson@usc.edu

This broad survey examines various modes of advanced art created in the post-war period, from the emergence of Abstract Expressionism in the United States in the aftermath of WWII to the increasingly transnational nature of contemporary artistic production in the 21st century. Throughout, attention to formal innovation remains primary, even as we strive to understand the social contexts in which the art was made and the burgeoning cultural institutions in which it was made public—as well as the critical and theoretical frameworks employed to make sense of such complex developments. We explore topics including the legacy of modernism; the role of the historical avant-garde; the implications of consumer culture; the rise of conceptual art; the emergence of new media, sites, and possibilities for expanded practice; the economics of the art market; the contested politics of representation; the becoming global of the art world; the turn to social situations and pedagogical projects; and the efflorescence of the aesthetic in recent years.

#### **Course Skills:**

You can expect to develop the following skills:

- Identify historically important artworks
- Improve writing at college level
- Describe visual phenomena in writing
- Contextualize images within written historical discourse
- Assess the relevance of specific scholarship to a case study of a work of art
- Articulate accurate and substantive responses to images
- Engage with the ideas of peers and gain confidence speaking in class

#### **Required Texts:**

David Hopkins, *After Modern Art 1945-2000* (Oxford, 2000)

Charles Harrison and Paul Wood, *Art in Theory 1900 - 2000: An Anthology of Changing Ideas* (Blackwell, 2002)

Essays on Blackboard

**Grade Distribution:**

- \* Mid-Term Exam (20%)
- \* Final Exam (30%)
- \* Image analysis (15%)
- \* Analytical Essay (25%)
- \* Participation (10%)

I expect that you will come to class with questions and comments about the readings, ready to engage in discussion about the material.

**Miscellany:**

- \* Class attendance is mandatory. Beyond two unexcused absences, each absence will result in a reduction of your participation grade by a full letter.
- \* Classes begin promptly.
- \* Readings should be completed in full prior to the first class during the week for which they have been assigned.
- \* Please note that *Art in Theory* readings on the syllabus give the beginning page for each text and each text should be read in full.
- \* Each item located on Blackboard is indicated with \*\* below.
- \* There will be no make-up exams; late work will not be accepted without a legitimate and documented emergency.

**Statement for Students with Disabilities:**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m., Monday through Friday. The phone number for DSP is 213.740.0776.

**Statement on Academic Integrity:**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

## Syllabus

### Week 1 (August 25 and August 27)

#### Introduction

- \* Alfred H. Barr Jr., "Cubism and Abstract Art," [1936] in *Art in Theory*, 381
- \* Meyer Schapiro, "The Social Bases of Art" [1936] in *Art in Theory*, 514
- \* Clement Greenberg, "Avant-Garde and Kitsch" [1939] in *Art in Theory*, 539
- \* "The Individual and the Social" in *Art in Theory*, in *Art in Theory*, 557
- \* André Breton, Diego Rivera and Leon Trotsky, "Towards a Free Revolutionary Art" [1938] in *Art in Theory*, 532
- \* Grant Wood, "Revolt Against the City" [1935] in *Art in Theory*, 435
- \* Adolf Hitler, "Speech Inaugurating the 'Great Exhibition of German Art'" [1937] in *Art In Theory*, 439
- \* George Lukács, "The Ideology of Modernism" [1956] in *Art in Theory*, 683

### Week 2 (September 1 and September 3; no class September 1 for Labor Day)

#### Abstract Expressionism

- \* *After Modern Art*, 5-24
- \* Harold Rosenberg, "The Fall of Paris" [1940] in *Art in Theory*, 549

- \* Jackson Pollock, "Answers to a Questionnaire" [1944] and "Two Statements [1947 and [1947/1948] in *Art in Theory*, 569
- \* Jackson Pollock, "Interview with William Wright" [1950] in *Art in Theory*, 583
- \* Clement Greenberg, "Towards a Newer Laocoon" [1940] in *Art in Theory*, 562
- \* Barnett Newman, "The Sublime is Now" [1948] in *Art in Theory*, 580
- \* Willem de Kooning, "A Desperate View" [1949] in *Art and Theory*, 582
- \* Harold Rosenberg, "The American Action Painters" [1952] in *Art in Theory*, 589
- \*\* T.J. Clark, "Greenberg's Theory of Art," in *Pollock and After: The Critical Debates*, ed. Francis Francina, (New York: Harper and Row, 1985), 47-63

### **Week 3 (September 8 and September 10)**

#### **Neo-Dada, Happenings, Fluxus**

- \* *After Modern Art*, 37-64; 104-110
- \* Robert Motherwell, "The Modern Painter's World" [1948] in *Art in Theory*, 643
- \* Claes Oldenburg, Documents from the Store [1961] in *Art in Theory*, 743
- \* "The Moment of Modernism" in *Art in Theory*, 689
- \*\* Allan Kaprow, "The Legacy of Jackson Pollock," [1958] in *Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1998), 1-9
- \* Leo Steinberg, "The Flatbed Picture Plane" from *Other Criteria* [1972] in *Art in Theory*, 971
- \* Jasper Johns, "Interview with David Sylvester" [1965] in *Art in Theory*, 737
- \* Allan Kaprow, from *Assemblages, Environments and Happenings* [1966] in *Art in Theory*, 717
- \* George Maciunas, "'Neo-Dad in Music, Theater, Poetry, Art [1962] in *Art in Theory*, 727
- \* John Cage, "On Robert Rauschenberg, Artist, and His Work" [1961] in *Art in Theory*, 734
- \* Jasper Johns, Obituary of Marcel Duchamp [1968] in *Art in Theory*, 760

### **Week 4 (September 15 and September 17)**

#### **European Neo-Avant-Gardes**

- \* *After Modern Art*, 67-93
- \* Jean-Paul Sartre, "Existentialism and Humanism" [1946] in *Art in Theory*, 600

- \* Jean Dubuffet, "Crude Art Preferred to Cultural Art" [1949] in *Art in Theory*, 605
- \* Guy Debord, "Writings from the Situationist International" [1957-1961] in *Art in Theory*, 701
- \* Lucio Fontana, "The White Manifesto" [1946] in *Art in Theory*, 652
- \* Piero Manzoni, "Free Dimension" [1960] in *Art in Theory*, 722
- \* Germano Celant, from "Arte Povera" [1969] in *Art in Theory*, 897
- \* Pierre Restany, "The New Realists" [1960] in *Art in Theory*, 724
- \* Lawrence Alloway, "The Arts and the Mass Media" [1958] in *Art in Theory*, 715
- \* Joseph Beuys, "I Am Searching for a Field Character" [1973] in *Art in Theory*, 929
- \*\* Benjamin Buchloh, "The Primary Colors for the Second Time: A Paradigm Repetition on the Neo-Avant-Garde," *October* 37 (Summer 1986), 41-52

*Visit LACMA to see permanent collection*

**Week 5 (September 22 and September 24; image analysis due September 24)**

**Opening the Object**

- \* Yves Klein, "The Evolution of Art towards the Immaterial" [1959] in *Art in Theory*, 818
- \* Hélio Oiticica, "Appearance of the Supra-Sensorial" [1967/1968] in *Art in Theory*, 913
- \*\* Ferreira Gullar, "Manifesto Neoconcreto," [1959] in *Art in Latin America*, ed. Dawn Ades (New Haven: Yale University Press, 1989), 335-337
- \* Jirô Yoshihara, "Gutai Manifesto" [1956] in *Art in Theory*, 698
- \* GRAV (Groupe de Recherche d'Art Visuel), "Transforming the Current Situation of Plastic Art" [1961] in *Art in Theory*, 725
- \* Richard Wollheim, "The Work of Art as Object" [1970] in *Art in Theory*, 803
- \*\* Lewis Kachur, "The View from the East: The Reception of Jackson Pollock among Japanese Gutai Artists," in *Abstract Expressionism: The International Context*, ed. Joan Marter (New Brunswick, NJ: Rutgers University Press, 2007), 152-162
- \* Marshall McLuhan, "Understanding Media" [1964] in *Art in Theory*, 754

**Week 6 (September 29 and October 1)**

**Modernism after Modernism**

- \* *After Modern Art*, 25-34; 131-138
- \* Clement Greenberg, "Modernist Painting" [1960] in *Art in Theory*, 773
- \* Theodore Adorno, "Commitment" [1962] in *Art in Theory*, 779
- \* Ad Reinhardt, "Art as Art" [1962] in *Art in Theory*, 821
- \* Carl Andre, "Preface to Stripe Painting" [1959] in *Art in Theory*, 820
- \* Frank Stella, "Pratt Institute Lecture" [1959] in *Art in Theory*, 820
- \* Michael Fried, from "Three American Painters" [1965] and "Shape as Form: Frank Stella's New Paintings" [1966] in *Art in Theory*, 787
- \* Jules Olitski, "Painting in Color" [1967] in *Art in Theory*, 795
- \* Stanley Cavell, "A Matter of Meaning It" [1967] in *Art in Theory*, 796
- \* Leo Steinberg, "Other Criteria" [1968-1972] in *Art in Theory*, 971
- \* Rosalind Krauss, "A View of Modernism" [1972] in *Art in Theory*, 976

**Week 7 (October 6 and October 8)**

**Pop Art**

- \* *After Modern Art*, 95-104; 110-128
- \* Richard Hamilton, "For the Finest Art, Try Pop" [1961] in *Art in Theory*, 742
- \* Andy Warhol, "Interview with Gene Swenson" [1963] in *Art in Theory*, 747
- \* Roy Lichtenstein, "Lecture to the College Art Association" [1964] in *Art in Theory*, 749
- \*\* Thomas Crow, "Saturday Night Disasters: Trace and Reference in Early Warhol," in *Modern Art and the Common Culture* (New Haven: Yale University Press, 1996), 49-65
- \*\* Hal Foster, "Death in America," *October* 75 (Winter 1996), 36-59

Visit Andy Warhol: *Shadows at LA MoCA, Grand Avenue*

**Week 8 (October 13 and October 15; Mid-Term October 15)**

**Minimalism and Post-Minimalism**

- \* *After Modern Art*, 138-159
- \* "Institutions and Objections" in *Art in Theory*, 813
- \* Donald Judd, "Specific Objects" [1965] in *Art in Theory*, 824.
- \* Robert Morris, "Notes on Sculpture 1-3" [1966] in *Art in Theory*, 828
- \* Michael Fried, "Art and Objecthood" [1967] in *Art in Theory*, 835
- \* John A. Murphy, "Sponsor's Statement for 'When Attitudes become Form'" [1969] in *Art in Theory*, 897
- \* Eva Hesse, "Interview with Cindy Nemser" in *Art in Theory*, 900
- \* Anna Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* (January 1990), 44-63

### **Week 9 (October 20 and October 22)**

#### **Conceptual Art**

- \* *After Modern Art*, 160-186
- \* Sol LeWitt, "Paragraphs on Conceptual Art" [1967] and "Sentences on Conceptual Art" [1969] in *Art in Theory*, 846
- \* Joseph Kosuth, "Art After Philosophy" [1969] in *Art in Theory*, 852
- \* Lawrence Weiner, "Statements" [1969] in *Art in Theory*, 893
- \* Terry Atkinson, "Editorial Introduction to Art-Language" [1969] in *Art in Theory*, 885
- \* Hal Foster, "The Crux of Minimalism," in *Return of the Real: The Avant-Garde at the End of the Century* (Cambridge: MIT Press, 1996), 35-68

### **Week 10 (October 27 and October 29)**

#### **Land Art and Institution Critique**

- \* Look at "Ends of the Earth" website and materials, [www.moca.org/landart](http://www.moca.org/landart)
- \* Robert Smithson, "A Sedimentation of the Mind: Earth Projects" [1968] in *Art in Theory*, 877
- \* Robert Barry, "Interview with Arthur R. Rose" [1969] in *Art in Theory*, 851
- \* Louis Althusser, from "Ideology and Ideological State Apparatuses" [1971] in *Art in Theory*, 953
- \* Art Workers' Coalition, "Statement of Demands" [1970] in *Art in Theory*, 926
- \* Lucy Lippard, from *Six Years: The Dematerialization of the Art Object* [1973] in *Art in Theory*, 919

\* Andrea Fraser, "From the Critique of Institutions to an Institution of Critique" *Artforum* [September 2005], 278-286

**Week 11 (November 3 and November 5)**  
**Performance, Body, and Video Art**

\* *After Modern Art*, 187-195

\* Mierle Laderman Ukeles, "Maintenance Art Manifesto" [c. 1969] in *Art in Theory*, 917

\* Valie Export, "Woman's Art" [1972] in *Art in Theory*, 927

\* Bruce Nauman, "Interview with Michele de Angelus" [1980] in *Art in Theory*, 910

\* Jacques Lacan, "The Mirror-Phase as Formative of the Function of the I" [1949] in *Art in Theory*, 620

\* Laura Mulvey, "Visual Pleasure and Narrative Cinema" [1975] in *Art in Theory*, 982

\* Rosalind Krauss, "Notes on the Index, Part 1" [1976] in *Art in Theory*, 994

\*\* Linda Nochlin, "Why Have There Been No Great Women Artists?" [1971],

<http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=0CDcQFjAC&url=http%3A%2F%2Ffaculty.rcc.edu%2Fskiba%2Fdocs%2Fart7%2FWhy%2520Have%2520There%2520Been%2520No%2520Great%2520Women%2520Artists.pdf&ei=SPU2UKynD4WbiQKM74HoBA&usg=AFQjCNEO7A5t0h6fjL7c7AFCAZ9-qnmoxA>

**Week 12 (November 10 and November 12)**  
**Postmodern Polemics**

\* *After Modern Art*, 196-218; 223-228

\* "Ideas of the Postmodern" in *Art in Theory*, pp. 1013

\* Roland Barthes, "From Work to Text" [1971] in *Art in Theory*, pp. 965

\* Jean Baudrillard, "The Hyper-Realism of Simulation" [1976] in *Art in Theory*, 1018

\* Rosalind Krauss, from "The Originality of the Avant-Garde" [1981] in *Art in Theory*, 1032

\* Frederic Jameson, "The Deconstruction of Expression" [1982] in *Art in Theory*, 1046

\* Jürgen Habermans, "Modernity—An Incomplete Project" [1980] in *Art in Theory*, 1124

\* Jean-François Lyotard, "What is Postmodernism?" [1982] in *Art in Theory*, 1131

\* Craig Owens, from "The Allegorical Impulse: Towards a Theory of Postmodernism" [1980] in *Art in Theory*, 1025

\* Sherrie Levine, "Statement" [1982] in *Art in Theory*, 1038



**Week 13 (November 17 and November 19)  
The Politics of Identity and Relationality**

- \* *After Modern Art*, 219-223
- \* Edward Said, "Orientalism" [1978] in *Art in Theory*, 1005
- \* Ana Mendieta, "Art and Politics" [1982] in *Art in Theory*, 1064
- \* Gayatri Spivak, "Who Claims Alterity?" [1989] in *Art in Theory*, 1092
- \* Homi Bhabha, "The Location of Culture" [1994] in *Art in Theory*, 1110
- \*\* Douglas Crimp, "How to Have Promiscuity in an Epidemic" *October* 43 (Winter 1987), 237-271

**Week 14 (November 24 and November 26; no class November 26 for Thanksgiving)  
Globalization and the Rise of Biennial Culture**

- \* *After Modern Art*, 228-245
- \* Frantz Fanon, "On National Culture" [1959] in *Art in Theory*, 710
- \* Olu Oguibe, "In the Heart of Darkness" [1993] in *Art in Theory*, 1170
- \*\* Nicolas Bourriaud, *Relational Aesthetics* (Paris: Les Presses du reel, 2002), 1-48
- \*\* Claire Bishop, "Antagonism and Relational Aesthetics" *October* 110 (Fall 2004), 51-79

**Week 15 (December 1 and December 3; essay due December 1 and course review for exam will be held on December 3)  
The Return of the Aesthetic, Again**

- \* Franco Moretti, "MoMA 2000: The Capitulation" [2000] in *Art in Theory*, 1183
- \*\* Suzanne Hudson, "Beauty and the Status of Contemporary Criticism" *October* 104 (Spring 2003), 115-130

**Week 16 (December 8 is a study day)**

