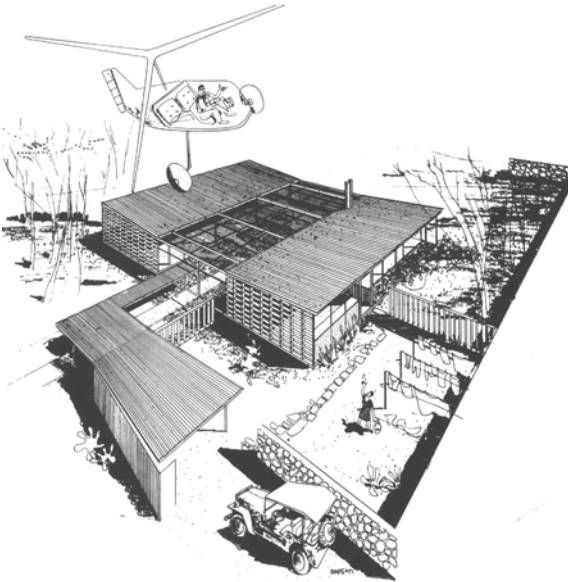


ARHS 3368 Course Number 6100
Contemporary Art and Architecture I
Dr. Charissa N. Terranova
Fall 2005
Monday-Wednesday 11:00-12:20 p.m.
Owen Fine Arts Center B600
charissa@smu.edu

office location- Owen Fine Arts Center 3622
office phone- 214/768.2488
office hours- Tuesday-Thursday 2:00-3:30

TA - Lindsey Wiley, lwiley@smu.edu



Ralph Rapson, Case Study House, 1945



Roy Lichtenstein, *Masterpiece*, 1962

Description

This class is the first of a two-part lecture course that focuses on the history of art and architecture after WW II. The period of focus for this portion of the course is the first twenty years after the war, from 1945 to 1965. In this short span of time we will see radical transformations in art and architecture: from the triumphalist bravado of the prewar avant-garde to the existential crises of mid-century abstractionists; from Cold War-era American suburbanization to student riots in the streets of Paris in May, 1968. 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. The course is made up of weekly lectures and readings, films, museum visits, four written assignments, and a midterm and final examination.

Lectures and 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 come from your two textbooks as well as other books that are on reserve at the library. The following two texts are available for you to purchase at the bookstore:

- 1.) H. H. Arnason. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. Upper Saddle River, NJ: Prentice Hall, 2004.
- 2.) Kenneth Frampton. *Modern Architecture: A Critical History*. London: Thames and Hudson, 1992

The following texts are available for you on reserve at Hamon Arts Library:

- 1.) Donald Albrecht and Robert Schonfeld. *Russel Wright: Creating American Lifestyle*. New York: Harry N. Abrams, 2001.
- 2.) Marshall Berman. *All That Is Solid Melts Into Air: The Experience of Modernity*. New York: Simon and Schuster, 1982.
- 3.) Martha Buskirk and Mignon Nixon, Eds. *The Duchamp Effect: Essays, Interviews and Round Table*. Cambridge, MA: MIT Press, 1996.
- 4.) Sarah Williams Goldhagen and Réjean Legault, Eds. *Anxious Modernisms: Experimentation in Postwar Architectural Culture*. Cambridge, MA: MIT Press, 2000.
- 5.) Sarah Williams Goldhagen. *Louis Kahn's Situated Modernism*. New Haven, CT: Yale University Press, 2001.
- 6.) Serge Guilbaut, Ed. *Reconstructing Modernism: Art in New York, Paris, Montreal, 1945-1964*. Cambridge, MA: MIT Press, 1990.
- 7.) Charles Harrison and Paul Wood, Eds. *Art in Theory, 1900-1990*. Oxford: Blackwell Press, 1993.
- 8.) Allan Kaprow. *Essays on the Blurring of Art and Life*. Berkeley, CA: University of California Press, 1996.
- 9.) Thomas Kellein. *Fluxus*. London: Thames and Hudson, 1995.
- 10.) Barbara Kelly. *Expanding the American Dream: Building and Rebuilding Levittown*. Albany, NY: State University of New York Press, 1993.
- 11.) Edward Lucie-Smith. *Late Modern: The Visual Arts Since 1945*. London: Thames & Hudson, 1975.
- 12.) Esther McCoy. *Case study houses, 1945-1962*. Los Angeles: Hennessey & Ingalls, 1977.
- 13.) David Robbins, Ed. *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. Cambridge, MA: MIT Press, 1990.
- 14.) Leo Steinberg. *Other Criteria: Confrontations with Twentieth-Century Art*. London: Oxford University Press, 1972.
- 15.) Mary and Russel Wright. *Mary and Russel Wright's Guide to Easier Living*. New York: Gibbs Smith Publisher, 2003.

Museum Visits and Written Assignments

There are four short written assignments that are organized in conjunction with the exhibition – *Dialogues: Duchamp, Cornell, Johns, Rauschenberg* – at the Dallas Museum of Art opening on September 4. For each, you must choose a work of art and write a critical analysis. The focus of the first will be a work by Duchamp; the second a work by Cornell; the third a work by Johns; and the fourth a work by Rauschenberg. While describing is essential to these assignments, your end product in each instance should be synthetic. That is to say, you should make a statement about the work of art – take a position – and write about the elements of the work as they relate to your argument. Your description should be part of your main idea. By “taking a position” your argument might take up one of the following points:

- what the work of art means
- how the work of art makes meaning
- how the work of art relates to the artist's life
- how the work of art relates to our contemporary world
- how the materials carry or don't carry the intent of the artwork
- how the artwork is or is not political
- how the artwork functions as “form”

Each essay must comply with the following requirements:

- identification of the work by title and date
- double-spacing, 10 or 12 pt. font
- 1" margins
- 2-3 pages

The essays are due on the following dates:

- Assignment #1 on Duchamp – October 12
- Assignment #2 on Cornell – October 24

- Assignment #3 on Johns – November 2
- Assignment #4 on Rauschenberg – November 16

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. Your textbooks will be helpful to you. Though it is not mandatory, you are welcome to do extra research on the artists. In preparation for these written assignments you should familiarize yourself with the art criticism of the *New York Times*. 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 will not accept electronic documents.

Exams

There are two exams in the course: a mid-term that will be held Wednesday, October 5 during regular class time and a final which will be held Saturday, December 10, 3:00-6:00. The exams will consist of slide identification and essay questions. The exam material will be culled from the lectures, reading assignments and class discussions. The final exam will be cumulative.

Graduate Students

In addition to fulfilling all of the requirements of the class, the graduate students enrolled in the class are required to write a 17-page research paper on a topic approved by the professor. Please meet with the professor during office hours.

Grading

Your grade in the course will be calculated from the following percentages:

Undergraduates:	Graduates:
Written Assignments = 40%	Written Assignments = 20%
Midterm Exam = 25%	Midterm Exam = 20%
Final Exam = 35%	Final Exam = 30%
	Research Paper = 30%

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an “A” paper will become a “B” paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments. Make-ups for the Final Exam will require substantial justification. Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue) Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Schedule

Monday August 22

Introduction: The Terms of Modernity
 Berman, 15-36
 Lucie-Smith, 7-24

Wednesday August 24

Greenbergian Modernism: Abstract Expressionism
Arnason, 410-445

Monday August 29

Greenbergian Modernism: Abstract Expressionism
Greenberg in Harrison & Wood, "Avant-Garde and Kitsch," 529-540
Greenberg in Harrison & Wood, "Modernist Painting," 754-760

Wednesday August 31

The Body in Space: Jackson Pollock, Happenings and the Architecture of Brutalism
Kaprow, "The Legacy of Jackson Pollock," 1-9
Kaprow, "Happenings in the New York Scene," 15-26

Monday September 5

Labor Day: no class

Wednesday September 7

The Body in Space: Jackson Pollock, Happenings and the Architecture of Brutalism
Frampton, 238-246; 262-268
Goldhagen, *Louis Kahn's Situated Modernism*, pp TBA

Monday September 12

Mid-Century Modernism: Architecture and Lifestyle in the 1950s
Wright and Wright, *Mary and Russel Wright's Guide to Easier Living*, pp TBA
Albrecht and Schonfeld, *Russel Wright: Creating American Lifestyle*, pp TBA

Wednesday September 14

Suburbia, the Cold War and Case-Study Houses
-Barbara Kelly, *Expanding the American Dream: Building and Rebuilding Levittown*, pp TBA
-Esther McCoy, *Case study houses, 1945-1962*, pp TBA

Monday September 19

The Architectures of Reconstruction in Europe
-Monique Eleb in Goldhagen and Legault, eds., "An Alternative to Universalist Functionalism: Écochard, Candilis and ATBAT-Afrique," 55-74.

Wednesday September 21

The European Scene: Painting in Europe after WW II
Arnason, 446-477

Monday September 26

In-Class Film: Jacques Tati's *Mon Oncle/My Uncle* [1958]

Wednesday September 28

In-Class Film: Jean-Luc Godard's *Deux ou trois choses que je sais d'elle/Two or Three Things I Know about Her* [1966]

Monday October 3

The Duchamp Effect: Neo-Dada, Collage, Assemblage and Combines
de Duve in Buskirk and Nixon eds., "Echoes of the Readymade: Critique of Pure Modernism," 93-129
Steinberg, "The Flatbed Picture Plane," 82-91

Wednesday October 5

MID-TERM EXAM

Monday October 10
FALL BREAK: NO CLASS

Wednesday October 12
Fluxus: The Art of Anarchy
Kellein, *Fluxus*, pp TBA
DUE WRITTEN ASSIGNMENT #1

Monday October 17
British Pop! The Independent Group
Robbins, ed., *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, pp TBA

Wednesday October 19
British Pop! The Independent Group
Robbins, ed., *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, pp TBA

Monday October 24
American Pop! The Irony and Ecstasy of the Mass Consumerism
Arnason, 478-507
DUE WRITTEN ASSIGNMENT #2

Wednesday October 26
American Pop! The Irony and Ecstasy of the Mass Consumerism
Crow in Guilbaut, ed., "Saturday Disasters: Trace and Reference in Early Warhol," 311-331

Monday October 31
SuperRealism
Arnason, 625-634
Lucie-Smith, 250-260

Wednesday November 2
French Pop! Nouveau Réalisme
Arnason, 508-516
DUE WRITTEN ASSIGNMENT #3

Monday November 7
Art, Architecture and Revolution in Paris: Lettrisme, the Situationist International and May 1968
Debord, *Society of the Spectacle*, pp TBA

Wednesday November 9
Post-painterly Abstraction
Arnason, 523-542
Lucie-Smith, 94-118

Monday November 14
Minimalism
Arnason, 543-560

Wednesday November 16
Minimalism
Judd in Harrison and Wood, "Specific Objects," 809-813
Fried in Harrison and Wood, "Art and Objecthood," 822-834
DUE WRITTEN ASSIGNMENT #4

Monday November 21
Land Art and Conceptualism

Arnason, 588-620

Lewitt in Harrison and Wood, "Paragraphs on Conceptual Art," 837-839

Buren, Mosset, Parmentier and Toroni in Harrison and Wood, "Statement," 850

Wednesday November 23

THANKSGIVING HOLIDAY: NO CLASS

Monday November 29

Art Povera: Pop! Process and Conceptualism in Postwar Italy

Celant in Harrison and Wood, excerpt from *Art Povera*, 886-889

Monday December 1

Postmodernism: Architecture and Quotation

Frampton, 280-343

Arnason, 655-666

Saturday December 10

FINAL EXAM 3:00-6:00