

Because of surgery, class will be held online in MS Teams August 24-September 14. For these classes, lectures will be given during class time, recorded, and loaded at elearning. Starting September 14, class will meet on campus in JO 4.102.

QUALITY MATERIAL ---

CAREFUL INSPECTION --

GOOD WORKMANSHIP.

ALL COMBINED IN AN EFFORT TO
GIVE YOU A PERFECT PAINTING.

University of Texas at Dallas
Arts & Humanities
Fall 2021

Contemporary Art
AHST 3318-001
(87424)
Dr. Charissa N. Terranova
T-Th 11:30-12:45
JO 4.102
terranova@utdallas.edu

Office Hours: By appointment
Office Location: ATC. 2.704

John Baldessari, *Quality Material*, 1966–68

Description:

This course offers a survey of the history of contemporary art, 1948-present. Through the theme of “dematerialization” we will focus on the shift from art-as-object to art-as-experience, looking to dada, neo-dada, gestural painting, performance, happenings, sound experimentation, art and the mass media, interactive art, new media art, and conceptualism.

Goals and Outcomes:

- Define and understand the following terms: modernism, postmodernism, contemporary art, dematerialization, and conceptual art.
- Identify the salient characteristics of contemporary art.
- Gain knowledge of the history and theory of contemporary art.
- Improve skills of public engagement and discourse in class.
- Improve research skills.
- Improve expository writing skills.

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, exam, and quiz), and participate with candor, verve, and commitment in class.

Mode of Class:

Class will be held online in MS Teams until September 14. For these classes, lectures will be held during class time, recorded, and loaded at elearning. Starting September 14, class will meet on campus in JO 4.102. From that time forward, standard attendance rules apply. These are the following: **Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.**

Reading Assignments:

All reading assignments are available in the textbook or through library reserves both online and on campus. Textbook: David Hopkins. *After Modern Art, 1945-2017* (Oxford History of Art). Oxford, UK: Oxford University Press, 2018.

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Writing Assignments: Analyzing Exhibitions

Assignment #1: Analysis of *Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia* at the Dallas Museum of Art, 1717 N. Harwood St., Dallas, TX 75201

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
- double space
- 10 or 12 pt font
- Course heading including your name, name of course, name of professor and date left-hand justified
- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Tuesday September 28**

Assignment #2: Analysis of *Peter Halley: Cell Grids* at the Dallas Contemporary, 161 Glass Street, Dallas, TX 75207

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
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- 10 or 12 pt font
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- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Thursday October 21**

Assignment #3: Analysis of *Betye Saar: Call and Response* at the Nasher Sculpture Center, 2001 Flora Street, Dallas, TX 75201

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
- double space
- 10 or 12 pt font
- Course heading including your name, name of course, name of professor and date left-hand justified
- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Tuesday December 7**

Mid-Term Exam:

The mid-term review and exam are the week of October 12, with the review on Tuesday October 12 and the mid-term exam **Thursday October 14**. It will require you to identify 20 slides (name of artist, title of work of art, date within five years) and answer short essay questions. There will be a review sheet disseminated at least one week prior to the exam. All slide lectures are located at elearning.

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Final Quiz:

There will be a final quiz on **Tuesday December 7** in which students are required to identify 20 works of art in slide format (name of artist, title of work of art, date within five years). There will be a review sheet disseminated at least one week prior to the quiz. All slide lectures are located at elearning.

NOTE ON DATES: There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers. All written assignments should be uploaded at the proper folder at elearning by 5 pm the day they are due.

Grades:

Written Assignment #1	20%
Written Assignment #2	20%
Written Assignment #3	20%
Mid-Term Exam	30%
Final Quiz	<u>10%</u>
TOTAL	100%

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

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

Schedule:

Tuesday-Thursday August 24-26

Introduction to Terms and Themes: Modernism, Postmodernism, and Contemporary Art; Modernism, the Avant-garde, and Regionalism ...Art before WW II

-Gaughan, Martin, "Narrating the Dada Game Plan," in *Art of the Avant-Gardes* (Art of the Twentieth Century) (New Haven, CT: Yale University Press, 2004) 339-358.

-Doss, Erika, *Twentieth Century American Art* (Oxford History of Art), (Oxford, UK: Oxford University Press, 2002) 97-118.

Tuesday-Thursday August 31-September 2

From Drip to Dance: Abstract Expressionism and the Rise of the Happening

-Hopkins, Ch. 1

-Collins, Bradford R., "Life Magazine and the Abstract Expressionists, 1948-51: A Historiographic Study of a Late Bohemian Enterprise," *Art Bulletin*, Vol. 73, No. 2 (Jun., 1991) 283-308.

Tuesday-Thursday September 7-9

The Flatbed Picture Plane: American Pop! and British Pop! The Independent Group

-Hopkins, Ch. 2

-Steinberg, Leo "The Flatbed Picture Plane," in *Other Criteria: Confrontations with Twentieth-Century Art* (Chicago: University of Chicago Press, 2007) <http://web.mit.edu/allanmc/www/othercriteria.pdf>

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

Tuesday-Thursday September 14-16

French Pop! Nouveau Réalisme and Italian Pop! Arte Povera

-Hopkins, Ch. 3

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

Tuesday September 21: Site Visit Dallas Museum of Art, *Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia*, 161 Glass St., Dallas, TX 75207 Class meets at 11:30 in front of the gift shop.

Thursday September 23: John Cage, Fluxus, and Intermedia

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-Hopkins, Ch. 4

-Higgins, Dick, "Statement on Intermedia," <http://artpool.hu/Fluxus/Higgins/intermedia2.html>

Tuesday-Thursday September 28-30

Deliquescence of the Object between Painting and Metal: Color Field Painting and Kinetic Art

-Burnham, Jack, "Kineticism: The Unrequited Art," in *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century* (New York: George Braziller, 1968) 218-284.

Assignment #1 Due Tuesday September 28

Tuesday October 5

Perception in Motion: Op, New Tendencies and GRAV

-Houston, Joe, ed. *Optic Nerve: Perceptual Art of the 1960s* (New York: Merrell Publishers, 2007) 39-76.

Thursday October 7 Site Visit The Dallas Contemporary *Peter Halley: Cell Grids* at the Dallas Contemporary, 161 Glass Street, Dallas, TX 75207

Tuesday October 12 Mid-Term Exam Review

Thursday October 14 Mid-Term Exam

Tuesday-Thursday October 19-21

Minimalism, Conceptual Art, and Earthworks

-Hopkins, Chs. 5-6

-Lippard, Lucy R. and John Chandler, "The Dematerialization of Art," *Art International*, 12:2 (February 1968) 31-36.

Assignment #2 Due Thursday October 21

Tuesday-Thursday October 26-28

The Rise of the Digital Image in Art: New Tendency, Bell Labs, E.A.T.

-Rosin, Margit, "The Art of Programming: The New Tendencies and the Arrival of the Computer as a Means of Artistic Research," in Rosen, ed., *A Little-Known Story about a Movement, a Magazine, and the Computer's Arrival in Art: New Tendencies and Bit International* (Cambridge, MA: MIT Press, 2011) 27-42.

-Noll, A. Michael, "The Beginnings of Computer Art in the United States: A Memoir," *Leonardo*, Vol. 27, No1 (1994) 39-44.

Tuesday-Thursday November 2-4

Bodies in Action: Civil Rights and Feminism in Art

-Larry Neal, "The Black Arts Movement," *Drama Review*, 1968—National Humanities Center Resource Toolbox, *The Making of African American Identity*, Vol. III, 1917-1968

-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.

Tuesday November 9

Bodies in Action: Performance Art

In-Class Film: *Marina Abramovic: The Artist is Present*

Thursday November 11 Site Visit The Warehouse, 14105 Inwood Road, Dallas, TX 75244

Tuesday-Thursday November 16-18

Bodies in Action: Gay Rights in Art, Progressive Masculinity, Performance Art

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

-Terranova, Charissa, "Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney, and McCarthy." *thresholds* 37. (Spring 2010) 20-30.

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- Abramović, Marina, Chris Thompson and Katarina Weslien, "Pure Raw: Performance, Pedagogy, and (Re)presentation," *PAJ: A Journal of Performance and Art*, Vol. 28, No. 1 (Jan., 2006) 29-50.

Tuesday-Thursday November 23-25

Fall Break/Thanksgiving No Class

Tuesday November 30

Postmodernism and the Image: Pictures Generation; Painting as Object as Concept

-Hopkins, Chs. 7-9

-Shone, Richard, "From 'Freeze' to House: 1988-94," *Sensation: Young British Artists from the Saatchi Collection*, ed. Norman Rosenthal (London: Thames & Hudson, 1998) 12-25.

-Schwabsky, Barry, "Painting in the Interrogative Mode," in *Vitamin P: New Perspectives in Painting* (New York/London: Phaidon Press, 2002) 6-10.

Thursday December 2 Site Visit 12:00 pm The Nasher Sculpture Center, *Betye Saar: Call and Response* at the Nasher Sculpture Center, 2001 Flora Street, Dallas, TX 75201

December 7 Final Quiz and Assignment #3 Due