

## Modern Art III: 1940 to the Present

AHIS 370g, Fall 2022, Tuesday/Thursday 5-6:20pm, SLH 102

Professor Suzanne Hudson  
Office Hours, Tuesday 2:00-4:00pm  
[sphudson@usc.edu](mailto:sphudson@usc.edu)

TA: Olivia Armandroff, [armandro@usc.edu](mailto:armandro@usc.edu)



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)

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, and questions from the experience. From this, you will be asked to formulate an argument or thesis statement and write a visual analysis. Approx. 1000 words, plus notes from museum or gallery visit.

Due: September 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. 2000 words, plus photos and illustrations.

Due: November 8; 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: October 6; Worth: 25%

#### 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: December 8; 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: lectures and sections. Students are also expected to have completed all assigned texts and any other materials before class. Excessive absences and/or disruptive class behavior will impact your participation grade. Ongoing through the semester; Worth: 10%

\*Meaningful Participation: The seriousness with which each member of the class comes prepared impacts the whole group. Out of respect to your colleagues, please limit your use of laptops and tablets to taking notes. Phones must be on silent and out of sight. You will be asked to leave the classroom if found using electronic devices for other reasons.

Things to consider:

- a. Are you prepared for today's class?
- b. Are you taking notes of the day's discussion?
- c. Are you vocal in class in a way that moves the discussion/class forward and enhances our overall exchange?
- d. Are you respectful of the material, your classmates, and the professor?
- e. Are you synthesizing previous discussions and material into each new meeting?
- f. Are you physically as well as verbally "present": focused on the material, responding productively to professor and classmates, engaged and alert?

#### **Grading 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:**

**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 and read messages all the way through. You are responsible for all content covered in emails.

**Syllabus:** The syllabus is subject to changes throughout the semester.

### **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 a 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. 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. 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 (August 23 and 25)

#### Introduction

*Familiarize yourself with the syllabus and textbooks*

- \* 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*, 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

### Week 2 (August 30 and September 1)

#### Abstract Expressionism

- \* *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

*Extra Credit Participation: Screen “Painter’s Painting,” Emile de Antonio, 1973 (YouTube: <https://www.youtube.com/watch?v=SrM39j6GLvU>)*

*Also: Interview with Emile de Antonio (YouTube: <https://www.youtube.com/watch?v=F8rn4IbP9YE>)*

*Turn in response to Olivia Armandroff by 5pm September 5.*

### Week 3 (September 6 and 8)

#### European Neo-Avant-Gardes

- \* *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
- \* Yves Klein, “The Evolution of Art towards the Immaterial” [1959] in *Art in Theory*, 818
- \* Joseph Beuys, “I Am Searching for a Field Character” [1973] in *Art in Theory*, 929

September 8: No class; visit a museum or gallery in preparation for Slow Looking assignment, due September 13. Also watch “How to do formal analysis in Art History”:

[https://www.google.com/search?q=smart+art+history+how+to+do+formal+analysis&client=firefox-b-l-d&ei=3qX\\_YsmvM8GfkPIPIJ2HmAU&oq=smart+art+history+how+to+do+formal&gs\\_lcp=Cgdnd3Mtd2I6EAMYADIFCCEQoAEyBQghEKABOgclABBHELADogYIABAeEBY6CagAEB4QFhAKOgUIABCGAzolCCCEQHhAWEB06BQghEKsCSgQIQRgASgQIRhgAUOgDWKkhYOMraAFwAXgAgAHiiAYgB0BaSAQYwLjEyLjWYAQCgAQHIAQjAAQE&sclient=gws-wiz#kpvalbx=6KX\\_YtLAJpJzkPIPt9SP8AEI4](https://www.google.com/search?q=smart+art+history+how+to+do+formal+analysis&client=firefox-b-l-d&ei=3qX_YsmvM8GfkPIPIJ2HmAU&oq=smart+art+history+how+to+do+formal&gs_lcp=Cgdnd3Mtd2I6EAMYADIFCCEQoAEyBQghEKABOgclABBHELADogYIABAeEBY6CagAEB4QFhAKOgUIABCGAzolCCCEQHhAWEB06BQghEKsCSgQIQRgASgQIRhgAUOgDWKkhYOMraAFwAXgAgAHiiAYgB0BaSAQYwLjEyLjWYAQCgAQHIAQjAAQE&sclient=gws-wiz#kpvalbx=6KX_YtLAJpJzkPIPt9SP8AEI4)

## **Week 4 (September 13 and 15)**

### **Opening the Object: Gutai, Happenings, Fluxus**

September 13: Slow Looking Assignment due 5pm. A hard copy must be turned in at the start of class; you must also upload an electronic version to Blackboard.

- \* *After Modern Art*, 89-102
- \* Jirō Yoshihara, “Gutai Manifesto” [1956] in *Art in Theory*, 698
- \* Hélio Oiticica, “Appearance of the Supra-Sensorial” [1967/1968] in *Art in Theory*, 913
- \* GRAV (Groupe de Recherche d’Art Visuel), “Transforming the Current Situation of Plastic Art” [1961] in *Art in Theory*, 725
- \* Claes Oldenburg, Documents from the Store [1961] in *Art in Theory*, 743
- \* 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

## **Week 5 (September 20 and 22)**

### **Pop Art**

- \* *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

Extra Credit Participation: Screen “The Cool School,” Morgan Neville, 2008 (USC Kanopy: <https://www.kanopy.com/en/usclib/video/196808>)

Turn in response to Olivia Armandroff by 5pm September 26.

## **Week 6 (September 27 and 29)**

### **Minimalism and Post-Minimalism**

- \* *After Modern Art*, 138-159
- \* Clement Greenberg, "Modernist Painting" [1960] in *Art in Theory*, 773
- \* 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
- \* "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

## **Week 7 (October 4 and 6)**

### **Review and Midterm**

We will spend October 4 reviewing material covered to date; the Midterm will be given in class on October 6.

## **Week 8 (October 11 and 13)**

### **Conceptual Art**

- \* *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

*October 13: No class, fall recess.*

## **Week 9 (October 18 and 20)**

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

- \* 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 (accessible online)

### **Week 10 (October 25 and 27)** **Performance, Body, and Video Art**

- \* *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]  
(accessible online)

*October 27: No class; visit a museum or gallery in preparation for Display Politics assignment, due November 8. We will discuss the shows you visit in class next week.*

### **Week 11 (November 1 and 3)** **Postmodern Polemics**

- \* *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

### **Week 12 (November 8 and 10)** **The Politics of Identity and Relationality**

*November 8: Display Politics Assignment due 5pm. A hard copy must be turned in at the start of class; you must also upload an electronic version to Blackboard.*

- \* *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

### **Week 13 (November 15 and 17)**



## **Globalization and the Rise of Biennial Culture**

\* *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

\*\* Claire Bishop, "Antagonism and Relational Aesthetics" *October 110* (Fall 2004), 51-79  
(accessible online)

### **Week 14 (November 22 and 24)**

#### **Independent screening and Thanksgiving**

Screen "The Price of Everything," Nathaniel Kahn, 2018 (USC Kanopy:

<https://www.kanopy.com/en/usclib/video/10605069>)

Turn in response to Olivia Armandroff by 6:30pm November 22.

*November 24: No class; Thanksgiving.*

### **Week 15 (November 29 and December 1)**

#### **Art World 2.0 and Review Session**

\* Recent press to be uploaded to class Google Drive for a discussion of current topics

### **December 8**

*Final exam: 4:30-6:30pm.*

## 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 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://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](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call [studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://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](https://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](https://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](https://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](https://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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://dps.usc.edu).

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) [ombuds.usc.edu](https://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](mailto:otfp@med.usc.edu) [chan.usc.edu/otfp](https://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.