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| <b>DEREE COLLEGE SYLLABUS FOR: AT 3018 ART AFTER MODERNISM</b> |   |   |            |   |            |
| (updated Fall 2022)  | <b>UK LEVEL: 5</b><br><b>UK CREDITS: 15</b><br><b>US CREDITS: 3/0/3</b>   |   |            |   |            |
| <b>PREREQUISITES:</b>  | NONE  |   |            |   |            |
| <b>CATALOG DESCRIPTION:</b>                                    | Examination of the visual arts produced since the 1950s. Case studies of artistic practices and related art theories.   |   |            |   |            |
| <b>RATIONALE:</b>  | The course examines our current understanding of contemporary art in relation to key aspects of cultural, social and political ideas of the period. In particular, the course explores such topics as the decline of the ideology of modernism in the arts and the emergence of a wide range of postmodern practices. Students will develop a more informed appreciation of the art of their time.  |   |            |   |            |
| <b>LEARNING OUTCOMES:</b>                                      | Upon successful completion of this course, the student should be able to:<br>1. Relate selected works of art produced since the 1960s to relevant cultural, social and political contexts;<br>2. Demonstrate understanding of the theoretical approaches deployed in the analysis of contemporary works of art;<br>3. Summarize the critical debates related to postmodernism.  |   |            |   |            |
| <b>METHOD OF TEACHING AND LEARNING:</b>                        | In congruence with the teaching and learning strategy of the college, the following tools are used:<br>1. Formal lectures accompanied by visuals: image power point presentations; image database Artstor; educational films.<br>2. In class discussion of assigned readings.<br>3. In-class student presentation of assigned texts (formative assessment).<br>4. Individualized assistance during office hours, regarding course material and assessments.<br>5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support resources.<br>6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources. |   |            |   |            |
| <b>ASSESSMENT:</b>   | Summative: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">First Assessment: Essay (1200-1500 words)</td> <td style="text-align: center;"><b>40%</b></td> </tr> <tr> <td>Final Assessment: Essay (1500-2000 words)</td> <td style="text-align: center;"><b>60%</b></td> </tr> </table>  | First Assessment: Essay (1200-1500 words) | <b>40%</b> | Final Assessment: Essay (1500-2000 words) | <b>60%</b> |
| First Assessment: Essay (1200-1500 words)                      | <b>40%</b>  |   |            |   |            |
| Final Assessment: Essay (1500-2000 words)                      | <b>60%</b>  |   |            |   |            |

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|                                   | <p><b>Formative:</b></p> <table border="1" data-bbox="657 243 1450 319"> <tr> <td data-bbox="657 243 1260 281">Draft of Essays</td> <td data-bbox="1260 243 1450 281">0</td> </tr> <tr> <td data-bbox="657 281 1260 319"></td> <td data-bbox="1260 281 1450 319"></td> </tr> </table> <p>The first summative assessment tests Learning Outcomes 1 and 2. The second summative assessment tests Learning Outcomes 1, 2 and 3.</p> <p><i>The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. If students pass the final summative assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or above, students are not required to resit any failed assessments.</i></p>  | Draft of Essays | 0 |  |  |
| Draft of Essays                   | 0   |                 |   |  |  |
|                                   |   |                 |   |  |  |
| <p><b>INDICATIVE READING:</b></p> | <p>Excerpts to be chosen for the following sources:</p> <p>Alberro, Alexander, and Stimson, Blake, ed. <i>Institutional Critique: An Anthology of Artists' Writings</i>. Cambridge, MA: MIT Press, 2009.</p> <p>Aranda, Julieta, Kuan Wood, Brian, and Vidolke, Anton, ed. <i>Are You Working Too Much? Post-Fordism, Precarity, and the Labor of Art</i>: New York/Berlin: e-flux journal/Sternberg Press, 2011.</p> <p>Asselin, Olivier, Lamoureux, Olivier, and Ross, Christine. <i>Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture</i>. Montreal: McGill-Queen's University Press, 2008.</p> <p>Branden, Joseph W., ed. <i>Robert Rauschenberg</i>. Cambridge, MA: MIT Press, 2002.</p> <p>Broude, Norma, and Garrard, Mary, ed. <i>Reclaiming Female Agency: Feminist Art History After Postmodernism</i>. Berkeley: University of California Press, 2005.</p> <p>Buchloh, Benjamin H. D. <i>Formalism and Historicity: Models and Methods in Twentieth-Century Art</i>. Cambridge, MA: MIT Press, 2015.</p> <p>Cheetham, Mark A. <i>Landscape into Eco Art: Articulations of Nature Since the '60s</i>. University Park: Pennsylvania State University Press, 2018.</p> <p>Doss, Erika. <i>Twentieth-Century American Art</i>. Oxford: Oxford University Press, 2002.</p> |                 |   |  |  |

Doyle, Jennifer, ed. *Pop Out: Queer Warhol*. Durham: Duke University Press, 1996.

Fineberg, Jonathan. *Art Since 1940: Strategies for Being*. New York: Harry Abrams, 2011.

Fowler, Catherine. *The European Cinema Reader*. London: Routledge, 2002.

Higgins, Hannah. *Fluxus Experience*. Berkeley: University of California Press, 2002.

Hopkins, David. *After Modern Art 1945-2000*. Oxford, UK: Oxford Paperbacks, 2000.

Johnston, Patricia, ed. *Seeing High and Low: Representing Social Conflict in American Visual Culture*. Berkeley: University of California Press, 2006.

Jones, Amelia, ed. *A Companion to Contemporary Art Since 1945*. Malden, MA/Oxford/Victoria: Blackwell, 2006.

Jones, Caroline A. *Machine in the Studio: Constructing the Postwar American Artist*. Chicago/London: University of Chicago Press, 1996.

Morgan, Robert C.. *Art into Ideas: Essays on Conceptual Art*. Cambridge: Cambridge University Press, 1996.

Polcari, Stephen. *Abstract Expressionism and the Modern Experience*. Cambridge, Cambridge University Press, 1993.

Prozorov, Sergei, and Rentea, Simona, ed. *The Routledge Handbook of Biopolitics*, London: Routledge, 2017.

Robinson, Hilary, ed. *Feminism-Art-Theory: An Anthology 1968-2014*. Malden, MA/Oxford/Chichester: Wiley Blackwell, 2015.

Schuldenfrei, Robin, ed. *Atomic Dwelling: Anxiety, Domesticity, and Postwar Architecture*. London: Routledge, 2012.

Wheeler, Daniel. *Art Since Mid-century: 1945 to the Present*. London: Thames & Hudson, 1991.

**INDICATIVE MATERIAL:**

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| <i>(e.g. audiovisual, digital material, etc.)</i> |  |
| <b>COMMUNICATION REQUIREMENTS:</b>                | Written assignments must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.  |
| <b>SOFTWARE REQUIREMENTS:</b>                     | Word, PowerPoint, Blackboard. Use of online databases and resources.   |
| <b>WWW RESOURCES:</b>                             | E-flux Journal: <a href="http://www.e-flux.com/journals">www.e-flux.com/journals</a><br>Site Magazine: <a href="http://www.sitemagazine.net">www.sitemagazine.net</a><br>Manifesta Journal: <a href="http://www.manifestajournal.org">www.manifestajournal.org</a><br><a href="http://www.jstor.org">www.jstor.org</a>   |
| <b>INDICATIVE CONTENT:</b>                        | <ol style="list-style-type: none"> <li>1. A discussion of the course's key concepts: Modernism, Modernity, Postmodernism</li> <li>2. Abstract Expressionism and Art Informel</li> <li>3. After the New York School: Robert Rauschenberg, Jasper Johns and a new perception painting</li> <li>4. Black Art in the USA and Europe</li> <li>5. Pop Art in the UK and the USA</li> <li>6. Art and the Atomic Age</li> <li>7. Neo-avantgarde, social movements and the crisis of painting: assemblage, installation, performance</li> <li>8. Minimalism, Op Art and Conceptual Art</li> <li>9. Art, earth, and technology</li> <li>10. Artists, institutions, and institutional critique</li> <li>11. Contemporary art, feminism, and gender studies</li> <li>12. The bialization of contemporary art</li> <li>13. Artistic labor, internships and precarity</li> </ol> |