

History of Modern Art - Part III of III - The Later 20th Century

Mondays and Wednesdays, 3:00 to 4:50 p.m.

Class begins at 3 o'clock sharp. Please be on time!

Professor Sue Taylor
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Please call the art office at (503) 725-3515 to schedule an appointment.

Course Content: This third course in a three-part survey will trace the history of the visual arts mostly in the U.S. during the later 20th century. Organized as a chronology of stylistic and conceptual movements, the course will also include more in-depth discussions of particular artists and themes.

Texts: H. H. Arnason, *History of Modern Art* is required (reading assignments are based on the 7th edition). Highly recommended: Sylvan Barnet, *A Short Guide to Writing about Art* (Upper Saddle River, N.J.: Pearson Prentice Hall, 2006). These texts are available in the PSU Bookstore.

Requirements 493: Two exams (a midterm and final, each accounting for 35% of course grade) and a research assignment to be detailed in a separate handout (20% of course grade). PLEASE NOTE THAT **ABSOLUTELY NO MAKE-UP EXAMS WILL BE GIVEN**, except in cases of dire, unforeseen medical emergency, and then only with physician's report. Travel or other excuses will not be reason for rearranging exam dates. Nor will extra-credit assignments be considered. Incompletes will be granted only under the conditions described in the Portland State University Bulletin. Please also note that final grades are final.

Requirements 593: In addition to the above, an 8-10 page paper on a topic related to the student's research interest, within the purview of the course, to be determined in consultation with the instructor. If you are registered at the 500 level, please make an appointment with me immediately to discuss your research topic. Midterm, final, and papers will each count for 25% of the course grade.

Exams: The midterm and final will consist of slide identifications, multiple choice, and short answer questions, drawn mostly from class lectures. You will be required visually to identify only those images that are shown in class. The final exam will include only material covered since the mid-term. Several weeks into the course, you will get a non-graded practice exam in class so that you will know what to expect in terms of format on the midterm and final. **Exam dates are May 6 and June 12.** As noted above, there will be no make-up exams or extra-credit assignments. Please mark your calendar now; if you anticipate a conflict on either date, you must reconsider whether you can effectively take this class.

Attendance: Attendance counts as 10% of your course grade for ARH 493. The best way to succeed is to attend the lectures, take good notes, do your readings, and study your notes as well as your textbook in preparing for exams. Punctuality is important for your own sake and out of respect for the instructor and the rest of the class; two times tardy counts as one absence. An attendance roster will be circulated at the beginning of each class. If you are late to class, it is your responsibility to find the tardy roster and sign in.

PLEASE DO NOT BRING FOOD INTO THE CLASSROOM.

Desire to Learn: This syllabus, a practice exam, handouts, all the images shown in class, and selected readings will be posted throughout the term on D2L. If you come late to class and miss a handout, or if you lose your syllabus, please refer to D2L.

Museum Pass: College students now have greater access to the educational resources, galleries and special exhibitions (fees may apply) at the Portland Art Museum through the College Student Pass Program. The program gives students one year of admission to the Museum for \$15. The College Student Pass is good through August 31, 2013 and can be purchased at the Museum box office with valid student identification. Students are required to present their school identification card along with their College Student Pass each time they visit the Portland Art Museum. For more information, call (503) 226-2811 or visit www.portlandartmuseum.org.

Academic Honesty: The Student Conduct Code of Portland State University prohibits all forms of academic cheating, fraud, and dishonesty. These acts include, but are not limited to, plagiarism, buying and selling of course assignments and research papers, performing academic assignments (including tests and examinations) for other persons, unauthorized disclosure and receipt of academic information, and other practices commonly understood to be academically dishonest. An act of academic dishonesty in this class will result in a failing grade.

Questions? Although the size of the class may limit discussion, relevant questions and comments are always encouraged. Never hesitate to ask me in class, during the break, or during my office hours listed above. Or contact me by email if you have a pressing issue that cannot be otherwise addressed during these times. However, **PLEASE DON'T EXPECT TO CONVERSE WITH ME BEFORE CLASS WHILE I'M PREPARING THE ROOM AND SETTING UP EQUIPMENT.**

SCHEDULE OF TOPICS AND READINGS

Ideally, you will read all of Arnason, chapters 15 through 27, during this term. If you can't manage that, at least read those sections listed below. Note: Page numbers given are for the 7th edition of Arnason. If you have a different edition, that's fine; if you're following the lectures, it won't be hard to determine the corresponding pages in your copy.

Week 1 – American Scene Painting

Read Arnason, chapter 15, esp. pp. 355-63; Sue Taylor, "Grant Wood's Family Album," *American Art* 19:2 (Summer 2005): 48-67 (on D2L).

Week 2 - Abstract Expressionism, Color Field Painting.

Read Arnason, chapter 16, esp. pp. 379-400; Sue Taylor, "The Artist and the Analyst: Jackson Pollock's *Stenographic Figure*," *American Art* 17:3 (Fall 2003): 52-71 (on D2L). Recommended: Sue Taylor, "Artistic Fathers and Love Triangles," *ArtUS* 29 (September 2010): 118-21 (on D2L).

Week 3 - Post-Painterly Abstraction.

Read Arnason, chapter 20, pp. 490-503; Clement Greenberg, "Modernist Painting," in *Collected Essays and Criticism*, vol. 4, pp. 85-93 (on library reserve and also on D2L). Recommended: Karen Wilkin, "Clement Greenberg: A Critical Eye," in *Clement Greenberg: A Critic's Collection* (on library reserve), Sue Taylor, "Clem's Cache," *Art in America* 90:3 (November 2001): 130-9 (on D2L).

Week 4 - Neo-Dada: Robert Rauschenberg and Jasper Johns.

Read Arnason, chapter 19, esp. 460-66; Leo Steinberg, "Jasper Johns: The First Seven Years of His Art," in *Other Criteria: Confrontations with Twentieth-Century Art* (on library reserve and also on D2L).

Week 5 - Pop Art.

Read Arnason, chapter 19 continued, esp. pp. 475-86; Robert Hughes, "The Rise of Andy Warhol," in Brian Wallis, ed., *Art after Modernism: Rethinking Representation*, pp. 45-57 (on library reserve and also on D2L).

Week 6 - Minimalism, Postminimalism.

Monday, May 6, mid-term exam. Please come on time.

Read Arnason, chapter 20 continued, esp. pp. 510-26, and chapter 23, esp. pp. 587-95; Anna Chave, "Minimalism and the Rhetoric of Power," in Holliday T. Day, *Power: Its Myths and Mores in American Art* (on library reserve and on D2L); Michael Fried, "Art and Objecthood," in the book of the same title (on library reserve and on D2L), *twice if necessary*. Recommended: Sue Taylor, "Vessels and Vacancies," *Art in America* no. 11 (Nov. 2002): 130-39 (on D2L).

Week 7 - The Dematerialization of Art, Conceptual Art.

Read Arnason, chapter 22, esp. pp. 558-65.

Week 8 - Earthworks, Body Art, Happenings.

Read Arnason, chapter 19 continued, esp. pp. 454-5, 466-67; chapter 22 continued, esp. pp. 569-75; chapter 23 continued, esp. pp. 596-605; Rosalind Krauss, "Sculpture in the Expanded Field," in Hal Foster, *The Anti-Aesthetic: Essays on Postmodern Culture* (on library reserve and on D2L).

Week 9 - Feminism and Its Impact.

May 27, Memorial Day, no class.

Read Arnason, chapter 22 continued, esp. pp. 575-81; chapter 24, esp. pp. 658-65; Linda Nochlin, "Why Have There Been No Great Women Artists?" in Elizabeth Baker and Thomas Hess, eds., *Art and Sexual Politics* (on library reserve and also available on the Web).

Week 10 - Neo-Expressionism and After.

Monday, June 3, research assignments due at 3 p.m. No excuses: late papers will not be accepted.

Read Arnason, chapter 25, esp. pp. 666-80.

Week 11 - **Monday, June 12, at 12:30 p.m. Final exam, please be on time.**

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