New Course Request

School of the Arts - Visual Arts

Course Number: 300-level, must be cleared with University Enrollment Services
Course Title: Art Since 1945

Recommended Abbreviation (Optional):

First time this course is to be offered (Semester/Year): Spring 2006

Credit Hours: Fixed at 3 or Variable from ________ to ________

Is this course to be graded S-F (only)? Yes ___ No ___ x

Is variable title approval being requested? Yes ___ No ___ x

Course description (not to exceed 50 words) for Bulletin publication:
Investigates individual artists as dynamic forces whose works reflect socio-political, technological, psychological and aesthetic developments since the end of World War II. Examines how world events, the political realignment of artists, the shifting social status of the art buyer's market, and the art movements since 1945 have influenced art today.

Lecture Contact Hours: Fixed at 2.5 or Variable from ________ to ________
Non-Lecture Contact Hours: Fixed at 0 or Variable from ________ to ________
Estimated enrollment: 15 of which 0 percent are expected to be graduate students.
Frequency of scheduling: Every other year
Will this course be required for majors? No

Justification for new course: Not new, was FINA 443 A346, but content changed by Bloomington where number was used for Mexican Art

Are the necessary reading materials currently available from the appropriate library? Yes

Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Date __________

Approved by:

Date __________

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University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
Introduction - A survey of various modes of thought, expression and practice in art since 1945 to the present. Presentations will include images, lecture, discussions and readings.

This course, *Art Since 1945* investigates individual artists as dynamic forces who provide experiences in artworks which reflect socio-political, technological, psychological and aesthetic developments during the decades since the end of World War II. We will look at ways in which events such as the atomic bomb, the political realignment of artists and the shifting social status of the art buyer’s market along with influences of art movements prior to and during the 1940s have influenced conditions of art today.

The class format is a combination of lectures, films, presentations, discussions of art works and readings of criticism. It offers students opportunities to investigate changing historical, social, economic, religious, and cultural contexts as represented in the work of individual and group artists. Students will participate in a “happening”.

Objectives:
- Increase student understanding of modern and post-modern issues: abstract expression, conceptual, earth/ecological, figurative, gender, materialism, pop, systemic/serial
- Develop student ability to critically assess works of art with analysis of form and style within cultural and political contexts.
- Develop visual analysis and interpretative skills.

Requirements:
Grading: Determined by a student’s attendance, participation, productivity, preparation, and fulfillment of assignments on time.

Assignments: 2 exams (based on readings) – 20 points each; 2 writing assignments- 15 and 20 points; project (Happening)- 15 points; class participation-10 points.

Attendance: Students are expected to be present and on time for all classes including any visits away from the classroom to exhibitions. Be sure to make allowances for travel time and being prepared with reading assignments.

It is recommended students refer to the IUSB Student Handbook (on-line) for information on academic policies and procedures, and code of conduct.

Field trip:
Field trips to museum and gallery exhibitions will be arranged.

Accommodations: IUSB has a policy for students who have a disability and need assistance. Contact Eric Wagenfeld, Director of Disabled Student Services (Adm. Bldg. Rm. 149, phone 520-4832. A letter from this office is to be provided before any modifications may be made to meet your needs in the course. If a student will require scheduling consideration due to conflicts with religious observances, please provide a written request to be considered for an accommodation at least two weeks prior to the dates.

Required readings:
The bibliography in this text is a valuable tool for seeking sources of information about individual artists.

Topics and assignments for investigation

Week 1 - Introduction: Now and Then: Modes of Thought
          The concept of the avant-garde
          “How New York Stole the Idea of Modern Art”

Week 2 - Pollock and politics: atomic bombs, communism and liberation
          New American Avant-garde action and field painters

Week 3 - continued New American Avant-garde action and field painters
          Who were the women in the picture of 1950s?

Week 4 - Surrealist Heritage: David Smith and Louise Bourgeois
          Making the Flatbed Picture Plane and combines: Robert Rauschenburg

Week 5 - On Target: Jasper Johns
          Assemblage and Happenings: Allen Kaprow, Jim Dine, Claes Oldenburg

Week 6 - Pop: Brits “porn and sci-fi” and Yankee commercialism
          Pop: high and low, Andy Warhol and Roy Lichtenstein

Week 7 - Minimalism and systemic art- Andre, Judd, LeWitt
          Modernism and Post modernist- LeWitt, Murray

Spring Break

Week 8 - Conceptual art- Klien, Manzoni, Kosuth, deMaria, Baldassari
          Shamans- Joseph Beuys, Samaras

Week 9 - Process art- Eva Hess, Serra, Morris
          Earth art- Robert Smithson

Week 10 - Happenings
          Films- Spiral Jetty, Running Fence
          Site sculpture- Aycock, Miss, Irwin, Turrell

Week 11 - Performance art- Vito Acconci, Chris Burden, Carole Scheemann, Laurie Anderson
          Persona and gender- Cindy Sherman

Week 12 - Figurative- Guston, Jenny, Rothenberg
          Realism

Week 13 - Neo-expressionism/ neo geometry
          Student presentations

Week 14 - Revisiting American icons: Wyeth and Rockwell
          Student presentations

Week 15 - Appropriation, simulation and Kitsch
          A summation: Footsteps in the sand or synaptic firings

Final exam - May 2, 5:30 PM
Assignments:

**Paper #1**: Jonathan Fineberg presents artists with innovative thought describing ways of being in the world. Write a 4 page research paper. Choose an artist from the list. Present your “reading” of the artist’s work. Describe the techniques or applications of the artist’s production. Investigate the artist’s interests and the influences of other artists. Examine the artist’s writings or statements of the artist found in publications which provide an understanding of the artworks. Provide a bibliography of your readings with citations for source materials. 15 points Due date: Feb. 6

**Paper #2**: Jonathan Fineberg calls the strategies contributing to the development of an artist’s expression “strategies for being”. Select another individual artist and explore the “frame of mind” a viewer develops from engaging the work of art and the world which surrounds it. Write a 5-6 page research paper and use it to prepare a power point presentation for class. Investigate the issues reflected in the artwork by describing how the artist’s process and content relates to historical or contemporary contexts. Use statements of the artist to illustrate your findings. Include a listing of all source materials. 20 points Due date: April 11

**Happening**: This assignment will be completed as a collaborative group. Based on your comprehension of “happenings” experience – create an “event”. As a group plan, prepare and complete the “event” with a performance on the IUSB campus or on the street in downtown South Bend. Students will be required to clear all permissions with the authorities. Invite public participation. Refer to Alan Kaprow, Red Grooms, Claes Oldenburg, Jim Dine, Christo 15 points Event date: March 21

**Mid term exam**: Take home exam of essay questions based on readings. 20 points Due March 7

**Final exam**: May 20 20 points

**Recommended background materials**:
- Ashton, Dore. *The New York School: A Cultural Reckoning*
- Chipp, Herschel B., *Theories of Modern Art*
- D’Alleva, Anne. *Look! Again: Art History and Critical Theory*
- Fabozzi, Paul F. ed., *Artists, Critics: Readings in and around American Art Since 1945*
- Ginsberg, Allen *Howl and Other Poems*
- Greenburg, Clement, *Art and Culture*
- Guilbaut, Serge, *How New York Stole the Idea of Modern Art*
- Harries, Karsten, *The Meaning of Modern Art*
- Hertz, Richard ed, *Theories of Contemporary Art*
- Hughes, Robert, *The Rise of Andy Warhol*
- Johnson, Ellen H. ed. *American Artist on Art from 1940 to 1980*
- Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Post-Modern Myths*
- Kuh, Katherine *The Artist’s Voice: Talks with Seventeen Artists*
- Kuspit, Donald *The Cult of the Avant-Garde Artist*
- Levin, Kim, *Beyond Modernism*
- Lippard, Lucy *Changing: Essays in Art Criticism. Overlay: Contemporary Art and the Art of Prehistory*
- Rosenberg, Harold *The Tradition of the New*
- Sandler, Irving *The Triumph of American Painting: A History of Abstract Expressionism and New York School of Abstract Expressionism*
- Seitz, William *Abstract Expressionist Painting in America*
- Steinberg, Leo *Other Criteria*
- Tomkins, Calvin *Off the Wall: Robert Rauschenberg*
- Wallis, Brian ed., *Art After Modernism: Rethinking Representation*
- Wheeler, Daniel *Art Since Mid-Century*

Other materials are on reserve at the library. Also, become familiar with the periodicals (magazines) and data bases available in the library.

**Faculty**: Norman Nilsen, BFA- Pratt Institute, MAT- R.I.S.D., MFA- Yale University
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