ARTS 5393.001 Seminar in Art History-Aesthetics – Art Since 1945

Course description:
The course will examine the development of architecture, sculpture, painting, video, installation, and related arts in Europe and the United States from 1945 to the turn of the century and beyond, in light of the historical and intellectual background of the period. Topics covered will include the formation of Abstract Expressionism in New York in the 1940s and its institutionalization into the 1950s, the rise of pop art and minimalism in the 1960s, as well as land art, conceptual art, performance, and new media. The question of postmodernism will be addressed in the context of issues related to themes of the body and social categories, the circulation of commodities, the return to representation in painting in the 1980s, and to the shift in concern for audience and public art.

Instructor: Professor Dr. Laura Petican
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Required texts:

**Recommended texts:**


**Evaluation:**
- Research Paper Proposal: 20%
- Research Paper: 30%
- Presentation: 30%
- Participation: 20%

**Research Paper Proposal: 20%**
**Due Date: Tuesday, October 8**
Students will submit a 1000-word (approximately 4 pages) outline of their Research Paper Proposal in preparation for the Research Paper. The proposal must include a working thesis that clearly states the topic and objective of the paper, a statement of intent that outlines a critical rationale for choosing your topic, and a methodological plan. A List of Figures and accompanying images as well as a preliminary, annotated bibliography of 10-15 sources must accompany the proposal. All documents must observe Chicago Style formatting guidelines.

**Research Paper: 30%**
**Due Date: Tuesday, December 10**
Research Papers will articulate the thesis presented in the Research Paper Proposal according to the critical rationale and methodology outlined.
Research Papers must be between 5000-6250 words (approximately 20-25 pages) in length and accompanied by a List of Figures, images of artworks discussed, and a complete bibliography of all works cited. Research Papers will be graded according to the clarity of argument, demonstrated ability to synthesize both visual and literary sources, level of engagement with critical socio-cultural issues related to the course, and strength of thesis with respect to examples and evidence provided. All documents must observe Chicago Style formatting guidelines.

**Presentation: 30%**

Each student will lead a class discussion on a pre-determined topic related to course themes. The presentation will address key movement(s), artists and/or artworks in connection with the assigned reading and will relate these topics to the broader scope of contemporary socio-political developments. Each presentation must be planned for approximately 45 minutes and must incorporate 2-3 questions toward generating class discussion. The presenter will provide the class with a preparatory reading one week in advance of their presentation and, as a means of orientation, will distribute a one-page handout that outlines the main themes and concepts addressed. Presentations will be graded according to the general management of the presentation in terms of conceptualization of the topic, ability to communicate topic clearly and concisely to the class, depth of connections drawn between artworks and assigned reading, clarity and relevance of the handout, quality of questions formulated, and discussion generated.

**Participation: 20%**

Students are required to attend class each week with assigned readings completed and prepared to engage in discussion related to lecture topics. The participation mark is formulated according to the extent and quality of students’ engagement in class discussions, including those accompanying student presentations.
Weekly schedule:

**September 5: Introduction: Syllabus and Guidelines Orientation**

**September 10, 12: Trans-Atlantic Modernism**
Fineberg, Chapter 1: Introduction, pp. 15-19
Fineberg, Chapter 2: New York in the Forties, pp. 21-47
Fineberg, Chapter 3: A Dialogue with Europe, pp. 49-87
Stiles and Selz, “Gestural Abstraction,” pp. 11-21
Stiles and Selz, “Robert Motherwell – Beyond the Aesthetic (1946),” pp. 26-28

**September 17, 19: Existentialism in the United States and Europe**
Fineberg, Chapter 4: Existentialism Comes to the Fore, pp. 89-123
Fineberg, Chapter 5: The New European Masters of the Late Forties, pp. 125-141
Stiles and Selz, “Jean Dubuffet – Anticultural Positions (1951),” pp. 192-197

**September 24, 26: New Sensibilities in the Fifties and Sixties:**
**Materials and the Figure**
Fineberg, Chapter 6: Some International Tendencies of the Fifties, pp. 143-163
Fineberg, Chapter 8: Asian and European Vanguards of the Later Fifties, pp. 209-227
Stiles and Selz, “Renato Guttuso – On Realism, the Present, and Other Things (1957),” pp. 178-180
Stiles and Selz, “Emilio Vedova – It’s Not So Easy to Paint a Nose (1948),” pp. 51-53
Stiles and Selz, “Alberto Burri – Words Are No Help (1955),” pp. 53-54

**October 1, 3: Performing Life**
Fineberg, Chapter 7: The Beat Generation, pp. 165-207

**October 8, 10: The Culture Industry: Pop Art and Industrial Design**
Research Paper Proposal due: 20% (Oct. 8)
Fineberg, Chapter 9: The Landscape of Signs: Pop Art, pp. 229-279

**October 15, 17: Postminimalism and Arte Povera**
Fineberg, Chapter 10: In the Nature of Materials: The Later Sixties, pp. 281-321

**October 22, 24: Installation, Events, and Media**
Fineberg, Chapter 11: Politics and Postmodernism, pp. 323-360
Fineberg, Chapter 12: Corporate Culture and its Enemies, pp. 363-394
Stiles and Selz, “Christo – Fact Sheet: Running Fence (1976),” pp. 547-556

**October 29, 31: International Neo-Expressionism**
Fineberg, Chapter 13: Painting in the Seventies, pp. 397-433
Stiles and Selz, “Susan Rothernberg – When Asked If I’m an Expressionist: An Artist’s Symposium (1982),” pp. 263-264

**November 5, 7: Consuming Art/Consuming Society**
Fineberg, Chapter 14: The Eighties, pp. 435-463

November 12, 14: Feminism: The Body and Identity
Stiles and Selz, “Carolee Schneemann – From the Notebooks (1962-63),” pp. 714-718

November 19, 21: Instability and Hybridity
Fineberg, Chapter 15: Unstable Definitions, pp. 465-517

**November 28: Thanksgiving – no class**

**November 26, December 3: Patrician Partnerships: Art and Shopping**
Fineberg, Chapter 16: Compromised Boundaries, pp. 519-529

**December 5, 10: Research Paper due: 30% (Dec. 10)**
FILM/VIDEOS and DISCUSSION (suggested works):
General Idea, *Shut the Fuck Up*, 1984
Laurel Nakadate, *Stay the Same Never Change*, 2008

**Course Policies:**

Submission of Work: Only typed hard copies of written assignments will be accepted. Hand-written documents, e-mail submissions, and files saved to disks will not be accepted. Late essays must be submitted to the Department of Art main office and date-stamped by the office staff.

Students with special needs should consult the professor before the assignment due dates. Late assignments will be penalized except in the case
of documented medical or other emergency. Penalties are as follows: 2% per day for the first five days, 5% per day thereafter. After ten days, late assignments will not be accepted.

Plagiarism checking: All required papers may be subject to submission for textual similarity review to a commercial plagiarism detection software. In accordance with university policy, ‘University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, forgery, or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work).’ –Undergraduate Catalogue. The punishment for academic dishonesty can range from a written reprimand to the assigning of an F for the work in question or the class in its entirety. In addition, severe punishment can result in the dismissal of the student from the program or the university.

*Notice to Students with Disabilities:  Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**ACADEMIC ADVISING**: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.
*** Grade Appeal Process. As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University RulesWeb site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

Learning Outcomes:

1. Re: Depth and Breadth of Knowledge
   - Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the period being studied and will be able to engage with/analyze works of art from that period according to those frameworks

2. Re: Knowledge of Methodologies
   - Students will acquire the discursive/theoretical vocabularies that are utilized in debates within the field, and will demonstrate their knowledge of the field
through the deployment of the vocabulary orally and in writing

3. Re: Application of Knowledge
   - Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgements, in order to develop a sound argument regarding a particular historical development, and will be able to defend their argument according to knowledge of scholarly works

4. Re: Communication Skills
   - Students will be able to communicate orally and in writing with regard to their art history research, and will be able to utilize different genres of writing for different purposes (i.e., to write an academic paper or deliver a presentation)