

Sul Ross State University
Department of Fine Art & Communication
History of XXth century Art, online class
Spring 2017

Instructor: Valerie Breuvar
Email: vxb16rm@sulross.edu
Office hours: Mondays 3 pm – 6 pm.

Course Summary

This class will review key art movements, artists, and art theory from the end of Impressionism to the early XXIst century, with an emphasis on the post-modern period (1960s onward). During the first few classes we will review some of the main art movements of the first half of the XXth century, leading to the rise of Pop Art, Minimalism, and Conceptual Art in the 1960s. As it moves to the study of late XXth century and early XXIst century art, the class will then shift to a more thematic approach, focusing on some of the key topics and issues engaging artists today. Throughout the semester, a particular emphasis will be given to the study of artists writings, in order to understand how artists have articulated their ideas and own art-making processes.

This class will be taught online, and a number of readings will be required of the students every week. All material will be accessible and/or described in Blackboard, and students' weekly participation is required in Blackboard.

Course supplies

Many of the course reading requirements can be found in the following two titles:

Charles Harrison, Paul Wood (eds.), *Art in Theory 1900-1990 An Anthology of Changing Ideas*, Wiley, 2003.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, *Art Since 1900 – Modernism Antimodernism Postmodernism*, Thames & Hudson, 2004

These two books are excellent references, each in their own way (*Art in Theory* is an extensive collection of historical texts whereas *Art since 1900* is a collection of short and longer illustrated essays on specific topics written by some of the most distinguished contemporary art historians, all organized year by year). I highly recommend acquiring them both as they will not only serve for this specific course but would remain a staple in any young artist's library for years to come—making them a great investment for the shaping of your thinking on art.

As far as internet resources goes, the class will refer regularly to the following websites:

- www.theartstory.org:

Includes many concise and well-designed introductions to art movements and artists of the XXth century.

Please make sure you click on the full descriptions, and on all work descriptions to access the full material on each subject.

- www.ubuweb.com:

Original artists scores, music, films, poetry all in one place. An incredible resource of otherwise very hard to find original material. We will watch Surrealist films, videos of performances, listen to Dada poetry and more using this website.

Please make sure that you access any of this content from a device with a large screen and in 'full screen' mode to have the best screening quality possible (this is no material to watch on a phone!)

- <http://www.tate.org.uk/learn/online-resources>:

The Tate Gallery in London—one of the major contemporary art museums in the world—has extensive online resources and learning material that we will refer to throughout the semester.

Course Objectives

-to gain a knowledge and understanding of the major movements, artists, and discourses of XXth century art;

-to demonstrate an understanding of the relationship between art production and the specific historical, social, economic, ideological, or cultural situations and events of the XXth century

-to gain exposure to a vast and diverse group of works and understand their historical significance and innovative quality

-to understand and use appropriate art historical terminology

-to demonstrate an ability to process and reconcile all of the above by:

- providing a concise analysis of specific XXth century artworks by identifying and discussing their period, technique, process, and key subject matter(s);
- producing essays that include structured ideas, specific and scientific references, concise outlining, convincing argumentation, critical evaluation—writing skills and scientific methods that can also be applicable to other fields than just art history

Grading scale

General participation and weekly assignments: 10 points each week for 12 weeks, or 120 points total

Mid-term assignment: 50 points

Presentation to the class: 50 points

Final exam: 80 points

Total: 300 points

90-100%	A (Excellent)
80-89%	B (Good)
70-79%	C (Fair)
60-69%	D (Poor)

59% or lower F (Failure)

Class assignments

Active participation is a requirement. Students are encouraged to ask questions, initiate discussions, and seek for help or assistance when needed.

All assignments are expected to be carefully written and/or presented.

Readings & active participation – 120 points:

Students are expected to go through the material submitted every week. They should participate in the weekly discussions and demonstrate their assimilation of the class material and readings.

Participation to Blackboard needs to be carefully thought-out and articulated in full sentences.

References to sources need to be specific: references to artworks always need to include at least name of artist, title of work, year; citations of published sources need to include author, full title of essay or book, edition year and page number of excerpt that is referred to.

Throughout the week, there will be 7 questions regarding the material and the week's topics of study posted on Blackboard. Every student is required to answer at least 5 of these questions, with a response that is made of full sentences, and includes references to specific artworks and/or other reading sources when appropriate. Each answer will be graded and worth 2 points (1 point if the answer is formatted appropriately, 1 point if it is answered correctly). Each student may obtain a maximum of 10 points per week.

Mid-term assignment – 50 points:

A group visit of the Chinati Foundation in Marfa will be organized during the week of February 20 (specific date tbd). Students attendance is strongly recommended at the set date and time. If students are unable to attend the scheduled visit, they can attend one of Chinati Foundation's public guided tours, but will have to do so before February 26, 2017. Following the visit, students will be given the specific subject of the assignment, that will be due the week of March 6 (specific date tbd). For this assignment students will need to answer one question related to Donald Judd and/or the works presented at the Chinati Foundation in the form of a written essay. Essays should be about 1,000 words each, and address and answer the question asked by including:

- a structured, multi-part essay (including an introduction and a conclusion)
- historical context,
- analysis of specific and pertinent works
- theoretical references where appropriate.
- convincing and structured argumentation.

Presentation to the class – 50 points:

Each student will prepare a presentation on a contemporary artist and post it to Blackboard by a set date according to schedule (preferably in PowerPoint, as presentation will need to include both text and images). Students should suggest an artist for their presentation to the instructor no later than February 3. The only requirements in the selection of the artist you will present on are:

- each student should present on a different artist;
- the artist selected needs to have started his/her career no earlier than the 1970s ;
- the artist's career is the subject of substantive journal and magazine articles, publications, exhibitions, and catalogues widely accessible for research.

Power point presentations need to be carefully crafted, 15-20 minutes long and include both images and your written analysis. Students are encouraged to make comments or ask questions on blackboard during the week following the presentation's posting.

Final Exam - Written Essay – 80 points:

Students will take their final at the SRSU Alpine campus on the week of May 8 (exact date tbc).

Students will have to write an essay on one of 2 questions proposed.

Essays should be about 1,500 words each, and address and answer the question asked by including:

- a structured, multi-part essay (including an introduction and a conclusion)
- historical context,
- analysis of specific and pertinent works
- theoretical references where appropriate.
- convincing and structured argumentation.

Course Policies

- Weekly Blackboard participation is expected of every student and will be assessed by instructor.
- Every Blackboard post needs to be respectful of other participants. Aggressive, negative, and other pejorative or divisive comments will not be tolerated.
- You are expected to work independently on each of your assignments, no group work please.
- Every assignment is due at a set date and time. Delays in turning in assignments will only be tolerated in case of major personal emergency and if it is discussed with instructor in advance. Assignments turned in late with no excuse will result in a 2-point drop per day late.
- Plagiarism will be monitored and strongly penalized. Any assignment suspected of plagiarism or any other form of cheating will result in a conference called by the instructor, and students risk failing the class.

General Policies

Students enrolled in distance education courses have equal access to the university's academic support services, library resources, and instructional technology support. For more information about accessing these resources, visit the SRSU website. Students should submit online assignments through Blackboard or SRSU email, which require secure login information to verify students' identities and to protect students' information. The procedures for filing a student complaint are included in the student handbook. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website.

Sul Ross State University is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartz. M. Ed., L.P.C., in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is PO Box C-122, Sul Ross State University, Alpine, TX 79832. Telephone 432-837-8203. E-mail: mschwartz@sulross.edu

Class schedule

Week 1 – January 17: Primitivism in Modern Art

As your instructor I would like to meet with each one of the students individually during the first week, either in person at SRSU, or if not possible over the phone.

Review syllabus, class policies, grading scale

*Scheduling of power point presentation to class

*Scheduling of Chinati Foundation tour.

Post Impressionism & Pointillism

Cezanne

Fauvism / Matisse

Art Nouveau & Vienna Secession

German Expressionism: Die Brucke / Der Blaue Reiter / Kandinsky

Week 2 – January 23: The birth of abstraction

Cubism

Futurism

Bauhaus

De Stijl

Constructivism/Suprematism

Week 3 – January 30: War & the absurd

*Name of artist for power-point presentation due

Dada

Marcel Duchamp

Surrealism

Francis Bacon

Dubuffet & Art Brut

Week 4 – February 6: The artist's gesture

Abstract Expressionism

Gutai

Art Informel

Cobra

Italy, 1950s (Fontana, Burri)

Cy Twombly

Week 5 – February 13: Consumerism

UK & US Pop Art & Neo-Dada

French Nouveau Realisme

Hyperrealism

Week 6 – February 20: The Art of the Real

*In addition to the readings for this week, a visit of the Chinati Foundation will be organized in Marfa, TX. All students attendance is strongly encouraged. All students are required to visit the Chinati Foundation. The mid-term assignment will be focusing on Donald Judd and/or the works displayed at the Chinati Foundation.

Minimal Art & Donald Judd

Early Conceptual art in the US & Europe
Neo-Concrete (Brazil)

Week 7 – February 27: Art & Nature & landscape

Land Art
Arte Povera

Week 8 – March 6:
Mid-term assignment due

Week 9 – March 13: Spring Break

Week 10 – March 20: Art & Architecture

Gordon Matta-Clark
Dan Graham
Rachel Whiteread
Robert Irwin
Etc.

Week 11 – March 27: Performance & the artist's body

Allan Kaprow
Vito Acconci
Chris Burden
Marina Abramovic & Ulay
Carolee Schneeman
Hermann Nitsch
Etc.

Week 12 – April 3: Art & Photography

The "Pictures" show
Cindy Sherman
Richard Prince
Jeff Wall
Andreas Gursky
Etc.

Week 13 – April 10: Art & Technology (film, music)

Cinetic Art
Fluxus
E.A.T.
Nam June Paik
Bruce Nauman
Christian Marclay
Bill Viola
Etc.

Week 14 – April 17: Art & Society

Internationale Situationniste

YBA
Relational Aesthetic
Jeff Koons
Etc.

Week 15 – April 24: Art & Politics

Commemoration & Changing History
Feminism
Social Activism & AIDS
Capitalism, Labor rights & Globalization

Week 16 – May 1: Questions on representation & painting today

Malcolm Morley
Jean-Michel Basquiat
Gerhard Richter
Luc Tuymans
Christopher Wool
Etc.

Week 17 – May 8:

*Final exam @ SRSU, Alpine (exact date and time tbd)

STUDENT LEARNING OUTCOMES

1. Demonstrate a general knowledge of all major western art historical periods of the past.
 - A. Display the ability to meet Texas Art History objectives: (TASA standards)
 - i. An ability to identify geographic centers, time periods and stylistic characteristics of major art movements.
 - ii. An ability to recognize individual styles of major artists and an understanding of the technical procedures for work in a variety of media.
 - iii. An understanding of the impact of individuals, historical events and religious and philosophical concepts on art making in various periods.
 - B. Demonstrate proficiency in discipline specific writing.
 - i. An ability to follow the correct writing style manual and utilize art historical terminology
 - ii. Write a good thesis statement and follow it with a defined argument and closing statement.

ADA NEEDS

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