

Modern Art III: 1940 to the Present

AHIS 370, Summer 2022, Tuesday/Thursday 11:00am-3:15pm Los Angeles Time

Online via Zoom:

<https://usc.zoom.us/j/93383606759?pwd=WklydkR0TFpQNjVwVFZ6cVISTEN0QT09>

Meeting ID: 933 8360 6759

Passcode: x6aGU5PoI3

Professor Suzanne Hudson
Office Hours by appointment
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Felix Gonzalez-Torres, *Perfect Lovers*, 1991

This course surveys a broad range of art created from World War II to the present through analysis of major styles and figures of the period, as well as the burgeoning cultural institutions in which post-war art was made public. Beginning with the emergence of Abstract Expressionism in the United States and moving towards an increasingly global contemporary art world, we will look at legacies of modernism and new concerns of twenty-first-century art through the lens of relevant critical and theoretical frameworks. Paying attention to the development of historical movements (e.g., Pop Art, Minimalism, performance and body art) and contemporary trends (e.g., the rise of new media, participatory practices, and the rise of the biennial), we will address topics and themes such as appropriation and parody, the politics of display, the relationship between identity and representation, and the effects of globalization and modern consumer culture.

Course Skills:

This course will improve your powers of analysis by increasing your ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts. It will expand your knowledge of the making of a work of art by leading you to understand more about the creative process through the study of specific works. It will deepen your understanding of the relationship between works of art and the political, social and ethical conditions of their time and allow you to make connections across different historical and cultural contexts. It will lead you to understand how art making fulfills particular cultural functions or fills certain cultural needs.

Required Texts:

David Hopkins, *After Modern Art 1945-2000* (Oxford, 2000) or David Hopkins, *After Modern Art: 1945-2017* (Oxford, 2018)

(NB: the latter is the second edition, expanded further into the present; I will post the new material in the course Google Drive in case you prefer to source the first edition, which is cheaper, but the pages listed here correspond to the newer edition)

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

Essays in Google Drive

Students will also be required to independently visit 2 local museums, galleries, and/or public art sites over the course of the semester.

Methods of Evaluation / Grade Distribution:

1) “Slow looking” assignment

Students will be asked to spend a significant amount of time looking at a single work of art in person at a museum or gallery of their choosing, recording their thoughts, ideas, questions, etc. from the experience. From this, you will be asked to formulate an argument or thesis statement and write a visual analysis. Approx. 1000-1200 words, plus notes.

Due: July 13; Worth: 15%

2) “Display politics” assignment

Students will be asked to visit a local exhibition and write a critical review that addresses how the museum or gallery space (its architecture, layout, lighting, props, didactic materials, etc...) creates meaning and informs viewing practices. Your response must include photographs and illustrations to support your observations. Approx. 1500-1700 words, plus photos and illustrations.

Due: August 3; Worth: 25%

3) Midterm exam

The midterm exam will take place in class and may involve a combination of term identification, reading analysis, slide comparison, and/or essay questions.

Date: July 19; Worth: 25%

* There will be no make-up exams; late work will not be accepted without a legitimate and documented emergency.

4) Final exam

The final exam will be held during the official exam period and may involve a combination of term identification, reading analysis, slide comparison, and/or essay questions. The final exam is cumulative.

Date: August 9; Worth: 25%

* There will be no make-up exams; late work will not be accepted without a legitimate and documented emergency.

5) Attendance, active participation, and in class work

Students are expected to attend every class, or to watch every recording and send Professor Hudson notes and questions about the material covered, as well as any missed in-class assignments, by the beginning of the next class. Students are also expected to have completed all assigned texts and any other materials before class, and to contribute to discussions actively, regularly, and respectfully. Excessive absences and/or disruptive class behavior will impact your participation grade.

Ongoing through the semester; Worth: 10%

Grading scale:

Course grades will be determined using the following scale:

A 93-100

A- 90-92

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

F 59 and below

Course Protocol:

I understand that students are in different time zones, have different home situations, may become ill, and will likely run into technical problems. Please contact Professor Hudson directly about any challenges that arise.

Readings: 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.

Email: You absolutely must check your email every day and read messages all the way through. Because this is an online course, it is essential that we all be able to communicate effectively by electronic means. You are responsible for all content covered in emails.

Syllabus: The syllabus is subject to changes throughout the semester. Please always consult the up-to-date syllabus in the Google Drive.

Academic Honesty and Online Recordings:

If you sell notes/class materials, plagiarize your writing, or cheat on exams you will receive a failing grade in the class, and you will be reported to the College. Passing off text that you did not write as your own is plagiarized writing; this includes text on museum websites and other online websites about art history. Your writing will be checked against such sources by Professor Hudson. If you have further questions about what qualifies as plagiarism or cheating, consult with the professor prior to completing any assignment.

Class lectures are the intellectual property of the professor. You may not record any of our course meetings yourself. Recordings of our lectures and discussions will be made available through our Google Drive. You may not share, sell, or distribute recorded lectures or sections. Doing so is a violation of USC campus policies and will be met with disciplinary sanctions. Students should review their responsibilities towards the appropriate use and handling of these recordings under existing USC campus policies regarding class notes: <https://policy.usc.edu/scampus-part-c/>

Syllabus

Week 1 (June 30)

June 30: Introduction and Abstract Expressionism

Familiarize yourself with the syllabus and textbooks

Introduction, Lecture/Seminar 11:00-12:30

- * Alfred H. Barr Jr., "Cubism and Abstract Art," [1936] in *Art in Theory*, 381
- * 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

Abstract Expressionism, Lecture/Seminar 1:00-2:30

- * *After Modern Art*, 5-32
- * 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

Directed Art Making Exercise (need paper, colored pencils, crayons, or markers) 2:45-3:15

Week 2 (July 5 and July 7)

July 5: Abstract Expressionism II: Screen "Painter's Painting" 11:00-1:00

Neo-Avant-Gardes, Lecture/Seminar 1:15-3:15

- * *After Modern Art*, 35-60; 63-86
- * 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
- * Joseph Beuys, "I Am Searching for a Field Character" [1973] in *Art in Theory*, 929
- * 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
- * Jirō 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

July 7: Neo-Dada, Happenings, Fluxus, Lecture/Seminar 11:00-1:00

- * *After Modern Art*, 89-102
- * 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
- * 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-Dada in Music, Theater, Poetry, Art" [1962] in *Art in Theory*, 727
- * Jasper Johns, Obituary of Marcel Duchamp [1968] in *Art in Theory*, 760

Screen Jennifer Roberts on slow looking 1:30-2:00

Independent work 2:00-3:15: Take time to research museum websites and collections (suggestions/instructions will be given)

Week 3 (July 12 and July 14)

July 12: Pop Art, Lecture/Seminar 11:00-12:30, 1:00-1:45

- * *After Modern Art*, 103-119
- * Lawrence Alloway, "The Arts and the Mass Media" [1958] in *Art in Theory*, 715
- * Marshall McLuhan, "Understanding Media" [1964] in *Art in Theory*, 754
- * 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

Screen "The Cool School" 1:45-3:15

July 13: "Slow looking" assignment due by 5:00

July 14: Minimalism and Post-Minimalism, Lecture/Seminar 11:00-1:00, 1:30-2:30

- * *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

Review for Midterm 2:30-3:15

Week 4 (July 19 and July 21)

Midterm exam, 11:00-1:00

July 19: Conceptual Art, Lecture/Seminar 1:30-3:15

- * *After Modern Art*, 121-147; 149-172
- * 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

July 21: Land Art and Institution Critique, Lecture/Seminar 11:00-12:30, 1:00-2:30

- * 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

In class writing of Position Statement 2:30-3:15

Week 5 (July 26 and July 28)

July 26: Performance, Body, and Video Art, Lecture/Seminar 11:00-1:00, 1:30-3:00

- * *After Modern Art*, 172-180
- * 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
- * Laura Mulvey, "Visual Pleasure and Narrative Cinema" [1975] in *Art in Theory*, 982
- * Rosalind Krauss, "Notes on the Index, Part I" [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>

July 28: Postmodern Polemics, Lecture/Seminar, 11:00-1:15

- * *After Modern Art*, 183-214
- * "Ideas of the Postmodern" in *Art in Theory*, 1013
- * 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

Screen "The Price of Everything" and discuss auction footage, 1:30-3:15

Week 6 (August 2 and August 4)

August 2: The Politics of Identity and Relationality, Lecture/Seminar 11:00-1:00, 1:30-2:30

- * *After Modern Art*, 217-238
- * 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

Directed Art Making Exercise (need magazines/catalogues to cut up, scissors, glue) 2:45-3:15

August 3: "Display politics" assignment due by 5:00

August 4: Globalization and the Rise of Biennial Culture, Lecture/Seminar 11:00-1:00

- * *After Modern Art*, 241-274
- * Frantz Fanon, "On National Culture" [1959] in *Art in Theory*, 710

* Olu Oguibe, "In the Heart of Darkness" [1993] in *Art in Theory*, 1170

Review Session 1:30-3:15

Week 7 (August 9)

August 9: Final exam

Final exam, 11:00-3:00

Statements on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section II, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [Research and Scholarship Misconduct](#).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.usc.edu/counseling. Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org. Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call studenthealth.usc.edu/sexual-assault. Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086 eootix.usc.edu. Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298 usc-advocate.symplicity.com/care_report. Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776 osas.usc.edu. OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710 campussupport.usc.edu. Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101 diversity.usc.edu. Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu, emergency.usc.edu. Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call for non-emergency assistance or information dps.usc.edu.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu chan.usc.edu/otfp. Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.