

Art H 381 – Art Since World War II

Professor Adair Rounthwaite

M/W/F 1-2:20 pm, Art Building Room 003

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Office hours: Wednesday, 10am-12pm, office 367

Course description

The period from 1945 to the present is among the most dynamic in the history of global art production. This class is a survey of the past 70 years that familiarizes students with the incredible changes art has undergone in this era. We focus on the innovations that occurred in a wide range of media, including painting, sculpture, photography, and performance, as well as on the relationships between these practices, and the ultimate break-down of the coherence of the medium as such. We also analyze critical theories for understanding art that have emerged during this period, with a particular focus on politicized frames of interpretation, such as feminism, queer theory, critical analyses of class and culture, and theories of racial identity and multiculturalism. Connecting our discussions will be a consideration of what types of viewership artists have sought to foster, and how those goals relate to the local and global contexts in which they produce their work.

Learning goals

In this class, students will:

- Become familiar with the major movements and tendencies in art from 1945 to the present.
- Come to understand the interpenetration of art practice and theory during this period.
- Gain familiarity with critical tools that will enable them to analyze both art and the scholarship surrounding it.
- Develop their skills in the close visual analysis of artworks.
- Visit local art institutions and experience artworks in person.

Grade breakdown

20% - Midterm exam, in class on Wednesday, Feb. 3

30% - Final exam, Monday, March 14th, 2:30 – 4:20 pm

10% - Two-page (c. 500 word) response to Franz Erhard Walther exhibit, Henry Art Gallery (prompt available on Canvas)

30% - Artwork Analysis essay (c. 1800 words). Students will write a short essay that performs an analysis of an artwork in one of the following exhibitions: Seattle Art Museum, “Martha Rosler: Below the Surface,” or “Kehinde Wiley: A New Republic” (opens Feb. 11); Asian Art Museum, “Paradox of Place: Contemporary Korean Art.” You will post an initial draft to the appropriate Canvas discussion group on Friday, February 26th, and then read and prepare comments on each other’s papers for an in-class peer-review session the following Friday, March 4th. Your final paper must be submitted accompanied by the first draft, and the comment rubrics completed your peer group members. See Canvas for the assignment prompt.

10% - Participation, including bringing the assigned texts to class, arriving punctually, and contributing to class discussion of the readings.

Required text

The course textbook is:

Jonathan Fineberg, *Art Since 1940: Strategies of Being*, 3rd edition. Upper Saddle River: Pearson, 2011.

Additional readings are available as PDFs on Canvas. All listed readings are required.

Class Schedule

M 1/4	Introduction European Post-War Abstraction	
W 1/6	Abstract Expressionism	Fineberg: 32-39, 89-99. Clement Greenberg, "Avant-Garde and Kitsch." In <i>Art and Culture: Critical Essays</i> , 3-21. Boston: Beacon Press, 1961.
F 1/8	Geometric Abstraction	Excerpts from writings by Ad Reinhardt, Ellsworth Kelly, Kenneth Noland, and Anne Truitt, from Kristine Stiles and Peter Selz, eds. <i>Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings</i> . Berkeley: University of California Press, 1998, 113-127.
M 1/11	Sculpture and Assemblage	Fineberg: 113-23, 165-77, 194-203.
W 1/13	Environments and Happenings	Fineberg: 178-79, 182-93. Harold Rosenberg, "The American Action Painters." In <i>The Tradition of the New</i> , 23-39. New York: Horizon Press, 1959.
F 1/15	Visit to the Henry Art Gallery Meet in the gallery lobby at 1pm. The class will split into two groups, and each will spend half the time viewing works in the Study Collection, and half viewing <i>Franz Erhard Walther: The Body Draws</i> in preparation for the short response paper.	Fineberg: 229-55, 270-73.

	Pop Art, Part 1: The US and Europe	
M 1/18	Dr. Martin Luther King Day – no class	
W 1/20	Pop Art, Part 2: Global Practices	Dávid Fehér, “Where Is the Light? Transformations of Pop Art in Hungary.” In <i>International Pop</i> , edited by Darsie Alexander, 131-48. Minneapolis: Walker Art Center, 2015.
F 1/22	Minimalism	Fineberg: 281-95. Robert Morris, “Notes on Sculpture, Part 2.” In <i>Continuous Project Altered Daily: The Writing of Robert Morris</i> , 11-21. Cambridge, MA: MIT Press, 1993.
M 1/25	Postminimalism	Fineberg: 305-309. Jeffrey Weiss, “Due Process: Richard Serra’s Early Splash/Cast Works,” <i>Artforum</i> (Nov. 2015), https://artforum.com/inprint/issue=201509&id=55532 . Walther response due to Canvas drop-box by 9:00 am
W 1/27	Fluxus, Actionism and Gutai	Fineberg: 209-13, 216-27. Yves Klein and Jiro Yoshihara from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 111, 821-24.
F 1/29	Materiality and the Body in Sculpture	Fineberg: 296-301. Louise Bourgeois, “Interview with Donald Kuspit,” from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 38-42.
M 2/1	Conceptual Art, Part 1	Fineberg: 323-31. Sol LeWitt extracts from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 987-92.

W 2/3	Midterm exam	
F 2/5	Prof. Rounthwaite away at conference – study day for Artwork Analysis paper	
M 2/8	Conceptual Art, Part 2: Global Conceptualisms	Klara Kemp-Welch and Cristina Freire, “Introduction to Artists’ Networks in Latin America and Eastern Europe.” <i>ArtMargins</i> 1, no. 2-3 (2012): 3-14. Zoran Popović, “For Self-Management Art,” from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 985-87.
W 2/10	Land Art and Arte Povera	Fineberg: 309-21, 343-53.
F 2/12	Feminist Art	Fineberg: 369-73. Judith Wilson, “One Way or Another: Black Feminist Visual Theory,” in Amelia Jones, ed. <i>The Feminism and Visual Culture Reader</i> , 22-26. New York and London: Routledge, 2003.
M 2/15	Presidents’ Day – no class	
W 2/17	Performance Art, Part 1	Fineberg: 301-05, 331-36. Carolee Schneeman extracts from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 840-43.
F 2/19	Performance Art, Part 2	Fineberg: 336-41. Amelia Jones, Amelia. “‘Presence’ in Absentia: Experiencing Performance as Documentation.” <i>Art Journal</i> 56 (Winter 1997): 11-18. Guillermo Gómez-Peña, “The Lonliness of the Immigrant,” from Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> , 925-26.
M 2/22	Video Art	Fineberg: 490-93. Martha Rosler, “Video: Shedding the Utopian Moment,” in Stiles and Selz,

		<i>Theories and Documents of Contemporary Art</i> , 512-23.
W 2/24	Painting in the 1970s and '80s	Fineberg: 397-418, 430-33.
F 2/26	<p>Visit to the Henry Art Gallery Meet in the gallery lobby at 1pm. The class will split into two groups, and each will spend half the time viewing works in the Study Collection, and half viewing <i>Gift City: A Project by Keller Easterling</i>.</p> <p>Postmodernism and photography</p>	<p>Fineberg: 390-95, 460-63.</p> <p>Douglas Crimp, "Pictures." <i>October</i> 8 (Spring 1979): 75-88.</p> <p>Post draft Artwork Analysis to Canvas group by 10:00 pm</p>
M 2/29	Identity, Multiculturalism, and Institutional Critique	<p>Fineberg: 440-52.</p> <p>Adrian Piper, "Some Thoughts on the Political Character of This Situation," and Fred Wilson, "A Conversation with Martha Buskirk," from Alexander Alberro and Blake Stimson, eds. <i>Institutional Critique: An Anthology of Artists' Writings</i>, 242-43, 350-53. Cambridge, MA: MIT Press, 2011.</p>
W 3/2	Site-specificity	Miwon Kwon, "One Place after Another: Notes on Site Specificity." <i>October</i> 80, no. 85-110 (Spring 1997).
F 3/4	<p>Queering Art</p> <p>In-class peer review session, drawing on your prepared responses to peers' work</p>	Your peer group members' papers
M 3/7	Participation	Claire Bishop, "Former West: Art as Project in the Early 1990s," in <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> , 193-217. London and New York: Verso, 2012.
W 3/9	Biennial-Based Installation Art	Artwork Analysis essay due to Canvas drop-box by 9:00 am

F 3/11	The “Contemporary”	Fineberg: 505-17. Terry Smith, “Contemporary Art: World Currents in Transition Beyond Globalization,” in <i>The Global Contemporary: The Rise of New Art Worlds after 1989</i> , eds. Hans Belting, Andrea Buddensieg, Peter Weibel (Cambridge, Mass.: MIT Press for ZKM, Karlsruhe, 2013), 186-192.
M 3/14	Final exam 2:30 – 4:20 pm, in Art 003	

University of Washington School of Art Policies and Procedures

Information for Students

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Disability Accommodation

- If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu.
- If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

Participation Policy

- Absences from class prevent participation and may negatively affect grades.
- If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed.

Plagiarism

- Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference.
- Please check with your instructor if you have questions about what constitutes plagiarism.
- Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

Incomplete Grades an incomplete is given only when you:

- Have been in attendance and done satisfactory work through the eighth week of the quarter.
- Have furnished satisfactory proof to the instructor that the work cannot be completed because of illness or other circumstances beyond your control.

Concerns about a course, an instructor, or a teaching assistant

- Talk with the instructor in charge of the class as soon as possible.
- If you are not comfortable talking with the instructor or are not satisfied with the response that you receive, you may contact the Director of Advising and Student Services, Judith Clark, Art 104, 206-543-0646
- If you are not satisfied with the response that you receive you may contact the Chair of the School of Art, Christopher Ozubko, 102 Art.

Examination Schedule

- Students are required to take exams as scheduled.
- Exceptions are granted in cases of documented emergencies and must be approved by instructor.

Grade Appeal Procedure If you are concerned that the grade you received for a class is incorrect:

- Contact the instructor who issued the grade and discuss the matter with her/him.
- If not resolved to your satisfaction make an appointment with the Director of Academic Advising and Student Services, Judith Clark, 104 Art, 543-0646.
- If necessary submit a written appeal to the Director of the School of Art who will take the matter under advisement and call a faculty committee to review the student's course work and make a final determination concerning the grade dispute.

Materials Fees

- All art and art history classes have materials fees that are billed on your tuition statement. Information is available in 104 Art.
- If you drop a class in the first five days of the quarter, the fee is automatically removed from the quarterly billing.
- If you drop after the first five days (and before using any class materials) you must petition for a refund. Studio Art Fee Refund Petitions are available in 102 Art.
- The School of Art cannot process any petitions received after noon on the last day of the quarter.

Building Use Policy

- For current Art Building hours, see the website of the School of Art.
- Students wishing to work in the building after hours can obtain a key and building pass in 102 Art.
- For the safety of our students, the campus police frequently monitor the facility. Individuals found without a pass may be asked to leave the building.
- All students working after hours in the studios and classrooms must maintain quiet, refrain from tampering with the work of others, and follow all regulations established by the faculty for each classroom/studio.
- Students who are not enrolled in classes for the quarter may not use the facilities, classrooms or studios in the School of Art.
- All students taking studio classes are expected to follow faculty direction in terms of keeping classrooms clean, safe, and workable for themselves and others.

Copy Write Policy

The SoA regularly displays works of art that students create in class, images of student works, and images of students participating in SoA activities. We do this to promote our students, their work and the School, and the ways we display student works and related images vary widely. Use of such images is traditional among all art schools and we assume that by participating in UW SoA classes and activities students have no objection. However, if you do have concerns about these image uses, please contact Academic Advising and Student Services (206-543-0646 or uaskart@u.ashington.edu).