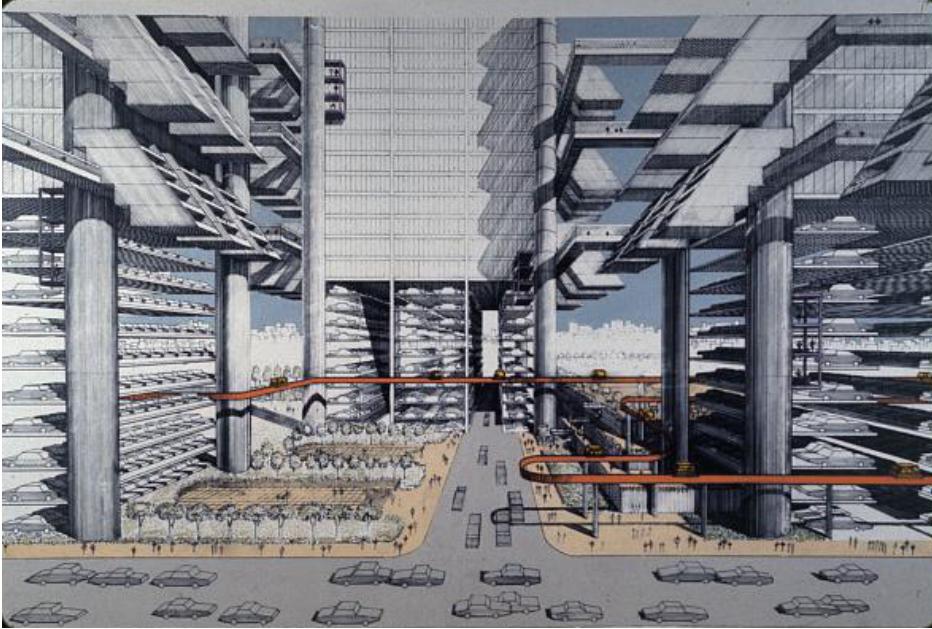
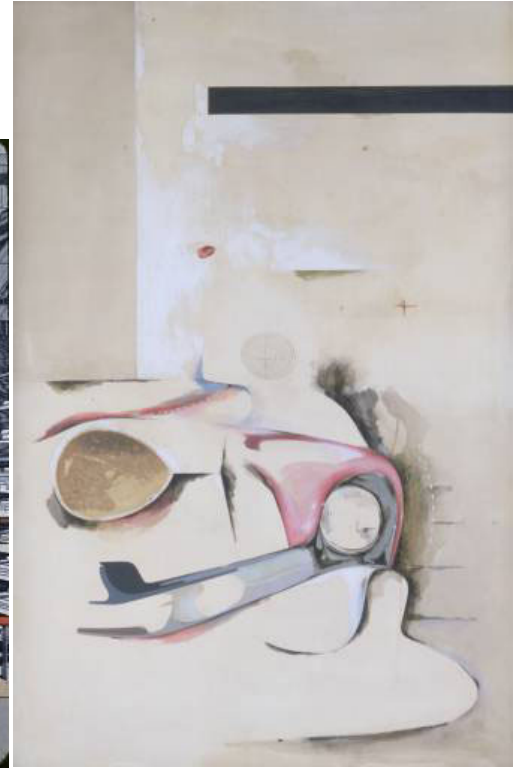


University of Texas at Dallas  
Arts and Humanities  
AHST 3318 501 (24521)  
Contemporary Art and Architecture  
Dr. Charissa N. Terranova  
Spring 2012  
Tuesday 7:00 – 9:45 pm  
Location: JO 4.102

Office Hours: Thursday 4:00-6:00  
terranova@utdallas.edu  
www.charissaterranova.com



Paul Rudolph, People Mover and Parking for the HUB Project in Manhattan, 1972



Richard Hamilton, *Homage to Chrysler Corporation* 1957

### Description

This class focuses on the history of art and architecture, 1950 to the present. Topics include: the Duchamp effect, Pop art in the world, the transformation of art as a result of Roland Barthes' "Death of the Author," theory and Conceptualism in art and architecture, the politics of the body and spatiality, kinetic and Op art, Systems Aesthetics, gender and sexuality in the 1970s and 1980s, postmodernism in art and architecture, the philosophy of Deconstruction and its effects on art and architecture, video, installation art, British art in the 1990s, and Dutch architecture and interventionist art, 1990s-present. Together we will investigate the greater political economy of individual objects, buildings and events of the recent past, our goal being an understanding of how they are constitutive of the greater political, social and economic network of forces in which we live today. Final grades are based on attendance, three written assignments, and two exams.

### Goals of Course

- Learn and engage the history of art and architecture, its cultural and political ramifications, from Pop Art to the present, roughly 1950-2012
- Learn how to think critically about contemporary art and architecture, and its cultural and political ramifications.
- Learn how to identify the salient and successfully formal components of a work of art, whether a painting or a performance.
- Habituate daily reading of the newspaper through assigned reading of the arts section in the *New York Times*.
- Habituate close and analytical reading of texts.

- Hone critical writing skills through two short written assignments.
- Habituate engagement with the arts community of DFW through assigned visits to the DMA.

### Readings

You are required to attend every lecture that is scheduled on the syllabus and complete the assigned reading prior to class. The reading assignments are available in your textbook and DOCUTEK. The textbook, David Hopkins' *After Modern Art, 1945-2000*, is available for purchase at the bookstore.

The URL for DOCUTEK is: <http://utdallas.docutek.com/eres/coursepage.aspx?cid=1232>  
 Password: kitsch

### Course Images

All slide presentations are available at [www.charissaterranova.com](http://www.charissaterranova.com).

### Museum Visits and Written Assignments

Written assignment #1 is due February 28. For this assignment you must write 500 words about art, space, and curatorial thinking. In particular, please focus on the works by Alberto Giacometti and David Smith in the street-level gallery at the Nasher Sculpture Center located at 2001 Flora Street, Dallas, Texas 75201. Please focus on the works of art and their arrangement in space in an attempt to "read" curatorial intention. Further details on admission:

- Admission is free the first Saturday of every month
- Student admission is \$8.00
- Joint admission with the DMA is \$8.00

Written assignment #2 is due April 10. For this assignment you must write an overall exhibition review of 500 words, assuming the voice of an art critic in the *New York Times*. You must focus on *Mark Manders: Parallel Occurrences/Documented Assignments* at the Dallas Museum of Art, 1717 North Harwood Street, Dallas, TX 75201. In preparation for this assignment you should read art criticism in the Friday edition of the *New York Times*, available for purchase at Starbucks coffee shops. Further details on admission:

- Students (with a current school ID): \$5
- Free first Tuesday of each month (Special ticket prices may apply to exhibitions)
- Thursday Nights, 5–9 p.m. are free for students with a current school ID

Written assignment #3 is due May 1. This is a longer research paper. Choose one artist or architect and write about a system of ideas or a work of art or building of which he or she is the author. Your paper should have a thesis statement – an argument – based on your research. I encourage you to meet with me during office hours (or otherwise) to discuss your interests and passions in relation to this topic. The requirements for the research paper are as follows:

- title page, 10-12 pt. font, standard margins
- thesis statement in the body of text on the first or second page
- 10-12 pages
- pagination
- foot- or endnotes
- bibliography with 5 sources, of which 2 can be websites

Tips: In terms of writing style, please avoid the passive voice, hyperbole and cliché. Simplistic and unfounded descriptions of art, such as "it is beautiful," "he is a genius," or "this is an amazing masterpiece," are banned from this writing assignment. It is the voice and stance of the critic (art, architecture, film and book) that you will assume for this writing. **Remember that plagiarism is grounds for expulsion from the university.** The written assignments must be submitted in paper: I do not accept late or electronic documents.

### Exams

There is a mid-term and final exam in this class. Each will require you to identify 10 slides and answer short answer questions. I will disseminate in class a review sheet prior to each exam. The slides will be posted at the following website at the end of each lecture: [www.charissaterranova.com](http://www.charissaterranova.com). Click on the "syllabi" icon to the left of the home page

### NOTE ON DATES

**There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers.**

### Grades

Written Assignment #1	15 %
Written Assignment #2	15 %
Written Assignment #3	30 %
Mid-Term Exam	20 %
Final Exam	<u>20 %</u>
	100%

### Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

<http://www.utdallas.edu/deanofstudents/conductguidelines.html>

<http://provost.utdallas.edu/>

<http://www.charissaterranova.com/syllabi/utd-policies.htm>

### Schedule

#### Tuesday January 17

#### Introduction to Class and Explanation of Syllabus

#### Abstract Expressionism

#### Jackson Pollock: Apotheosis and Death of Modern Painting

-Greenberg, Clement, "Avant-garde and Kitsch," <http://www.sharecom.ca/greenberg/kitsch.html>

-Kaprow, Allan, "The Legacy of Jackson Pollock," 1-9.

#### Tuesday January 24

#### The Duchamp Effect: Neo-Dada, Collage, Combines and Assemblages

#### Kinetic Art: Alexander Calder, Jean Tinguely, Victor Vasarely

-Hopkins, 1-66, course textbook

-Haggood, Susan and Jennifer Rittner, "Neo-Dada: Redefining Art, 1958-1962," *Performing Arts Journal*, Vol. 17, No. 1 (Jan., 1995), pp. 63-70.

#### Tuesday January 31

#### Polymorphic Perversity: The Body and Performance

#### Fluxus, Happenings and Protest

-Schneemann, Carolee (Winter 1991) "The Obscene Body/Politic," *Art Journal* 50 (4): 28-35.

-Kaprow, Allan, "Happenings in the New York Scene," 15-26.

#### Tuesday February 7

#### British Pop! The Independent Group

#### American Pop! The Irony and Ecstasy of Mass Consumerism

-Massey, Anne, "The Independent Group: Towards a Redefinition," *The Burlington Magazine*, Vol. 129, No. 1009 (Apr., 1987), pp. 232-242.

-Mattick, Paul, "The Andy Warhol of Philosophy and the Philosophy of Andy Warhol The Andy Warhol of Philosophy and the Philosophy of Andy Warhol," *Critical Inquiry*, Vol. 24, No. 4 (Summer, 1998), pp. 965-987.

#### Tuesday February 14

**French Pop! Nouveau Réalisme**

**Art Architecture and Revolution in Paris: Lettrisme, the Situationist International, and May 1968**

-Cone, Michèle C., "Pierre Restany and the Nouveaux Réalistes Pierre Restany and the Nouveaux Réalistes," *Yale French Studies*, No. 98, The French Fifties (2000), pp. 50-65.

-McDonough, Thomas, "Situationist Space," *October*, Vol. 67, (Winter, 1994), pp. 58-77.

**Tuesday February 21**

**In-class film**

*Andy Warhol: A Documentary Film* (2006)

**Tuesday February 28**

**Late Modern Architecture: Louis Kahn, Paul Rudolph and Megastructures  
The Neo-Avant-garde in Architecture Archigram, Archizoom and Superstudio  
Written Assignment #1 Due**

-Rohan, Timothy, "Rendering the Surface: Paul Rudolph's Art and Architecture Building at Yale Rendering the Surface: Paul Rudolph's Art and Architecture Building at Yale," *Grey Room*, No. 1 (Autumn, 2000), pp. 84-107.

-Archigram, "Instant City," *Design Quarterly*, No. 78/79, Conceptual Architecture (1970), pp. 11-16.

**Tuesday March 6**

**Mid-Term Exam**

**Tuesday March 13**

**Spring Break: No Class**

**Tuesday March 20**

**Minimalism and the Death of the Author  
Conceptualism: Language and the Sign**

-Barthes, Roland, "The Death of the Author," *Image, Music, Text*, 142-148,  
<http://evans-experientialism.freewebspace.com/barthes06.htm>

-Hopkins, 67-94, 161-196, course textbook

-Lippard, Lucy R. and John Chandler, "The Dematerialization of Art," in *Conceptual Art a Critical Anthology*, pp. 46-52.

**Tuesday March 27**

**Kinetic, Op, New Tendencies, and Systems Aesthetics**

-Jack Burnham, "Systems Esthetics," *Artforum*, Vol. 7, No. 1 (September 1968) 30-35.

-Jack Burnham, "Real Time Systems," *Artforum*, Vol. 8, No. 1 (September 1969) 49-55.

-Jack Burnham, "Alice's Head: Reflections on Conceptual Art," *Artforum*, Vol. 8, No. 6 (February 1970) 37-43.

**Tuesday April 3**

**Identity Politics I: Gender and Sexuality in the 1970s**

**Identity Politics II: Gender and Sexuality in the 1980s**

-Miriam Schapiro, "The Education of Women as Artists: Project Womanhouse," *Art Journal*, vol. 31, no. 3 (Spring 1972) 268-270.

-Mary Kelly and Paul Smith, "No Essential Femininity," in *The Art of Art History: A Critical Anthology*, Donald Preziosi, ed. 370-382.

-Peggy Phelan, "Serrano, Mapplethorpe, the NEA and You: 'Money Talks': October 1989," *TDR (1988-)* Vol. 34, No. 1 (Spring 1990) pp. 4-15.

**Tuesday April 10**

**Postmodernism I: Pictures and Simulations  
Postmodernism II: Neo-Expressionism and Graffiti  
Written Assignment #2 Due**

-Hopkins, 197-232, course textbook

- Baudrillard, Jean, "Simulacra and Simulations," *Jean Baudrillard, Selected Writings*, ed. Mark Poster, pp. 166-184 [http://www.stanford.edu/dept/HPS/Baudrillard/Baudrillard\\_Simulacra.html](http://www.stanford.edu/dept/HPS/Baudrillard/Baudrillard_Simulacra.html)
- Thomas Lawson, "Last Exit: Painting," *Art Forum*, October 1981.

**Tuesday April 17**

**Postmodernism III: Signage, Historicism, and Space  
Deconstruction in Art and Architecture**

- Jameson, Fredric, *Postmodernism, or, The Cultural Logic of Late Capitalism*, pp. 97-130.
- Venturi, Scott and Brown, *Learning from Las Vegas*, pp. 3-34.

**Tuesday April 24**

**British Art in the 1990s**

**Dutch Architecture and Interventionist Art, 1990s-present**

- Shone, Richard, "From 'Freeze' to House: 1988-94," *Sensation: Young British Artists from the Saatchi Collection*, ed. Norman Rosenthal, pp. 12-25.
- Jardine, Lisa, "Modern Medicis: Art Patronage in the Twentieth Century in Britain," in *Sensation: Young British Artists from the Saatchi Collection*, ed. Norman Rosenthal, pp. 40-48.
- Koolhaas, Rem, "Urbanism after Innocence: Four Projects: The Reinvention of Geometry Urbanism after Innocence: Four Projects: The Reinvention of Geometry," *Assemblage*, No. 18 (Aug., 1992), pp. 82-113.

**Tuesday May 1**

**Site Visit: Rachofsky House  
Class meets at 8605 Preston Road  
<http://www.rachofskyhouse.org/>  
Written Assignment #3 Due**

**Saturday May 12**

**Final Exam 7:00-9:45**