**Art H 381 – Art Since World War II**

Spring 2017

Professor Adair Rounthwaite

M/W/F 10-11:20 am, Art Building Room 003

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Office hours: Monday and Wednesday 2:30-3:30pm, Art Building 367, or by appointment

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 discuss critical theories for understanding art that have emerged during this period, with a particular focus on politicized frameworks 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.
* Articulate connections between individual artworks and the bigger movements of which they were a part.
* Gain a sophisticated visual vocabulary for analyzing artwork from this period, and for discussing its relationship to broad social and political transformation.
* Develop skills in the close visual analysis of artworks.
* Visit local art institutions and experience artworks in person.

Grade breakdown

**25% - Midterm exam**, in class on Friday, October 25. The exam will consist of long essay questions in which you use your knowledge of artworks and movements to respond to two out of four prompts.

**25% - Final exam**, in class on Friday, December 6. The final has the same format as the midterm.

**20% - Textbook entry** on an artistic movement of your choice (1000-1200 words). This writing assignment asks you to write a text-book style entry on one of the artistic movements we’ve discussed so far. See Canvas for further details. Due Wednesday, October 16 at 11:59pm via Canvas.

**30% - Artwork Analysis essay** (1800-200 words). Students will write a short essay that performs an analysis of an artwork in the Seattle Art Museum’s permanent collection exhibition “Big Picture: Art After 1945.” You will submit an initial draft to Canvas on Monday, November 18th, and will perform peer reviews on Canvas of the papers of a small group of peers, which must be complete by the end of Friday that week. The final version is due Wednesday, November 27th. See Canvas for the assignment prompt and the peer evaluation criteria.

**Students whose oral participation in class is excellent can earn up to a 1% bonus on their final grade at the discretion of the professor.**

Readings

The required course readings are available as PDFs on Canvas. You will be required to incorporate them into your exam answers.

Those students who want a comprehensive textbook to provide additional context and narrative about art in this period are invited to buy Jonathan Fineberg, *Art Since 1940: Strategies of Being*, 3rd edition (Upper Saddle River: Pearson, 2011). The Finberg text is not required and not included on the tests, but I have provided page numbers for additional reading for many of the lectures listed.

Class Schedule

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| W 9/25 | Introduction  European and American Post-War Abstraction |  |
| F 9/27 | Abstract Expressionism, Part 1 | Fineberg: 32-39, 89-99. |
| M 9/30 | Abstract Expressionism, Part 2 | Clement Greenberg, “Avant-Garde and Kitsch.” In *Art and Culture: Critical Essays*, 3-21. Boston: Beacon Press, 1961. |
| W 10/2 | Geometric Abstraction | Excerpts from writings by Ad Reinhardt, Ellsworth Kelly, Kenneth Noland, and Anne Truitt, from Kristine Stiles and Peter Selz, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: University of California Press, 1998, 113-127. |
| F 10/4 | Sculpture and Assemblage | Fineberg: 113-23, 165-77, 194-203. |
| M 10/7 | Environments and Happenings | Fineberg: 178-79, 182-93.  Harold Rosenberg, “The American Action Painters.” In *The Tradition of the New*, 23-39. New York: Horizon Press, 1959. |
| W 10/9 | Pop Art, Part 1 | Fineberg: 229-55, 270-73. |
| F 10/11 | Pop Art, Part 2 |  |
| M 10/14 | Minimalism, Part 1 | Fineberg: 281-95.  Robert Morris, “Notes on Sculpture, Part 2.” In *Continuous Project Altered Daily: The Writing of Robert Morris*, 11-21. Cambridge, MA: MIT Press, 1993. |
| W 10/16 | Minimalism, Part 2 | **Textbook entry assignment due via Canvas by 11:59pm.** |
| F 10/18 | Postminimalism | Fineberg: 305-309.  Jeffrey Weiss, “Due Process: Richard Serra’s Early Splash/Cast Works,” *Artforum* (Nov. 2015), [https://artforum.com/inprint/issue=201509& id=55532](https://artforum.com/inprint/issue=201509&%20id=55532). |
| M 10/21 | **Class cancelled due to illness** |  |
| W 10/23 | Fluxus, Actionism and Gutai | Fineberg: 209-13, 216-27.  Yves Klein and Jiro Yoshihara from Stiles and Selz, *Theories and Documents of Contemporary Art*, 111, 821-24. |
| F 10/25 | **Midterm exam** |  |
| M 10/28 | Materiality and the Body in Sculpture | Fineberg: 296-301.  Louise Bourgeois, “Interview with Donald Kuspit,” from Stiles and Selz, *Theories and Documents of Contemporary Art*, 38-42. |
| W 10/30 | Conceptual Art, Part 1 | Fineberg: 323-31.  Sol LeWitt extracts from Stiles and Selz, *Theories and Documents of Contemporary Art*, 987-92. |
| F 11/1 | Conceptual Art, Part 2 |  |
| M 11/4 | Land Art | Fineberg: 309-21, 343-53. |
| W 11/6 | Feminist Art | Fineberg: 369-73.  Linda Nochlin, “Why Have There Been No Great Women Artists?” in *Women, Art, Power* (New York: Harper and Row, 1988), 145-78. |
| F 11/8 | **Professor Rounthwaite at a conference, no class** | Use the time to work on your Artwork Analysis essay, and to visit SAM if you haven’t yet done so. |
| M 11/11 | **Veterans’ Day, no class** |  |
| W 11/13 | Performance Art, Part 1 | Fineberg: 301-05, 331-36.  Carolee Schneeman extracts from Stiles and Selz, *Theories and Documents of Contemporary Art*, 840-43. |
| F 11/15 | Performance Art, Part 2 | Fineberg: 336-41.  Guillermo Gómez-Peña, “The Lonliness of the Immigrant,” from Stiles and Selz, *Theories and Documents of Contemporary Art*, 925-26. |
| M 11/18 | Video Art | Fineberg: 490-93.  Martha Rosler, “Video: Shedding the Utopian Moment,” in Stiles and Selz, *Theories and Documents of Contemporary Art*, 512-23. |
| W 11/20 | Painting in the 1970s and ‘80s | Fineberg: 397-418, 430-33.  **Post initial draft of Artwork Analysis to Canvas by 11:59 pm** |
| F 11/22 | **Professor Rounthwaite out of town to give a talk, no class** | Use class time to complete your peer reviews, which are due today by 11:59pm. |
| M 11/25 | Postmodernism and photography | Fineberg: 390-95, 460-63. |
| W 11/27 | In-class office hours to help finalize Artwork Analysis essay and prepare for final exam | **Artwork Analysis essay due via Canvas by 11:59pm** |
| M 12/2 | Identity, Multiculturalism, and Institutional Critique | Fineberg: 440-52.  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. *Institutional Critique: An Anthology of Artists’ Writings*, 242-43, 350-53. Cambridge, MA: MIT Press, 2011. |
| W 12/4 | Queer Art and Activism | Zoe Leonard, “I Want a President,” 1992. |
| F 12/6 | **Final test,** in class |  |

Participation policy

It is your responsibility to attend lecture and participate. I reserve strong participation grades for students who make frequent, vocal contributions to class. Unless you must miss a long stretch of class for medical reasons, please do not contact me about individual absences or ask me what you have missed. In any case of absence, obtain class notes from at least two of your peers to catch up on the material we covered.

Grading policy

Beside the oral participation point mentioned above, this class does not offer opportunities for extra credit.

Lateness: I will deduct 1/3 of a grade for every day, including weekends, that a written assignment is late (i.e. a B paper that is one day late becomes a B-).

Rescheduling: The exams can only be rescheduled if you provide written medical or mental health documentation. If the tests and assignments for this course fall at times when you’ll have a heavy workload from other classes, I would be happy to have a time-management strategy discussion with you early in the quarter, in order to help you plan to complete your work on time.

Plagiarism: Plagiarism and cheating carry a heavy grade penalty decided at my discretion, which can range from receiving a 0 on the assignment in question to failing the course. If you are tempted to cheat, I recommend that you consider a visit to the University’s Counseling Center to get support concerning stress and emotional coping.

Technology policy

You are permitted to use your devices in class to take notes. Talking on your phone, or persistently distracting yourself, other students and me through extracurricular internet use, may lead to a penalty on your final grade.

Accommodation

I look forward to working with students who may need learning accommodations (for the official School of Art policy, see below). If you have relationship with Disabled Student Services, or documentation concerning travel for varsity sports, please make sure I receive notice of it within one week of the start of class.

Anti-discrimination

As your instructor I am committed to making our classroom a space without discrimination, where each one of you feels comfortable expressing yourself, and equally, is willing to listen to your peers express themselves. If discrimination does arise, I invite you to discuss it with me and we can make a plan for how to rectify it. Being committed to anti-discrimination doesn’t mean that you need to be nervous about saying the “wrong” thing. Rather, it’s a commitment to process, in which all of us agree to remain generous and self-reflexive, and to help each other out in the collective work of establishing a positive group dynamic. See below for the School of Art’s official Equal Opportunity policy.

Religious accommodation

The UW’s official policy language is as follows:

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW’s policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy (https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/)](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form (https://registrar.washington.edu/students/religious-accommodations-request/)](https://registrar.washington.edu/students/religious-accommodations-request/).”

Grading scale

4-Point Scale Percentage Scale

4.0 96-100

3.9 95

3.8 94

3.7 93

3.6 92

3.5 88-91

3.4 87

3.3 86

3.2 85

3.1 84

3.0 80-83

2.9 79

2.8 78

2.7 77

2.6 76

2.5 75

2.4 74

2.3 73

2.2 72

2.1 71

2.0 70

1.9 69

1.8 68

1.7 67

1.6 66

1.5 65

1.4 64

1.3 63

1.2 62

1.1 61

1.0 60

0.9 59

0.8 58

0.7 57 (lowest passing grade)

**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](mailto: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 o f 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)](mailto:uaskart@u.ashington.edu)).