ARTH 3400-001 Summer 2014 20th Century Art

History of Twentieth-Century Art
Recommended Prerequisite: ARTH 2500

University of Utah: Monday and Wednesday, 2:00-5:00pm ART 158

Professor Sarah Hollenberg. Office: Art Building 151a. hollenb@gmail.com

Office Hours: Monday, 9:00-10:00 am or by appointment

A survey of the work of major 20th-century art movements, focused primarily on Europe and the United States, the course aims to introduce students to the aesthetic theories, critical debates and social contexts that shape the diverse practices of art in the 20th century. Grading will be based on class participation and written assignments.

Specifically, this course examines selected developments in avant-garde art practices, and questions the meaning and role of an artistic avant-garde in historical perspective. The changing form and status of art in response to social and political upheaval, the effects of nationalist and internationalist ideologies on cultural forms, changing ideas about identity, and the relationship between mass culture and modern art will be ongoing concerns. Reading will focus on primary texts.

At the end of the course, students should have a clear sense of the dominant discourses, forms and histories that shaped the art of the twentieth century. As well, students should be equipped to relate the accomplishments of 20th-century artists to more contemporary cultural practices, and to engage critically with the works and texts of the period in historical context.

Teaching and Learning Methods: The format of this course includes lecture supported with visual images, critical reading, student participation, and take-home, essay form exams.

Evaluation Methods and Criteria:
Midterm Exam: 30%
Final Exam: 40%
Participation: 30%

Attendance and Participation
Students are expected to arrive to class conversant with assigned readings, and ready to participate in class discussion. You may be assigned presentations or group work. Poor attendance will result in grade of zero, which will make it very difficult to pass the course. Consistent tardiness will result in a significant drop in your grade. However, simply showing up
will not get you full grades. Coming to class, on time, every day, and failing to participate will result in a grade of 10/20. If you think that consistent participation may be a problem for you, please come and speak with me. Please note that cell phones and other wireless-enabled devices (laptops, tablets, etc.) must be turned off and put away for the duration of the lecture.

Student Responsibilities: All students are expected to maintain professional behavior in the classroom setting and in all course-related interactions with faculty and fellow-students. The Student Code specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. NB: Including this passage may be a requirement, but it is not just a formality. I take academic honesty very seriously, and if you hand in plagiarized material, there is a very good chance that you will end up with a failing grade on the assignment, or even the class. I will not accept a rewrite on a plagiarized paper. If you feel tempted, go to betterthancheating.blogspot.com for some safer options. If you are not sure what qualifies as plagiarism or cheating, ask me, make an appointment at the writing center, or do a little research on your own. “I didn’t know” is not an acceptable excuse.

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 us to make arrangements for accommodations.

Content Accommodations Policy:

Some of the readings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. Please note that material may be covered in class which is not on the syllabus, and that I am unable to predict what content might be problematic for you. If you are concerned, please feel free to meet with me before Monday May 19 to have a conversation about course content. The University of Utah’s complete accommodations policy may be found at http://www.regulations.utah.edu/academics/6-100.html.

This syllabus is not binding. Changes and additions may be made when necessary.

Note on Assigned Readings

We will be using a course pack, available through canvas (under the "files" tab to the left), rather than a textbook. The majority of these texts are "primary" which means that they were written at the time we are studying; they often take the form of interviews, artist statements, manifestos, or critical writing from the time. This means that the readings do not provide a comprehensive overview of the period. If, for example, you are not familiar with Minimalism as a movement, the readings on this topic may be difficult to put in context. If this happens, a little bit of online research will help you to fill in the gaps before class. In most cases, websites such as Wikipedia or Smarthistory will be adequate for this purpose. For those of you who would like further background in particular areas, I recommend the following texts. If we were using textbooks,
these are the books we would use. If you are interested in the field of modern art beyond just this class, I would strongly recommend that you purchase copies of the first three for your library, and if you feel like you need more background in the general developments of the period, the Hopkins or Crow will be helpful.


- This is an excellent collection of primary texts exploring the shift from modernist to postmodern criticism, with a strong grounding in social and political contexts.


- Also a collection of primary texts, but lots of them, cut to the bare bones, instead of the in-depth exploration of one set of problems in *Pollock and After*. Many of our readings, especially in the first part of the course, come from this book. It is endlessly useful, and if you are an art or art history major, I would encourage you to invest in a copy (you can probably get an older edition for very little).


- This collection of essays, written in the 1970s and ‘80s is split into two parts: “Modernist Myths” and “Toward Postmodernism.” While most of the essays in the first part address material that predates our period of study, the arguments that Krauss builds are exemplary of the critical turn of the 1970s, and enormously helpful to understanding changing ideas about art. These essays are challenging, but worthwhile.


- A survey-style overview of post-war movements, with pretty good balance of art & theory. Not perfect, but not bad.


- Good overview of the ‘60s, with an unusually substantive discussion of activities outside of New York (West Coast and Europe, mostly).
SCHEDULE OF LECTURES AND ASSIGNMENTS

Wednesday May 14: **Primitivism, Expressionism, Dada and Surrealism**

- Wassily Kandinsky, excerpts from *Concerning the Spiritual in Art*, (1912).
- Hugo Ball, "Dada Fragments" (1916-1917).
- Andre Breton, "Surrealism and Painting" in *Art in Theory*, 457

Monday May 19: **New Visions: Cubism, Futurism and Suprematism.**

- Guillaume Apollinaire, "On the Subject in Modern Painting" 1912.

Wednesday, May 21: **Designing Utopia: Constructivism, Bauhaus and De Stijl**


May 26 is a Holiday

Wednesday, May 28: **International Style and International Politics**

- George Grosz, and Weiland Herzfelde, "Art is in Danger" 1925.
- Clement Greenberg, “Avant-Garde and Kitsch.”

Monday, June 2: **Art in Action: Happenings, Gutai, Experimental Film.**

- Claes Oldenburg “I Am For an Art,” (1961), in *Art In Theory.*
- Jiro Yoshihara “The Gutai Manifesto” (1956), in *Art In Theory.*

Wednesday, June 4: **Pop and the Art of the Everyday**
• Richard Hamilton, "For the Finest Art, Try Pop" in *Art in Theory*, 726-727.
• Alison Gingeras and Takashi Murakami, Interview in *Interview*, August 1, 2010.

Monday, June 9: **Object Art: Minimalism, Post-Minimalism, Povera and Earthworks.**

• Frank Stella “Pratt Institute Lecture” 1959, *Art in Theory.*
• Tony Smith, “New Jersey Turnpike” excerpt from Wagstaff interview, *Artforum*, 1966. (Just the second page—the one that’s in English).

Wednesday, June 11: **Dematerialization of the Art Object: Performance, Conceptual and Video Art.**

• Adrian Piper, "The Logic of Modernism" in *Conceptual Art, a Critical Anthology*, 546-549.

Monday, June 16: **The Politics of Institutional Critique: Feminism, Black Power, Anti Vietnam and AIDS Activism**


Wednesday, June 18: **Post-Colonial, Global and Digital Practices**