

Professor Paul (Monty) Paret
ARTH 4420
Class Meetings: Art 158
T/TH 10:45 – 12:05

Office: Art Bldg. 155
paul.paret@utah.edu
tel: 581-7317
Office Hours: Thursday 1-3pm

Modern Art and After: Art of the Mid-Twentieth Century (1940s-1970s)

This course explores the visual arts from the 1940s to the 1970s. Lectures and readings will cover the period's major movements – abstract expressionism, pop art, minimalism, conceptual art, process and performance art, land art, etc... – as well as the critical debates over modernism, mass culture, art and politics, gender and sexuality, and the nature of artistic production. There will be some discussion of style and technique, but the focus will be on the aesthetic and critical theories and historical and social contexts informing the production and reception of works of art in the mid-twentieth century.

Required Texts (available at the U Bookstore)

Hal Foster et al., *Art Since 1900: Modernism, Antimodernism, Postmodernism*. Volume 2, 1900-1944. New York: Thames & Hudson, 2004.

Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent*. New Haven: Yale University Press, 2004.

(Additional readings have been placed on electronic reserve, accessible through the Marriott Library webpage)

Course Requirements and Grading:

class participation	20%
2 brief papers (2-3 pages)	25%
quiz	10%
mid-term exam	20%
final exam	25%

Satisfactory work must be completed for all requirements in order to pass the course.

Attendance and Participation: Regular attendance is expected and participation in class discussions is encouraged. In order to understand the lectures and participate in class discussions, assigned readings need to be completed prior to class. If necessary, there may be pop quizzes on reading assignments and material covered in class. The material presented in class lectures will not be the same as that in the readings. Students are responsible for both.

Writing Assignments: Students will write **two** short analytical papers (500-750 words or 2-3 pages) responding to questions about assigned readings and class lectures. Further details TBA. (Please note: late papers will not be accepted. Papers that are sloppy, unreadable or fail to address the assigned question will be returned for no credit.)

Quiz: A quiz on February 22 will ask you to identify works of art and artist statements.

Mid-Term and Final Exams: Take home exams covering broad themes and issues of the course will be due on **March 6** and **April 27** respectively. Details to be announced.

Americans with Disabilities Act Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

Key to reading assignments:

- Foster = Hal Foster et al., *Art Since 1900: Modernism, Antimodernism, Postmodernism*. Volume 2, 1900-1944. New York: Thames & Hudson, 2004.
- Crow = Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent*. New Haven: Yale University Press, 2004.
- Harrison = E-Reserve – Charles Harrison and Paul Wood, *Art in Theory 1900-2000*. Blackwell, 2003.
- Stiles = E-Reserve – Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art*. University of California Press, 1996

Schedule of Lectures, Reading and Assignments

(Subject to changes)

Cell phones and similar devices should be turned off before class begins.

- 1/9 Introduction**
- 1/11 Post-War Art and the Emergence of Abstract Expressionism**
Foster, 1947b
Harrison: Pollock, "Answers to a Questionnaire" (1944)
Rothko, "The Romantics Were Prompted" (1947)
Stiles: Rothko, "I Paint Very Large Pictures" (1951)
- 1/16 Jackson Pollock and the Rise of American Painting**
Foster, 1949
Harrison: Pollock, "Two Statements" (1947/48)
Pollock, "Interview with William Wright" (1950)
Harold Rosenberg, from "The American Action Painters" (1952)
- 1/18 Varieties and Mythologies of Abstract Expressionism: the divided legacy**
Foster, 1951, 1955a, 1960b
Crow, 59-67
Harrison: Newman, "The Sublime is Now" (1948)
- 1/23 New and Old Directions in Postwar Sculpture**
Foster, 1945; Crow 105-111
Michael Fried, tba
- 1/25 Robert Rauschenberg, John Cage and the Neo-Avantgarde**
Foster, 1953, Crow 15-19
Harrison: Cage, "On Robert Rauschenberg: Artist and His Work" (1961)

- 1/30 Pure and Not So Pure Painting: Jasper Johns & Frank Stella**
 Foster, 1958, Crow 19-22, 65-67 (114-119 recommended)
 Harrison: Johns, "Interview with David Sylvester" (1965)
 Andre, "Preface to Stripe Painting" (1959)
 Stella, "Pratt Institute Lecture" (1960)
 Fried, from "Shape as Form: Frank Stella's New Paintings" (1966)
- 2/1 The Neo-Avantgarde and the Beat Generation: West Coast Assemblage**
 Foster, 1959b; Crow 22-32, 69-76, 150-153
- 2/6 Ed Kienholz and West Coast Assemblage cont.**
First Writing Assignment Due in Class
- 2/8 Assemblage, Environments and Happenings**
 Foster, 1961; Crow 32-37
 Stiles: Oldenburg, "I am for an Art" (1961)
 Kaprow, "Untitled Guidelines for Happenings" (1965)
- 2/13 NO CLASS
- 2/15 NO CLASS
- 2/20 European Developments: Nouveau Realism & Situationist International**
 Foster, 1957a, 1959a, 1960a; Crow 47-55, 92-96(bottom), 120-123
 Stiles: Guy Debord, "Report on the Construction of Situations..." (1957)
 Pierre Restany, "The Nouveaux Réalistes Delcaration of Intention" (1960)
- 2/22 QUIZ & Situtationist International cont.**
- 2/27 *This is Tomorrow: the rise of Pop Art in England***
 Foster, 1956; Crow 39-47
 Stiles: Richard Hamilton, "Letter to Peter and Alison Smithson" (1957)
- 3/1 Pop Art in US**
 Foster, 1960c
 Stiles: Roy Lichtenstein, "Interview with G.R. Swenson" (1963)
 J. Rosenquist, "The F-111: An Interview with James Rosenquist" (1965)
- 3/6 Take Home Midterm Due**
- 3/7 (Wed) campus visit by video artist Bill Viola – details TBA**
- 3/8 Video/TV/Film/Performance: thoughts on new media and Bill Viola**
 Foster, 1973

- 3/13** **Death and Disaster in Early Andy Warhol**
 Foster, 1964b; Crow 83-92
 Harrison: Warhol, "Interview with Gene Swenson" (1963)
 Stiles: Warhol, "Warhol in His Own Worlds: Untitled Statements" (1963-87)
- 3/15** **Andy Warhol and Film**
 reading tba
- 3/20 No Class SPRING BREAK
- 3/22 No Class SPRING BREAK
- 3/27** **Fluxus and Performance**
 Foster, 1962a 1962b; Crow 123-133
- 3/29** **Minimalism: One Thing After Another**
 Foster, 1962c, 1965; Crow 139-144, 152-159
 Stiles: Donald Judd, "Specific Objects" (1965)
 Robert Morris, "Notes on Sculpture Part III" (1967)
- 4/3** **Post-Minimalism: Eccentric Abstraction and Process Art**
 Foster, 1966b, 1969; Crow 161-170
 Harrison: Hesse, "Interview with Cindy Nemser" (1970)
 Stiles: Eva Hesse, "Letter to Ethelyn Honig" (1965), "Untitled Statements"
 Richard Serra, "Verb List" (e-reserve)
- 4/5** **Conceptual Art: Art and Idea**
 Foster, 1968b
 Harrison: Lawrence Weiner, "Statement" (1969)
 Stiles: Sol LeWitt, "Paragraphs on Conceptual Art" (1967)
 Sol LeWitt, "Sentences on Conceptual Art" (1969)
 Joseph Kosuth, "Untitled Statement" (1968)
 Joseph Kosuth, "Art After Philosophy" (1969)
- 4/10** **Notes on Conceptual Photography**
 Foster, 1968a
Second Writing Assignment Due
- 4/12** **Robert Smithson and the Aesthetics of Exhaustion**
 Foster, 1967a; Crow 170-172(bottom)
 Stiles: Robert Smithson, "The Spiral Jetty" (1972)
 Harrison: Smithson, "A Sedimentation of the Mind: Earth Projects" (1968)
 Smithson, "Cultural Confinement" (1972)

4/17 **Land Art and Site Specificity**
Foster, 1970

4/19 **Feminist Art/Feminist Practice: Opposing Views of Feminist Art**
Foster, 1975
Stiles: Judy Chicago, "The Dinner Party: A Symbol of Our Heritage" (1979)
Mary Kelly, "The Post-Partum Document" (1982)

4/24 **Notes on art in the 1970s and after**
Foster: 1971, 1974

Take Home Final Due Friday, April 27