

Dr. Nicole De Armendi

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Office: Robinson Hall B 377A

Office hours: Tuesday 10:30-11:30 AM, Thursday 1:30-2:30 PM
& by appointment

COURSE OBJECTIVE

This course will introduce the student to the critical issues and major artistic developments of art since 1945. Examining major works of art and the artistic contributions of particular artists who revolutionized art during the second half of the twentieth century, the student will gain a greater understanding of artistic trends and innovations that led aesthetic production in new directions during this period. Among the critical issues that will be considered are the new materials of art, the re-assessment of the art object, intersections of art and life, the changing role of the artist, the shifting contexts of art, the concepts of "modernism" and "postmodernism," the re-definition of "Art," the changing role of the artist, the active spectator and the politicization of art. Students will examine and discuss major artworks and related concepts in light of artist statements, writings by art critics, and prevalent theories of art. The course objective is to provide the student with the historical framework and theoretical tools needed to critically evaluate mid-to-late twentieth century art and the more recent art of the emerging twenty-first century.

CAUTIONARY NOTE: Because many contemporary artists address sensitive issues of gender, race, class, religion, sexuality, violence, and global imperialism, as well as different conceptions of beauty, some material viewed and discussed in this course is of a sensitive nature. Keep in mind that one goal of much contemporary art is to challenge viewers to see things from different perspectives or to confront issues that may be uncomfortable, controversial, and / or offensive. Be prepared to encounter and understand the motivations behind these expressions. You are not expected to like all the works you will encounter, but you will be expected to discuss these challenging works and to engage with the difficult issues and topics they raise in a critical and respectful manner. The goal is for you to understand the artists' reasons for creating these works and their art historical significance.

GRADING

50% Midterm and Final Exams (25% each)
30% Exhibition Analysis
10% Visual Voices / Artist Lecture Response Essay
10% Class participation (attendance, assignments, and class discussion)

GRADE SCALE

A+ 100-99	A 93-98	A- 92-90	
B+ 89-87	B 86-83	B- 82-80	
C+ 79-77	C 76-73	C- 72-70	
D+ 69-67	D 66-63	D- 62-60	F 59 & below

BLACKBOARD

The Blackboard page for this course is an essential component of this course. In it you will find course documents, required readings not found in the textbook, study guides, exam images, detailed information about assignments, and important announcements. It is imperative that you familiarize yourself with the website immediately. **BE SURE TO CHECK IT OFTEN – ESPECIALLY BEFORE COMING TO CLASS. You are responsible for all information posted on Blackboard.**

MASON EMAIL

MasonLIVE is the required email address for all GMU correspondence. You are responsible for all email messages sent to your MasonLIVE email account. Be sure to **check it frequently** and **clear your inbox so that you are not over quota**. If you rely on another email account, you should consider forwarding your MasonLIVE emails to the account you check most often.

When emailing the instructor, be sure to **include your name, class and meeting day / time**. I will make every effort to respond in a timely manner. You can expect a reply within 1-2 days. If you have not heard back after 48 hours, please resend (email does at times get lost in cyberspace).

Before emailing, be sure that you are not inquiring about any of the following:

- **Information that is easily found in the syllabus, textbook, handouts, or any course document.**

I am happy to clarify or elaborate on certain elements, but cannot be expected to repeat information that is already easily accessible.

- **What you missed in class the day you were absent.**

It is your responsibility to be in class and to contact a classmate for notes and any other information you missed during an absence from class, regardless of the reason for your absence. Once you have reviewed this material, then we can set up a time to discuss any questions or concerns you may have about the information you missed.

- **To define terms, explain concepts, or re-teach information delivered in class.** I am happy to clarify and discuss any course material that is unclear after the student has taken the initial step to engage the material.

If you are unclear about an idea discussed in class, review your notes and the textbook section on that topic, and then formulate a more focused question that you can raise in class or discuss in person during office hours. Email is not an effective means of teaching or clarifying course content. Instead, email me to request a time to meet and discuss the material. I am always happy to assist students with any difficult course material.

***** Emails messages containing any of these requests will not receive a reply.**

CLASS PARTICIPATION

Your final class participation grade will be calculated according to your attendance, completion of in-class and take-home assignments, and contribution to class discussions. Other situations in which you participate and demonstrate a high degree of engagement with the course will also be considered (for example: discussions with the professor during office hours or engaging the material in ways that exceed course requirements)

ATTENDANCE

*The majority of the course content will be presented in the class lectures. The textbook is a supplement to the lecture material. **Therefore, in order to be successful in this course, you must attend class regularly, take good notes, and come prepared to discuss the assigned readings, as well as, the material presented in class.** In addition to the course content, **there may also be important announcements and reminders issued in class for which every student will be held responsible, whether they were in attendance or not.***

Attending Class

- An attendance sheet will circulate during each class meeting – it is YOUR RESPONSIBILITY to make sure you sign it. If your signature is not on the sheet, you will be marked absent.
- Attendance does not simply mean showing up to class.
Attendance is defined as **arriving on time, attending the entire class period, paying attention to the lecture, and being courteous.**
- Habitual tardiness, early departures, and disruptive entrances will not be tolerated. Plan your schedule accordingly.

Absences

- You are allowed two free absences without consequence.
- If you must miss class, it is **your responsibility to get notes**, handouts, and any important announcements from another student.

- These free absences are offered to assist with any emergency situations that may arise. Reserve them for unexpected situations, since ***there will be no excused absences***. Do not send emails informing me of your absence, explaining why you didn't attend class, or inquiring about having an absence excused.
- In the case of extenuating circumstances that require a student to miss more than a week of classes, the absence must be explained in a signed and dated letter from a physician, the dean, or other comparable authorizing agent. Only under these conditions will I *consider* re-evaluating your grade. Assignments for other classes, travel plans, and most employment situations are not excusable. For these cases, you may employ the two free absences described above. Schedule your time accordingly.

ASSIGNMENTS

Occasionally there may be an in-class or take-home assignment to complete. These assignments may take the form of group work, answering a series of questions, a "pop quiz," a open-note quiz, etc. These assignments are designed to facilitate student learning and to assess the student's level of comprehension by a certain point in the semester.

- In-class assignments that are missed because of an absence **cannot be made up**.
- ***Students are required to keep up with the course material by reading before the lecture, taking good notes, and reviewing the notes before the next class session.*** If it becomes clear that students are not fully prepared for class, students will be quizzed and/or called upon to answer questions about the material under review

CLASS DISCUSSION

This portion of the class participation grade will be assessed according to the frequency and quality of the student's contribution to the discussion, taking into consideration whether the student raises substantial questions about the material, answers questions in a critical manner, and initiates further discussion. Discussions during office hours will also be assessed in this manner and considered toward this element of class participation.

GRADING CLASS PARTICIPATION

The GMU catalogue states: ***"Students are expected to attend the class periods of the courses for which they register... instructors may use absence, tardiness, or early departure as de facto evidence of non-participation."***

The class participation grade will take into account the student's attendance, the level of performance on assignments, any contribution to class discussion, and the overall level of commitment and engagement with the course. So the grade will drop considerably if the student is disrespectful or disruptive to the learning environment we create in the classroom.

- All students will start with a grade of "B+" which reflects that the student has met the expectations for class participation (regular attendance, being on time, keeping up with the readings, completing assignments successfully, paying attention, and participating in group activities).
- An "A" will be given to any student participating at an exceptional level – perfect attendance, strong involvement in class discussions, and demonstrating a significant engagement with the course.
- A grade of "B-" or lower will be issued according to the severity of any of the following situations:
 - Being unprepared for class
 - Disrupting lecture or discussion with questions answered in the study guide, text book, or a lecture you missed
 - Missing more than a week's worth of class
 - Excessive tardiness or early departures
 - Missing a test or failing to submit an assignment
 - Disruptive behavior of any kind (see section on classroom etiquette below)

CLASSROOM ETIQUETTE

Electronic Devices in the Classroom

- **Computers are allowed for note-taking purposes only**; they are not to be used for playing games, social networking, or web surfing of any kind.

Should a student's use of a laptop become a distraction or suggest that it is being used as something other than an electronic notebook, that student's computer privileges will be revoked and the student will have to resort to traditional note-taking methods.

- **All other electronic devices** (mp3s, phones, PDAs...) **must be OFF and stored out of sight**.

A visible or noisy device is disruptive and will be subject to the terms of disruptive classroom behavior as stated below.

Disruptive Behavior

We are all responsible for maintaining a respectful and courteous classroom atmosphere. There is no excuse for disruptive behavior of any kind.

Disruptive behavior includes:

- (1) Violations of the electronics regulation as stated above. This includes, but is not limited to texting, listening to music, abusing computer privileges, etc....
- (2) Distracting physical behavior such as talking during lectures, wandering in and out of class, sleeping, working on assignments from another class, gesturing inappropriately, etc.
- (3) Discourteous or offensive language and behavior.

In short, any behavior that is distracting to the professor or fellow classmates is disruptive and compromises the learning environment.

Consequences for Disrupting the Learning Environment

- Class participation grade will be lowered (all disruptions)
- Lecture may be interrupted to remind the student to behave appropriately (first disruption)
- Student will not be allowed to remain in class (in the case of significant or recurring disruptions)

** The consequences will reflect the severity and frequency of the disruption.*

** All disruptions will result in the lowering of class participation.*

EXAMS

Exams are non-cumulative and will consist of a combination of any of the following: slide identification, multiple choice, fill-in-the-blank, short answer, term definitions, and short essay. Questions will be drawn from lecture notes, class discussions, readings, assignments and handouts. Regular lecture attendance and close readings of course materials are therefore required for a passing grade. More details will be provided as the exams approach.

Study guides with key terms and image lists will be available for each lecture and posted on Blackboard. Students must print the study guide pertaining to that day's lecture and bring it to class with them, since much of the course material (including terms and images) will not be found in the textbook.

All exams are required. Failure to take a scheduled exam will result in a grade of "0" for that exam. ***MAKE-UPS WILL NOT BE GIVEN***, except in emergency situations and at my discretion. If you miss an exam for an excusable reason, you must inform me PRIOR to the exam or, in an emergency, no later than the next day.

In the case of such extenuating circumstances as a death in the family, accident, serious illness, court hearing, or approved university function, absences must be explained in a signed and dated letter from a physician, the dean, a faculty advisor, or other comparable authorizing agent. Only under these conditions will I consider administering a make-up examination. Without legitimate documentation even these excuses will not be reason for making up the missed exam. Assignments for other classes, travel plans, and most employment situations are not acceptable excuses. Schedule your time accordingly.

****** If you have any questions about the exams or how to study, please see me well in advance of the first exam. I am happy to suggest tips and strategies for succeeding in an art history class.***

EXHIBITION ANALYSIS

*** Detailed information about the project and writing guidelines will be provided on a separate handout ***

Students are required to visit an exhibition of contemporary art (1945-present) at a major museum in D.C. or New York City. A list of exhibitions and institutions will be provided on Blackboard, along with more detailed information about the project and writing guidelines. The project will require the student to analyze and discuss contemporary works by applying the skills and knowledge they have acquired in class, as well as by contextualizing them within the grander scope of the practices and issues of art since mid-century. Guiding questions will be provided.

Please note that simply completing this assignment will not earn you a satisfactory grade. The paper will be evaluated on the quality of your discussion and analysis, creativity and thoughtfulness, argumentation and writing, as well as how well you understand the course material and how closely you follow the project guidelines.

The paper is due no later than Wednesday, May 2. After this deadline there will be no opportunity for you to resubmit the paper. Make sure you begin the process ahead of time and come see me with any questions you have about the assignment. Not understanding the assignment guidelines will not grant you an opportunity to revise your paper.

Please discuss any questions and concerns with me well in advance of these deadlines. As with any research project, I encourage everyone to approach this assignment with much anticipation. Do not wait until the last minute to complete your assignment. Schedule your museum visits well in advance of the deadlines. You have almost the entire semester to work on these papers and to plan ahead – no excuses. Plan ahead for computer and printer problems, sickness, emergencies, libraries being closed, etc. These are not acceptable excuses. Also give yourself time to edit, revise, ask me any last-minute questions, and contact The Writing Center (see contact information listed below).

VISUAL VOICES / ART LECTURE RESPONSE ESSAY

Students are required to attend one of GMU's Visual Voices lectures and write a response essay following specific guidelines. More information about the assignment, along with writing guidelines and specific lecture dates, will be posted on Blackboard.

Please note that these lectures take place on Thursday evenings from 7:30-9 PM. If you have a conflict with your schedule, please see me **immediately** to make other arrangements. If you wait too long and cannot attend an approved lecture, you will receive a grade of "0" for the assignment.

The response essay will **be due in class on the Wednesday following the lecture you attended**.

LATE SUBMISSIONS

All writing assignments must be submitted in class in the form of a hard copy on the day it is due. E-mailed assignments will not be accepted. Points will be deducted for lateness – half a letter grade (5 points) for each day late. No paper will be accepted after being five days late. If you require an extension, you must discuss your situation with me well BEFORE the due date in the event that you are not granted the extension.

ENGLISH AS A SECOND LANGUAGE

Assignments must be written in good standard English. If English is not your first language, please see me so we can discuss a strategy to help you succeed in this course. Email correspondence will not suffice; you must come speak with me. Also, do not wait until a few days (or the night before) the exam date or assignment deadline to address this; you will not have enough time to remedy the situation.

Please contact the following centers for assistance. But be sure to plan in advance; they are very busy, especially as the semester comes near its end.

The Writing Center Located in Robinson Hall A114 & Enterprise Hall 076
703.993.1200 or <http://writingcenter.gmu.edu>

The English Language Institute (ELI) 703.993.3660 or <http://eli.gmu.edu>

ACADEMIC INTEGRITY

Each student is responsible for observing academic integrity with regard to all work assigned in this course. It is the student's responsibility to familiarize herself/himself with GMU's Honor Code as outlined in the university's catalogue: (<http://catalog.gmu.edu/content.php?catoid=5&navoid=410&bc=1>. Neither plagiarism (presenting someone else's words or ideas as your own) nor cheating will be tolerated. Also refer to <http://academicintegrity.gmu.edu/>

STUDENTS NEEDING ACCOMODATIONS

Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the Office of Disability Services (ODS) -- (703) 993-2474, <http://ods.gmu.edu> -- to self-identify their needs and attain necessary documentation. After meeting with the Coordinator, please arrange a meeting with me **well in advance of the first exam or the class during which special accommodations will be required**. It is your responsibility to remind me in advance of each exam that you are in need of specific accommodations.

READING LIST & CLASS SCHEDULE

REQUIRED TEXT

Fabozzi, Paul F, ed. *Artists, Critics, Context: Readings in and around American Art since 1945*. Upper Saddle River, NJ: Pearson Education, 2002. [ACC]

Additional required readings will be available in JSTOR or on Blackboard in topic-specific files that correspond to the lecture schedule. [JSTR/BBD]

- All textbooks are available at the Bookstore, Johnson Center
- JSTOR is an online database of full-text academic journal articles. It can be accessed on the library webpage (<http://library.gmu.edu>). More information on these readings will be announced in class and on Blackboard.

The readings listed in the calendar below are all required. ***You are expected to have the readings completed by the day listed and must be ready to discuss them in class.*** Some reading assignments are demanding – give yourself plenty of time to read in advance of the due date. For each class you will need to read the material carefully and critically.

READING CRITICALLY

While reading the texts, summarize the author's argument (paying close attention to the main points and supporting evidence), then formulate your own response by asking yourself if you agree or disagree with the author's viewpoint and why. As you read, define unfamiliar terms and write down anything that strikes you – a question you might have, something you may not understand, a weak point in the argument, ideas that come to you... These will prove to be excellent sources for generating class discussion and studying for exams. Please see me for more guidance if you feel unsure about the readings.

*** The following schedule is subject to change according to the development and needs of the class ***

INTRODUCTION

Wednesday, Jan 25 **Course Overview**
What is Contemporary Art?

ART BEFORE MID-CENTURY

Tuesday, Jan 31 ***** Last day to add classes & to drop classes without financial penalty *****

Wednesday, Feb 1 **Modern Art & the “Avant-Garde”**
A New Center for the Avant-Garde

ACTION PAINTING & MODERNISM

Wednesday, Feb 8 **Abstract Expressionism**
[ACC] Pollock, Rothko, de Kooning (2-10)
Action Painting and Heroic Gesturalism
[ACC] Rosenberg “The American Action Painters” (23-32)

Wednesday, Feb 15 **Greenbergian Modernism and a Formalist Reading of AbEx**
[ACC] Greenberg “Towards a Newer Laocoön” (10-22); “Modernist Painting” (201-208)
Modernist Painting

INTEGRATING ART & LIFE

Wednesday, Feb 22 **NO CLASS – Professor Attending Conference**
See Blackboard for lectures and assignments on the following topics:
John Cage, Chance Operations, and Rauschenberg
[ACC] Cage “Experimental Music” (96-100); Rauschenberg “Artist Speaks” (68-75)
Assemblage, Environments and Happenings
[ACC] Oldenburg “I am for an art...” (56-59); Kaprow “Happenings in the New York Scene” (60-68)

Friday, Feb 24 ***** Last day to drop classes *****

Wednesday, Feb 29 **Fluxus**
[JSTR/BBD] Readings TBA
Pop Art
[ACC] Alloway “The Arts and the Mass Media” (115-118); “What is Pop Art?” (102-115);
“A Symposium on Pop Art” (119-138)

IN THE NATURE OF MATERIALS

Wednesday, Mar 7 **Minimalism: A Reconsideration of Objects**
[ACC] Stella (168-172); Judd “Specific Objects” (173-179); Rose “ABC Art” (186-201)
[BBD] Morris “Notes on Sculpture”
Space, Process and Materials
[ACC] Morris “Anti-Form” (216-218); Hesse interview (219-225); Nauman interview (225-233);
Serra “Verb List” (234-235)

March 12-18 **SPRING BREAK**

THE “DEMATERIALIZATION” OF THE OBJECT

Wednesday, Mar 21 ***** MIDTERM EXAM *****
Earth Art
[ACC] Smithson “Cultural Confinement” (247-249); Holt “Sun Tunnels” (250-257)
[JSTR/BBD] Readings TBA

Wednesday, Mar 28 Conceptual Art & Systems Aesthetics
[ACC] LeWitt "Paragraphs on Conceptual Art" (180-183); Haacke interview (308-318);
Burnham "Haacke's Cancelled Show" (346-355)
Performance and Body Art
[ACC] Burden statements (334-339)
[JSTR/BBD] Readings TBA

A NEW PLURALISM

Wednesday, Apr 4 Feminist Art
[ACC] Chicago "Dinner Party" (318-330); Lippard "Sexual Politics, Art Style" (339-342)
Identity Politics (African-American, Chicano/a Art ...) & Multiculturalism
[ACC] Piper interview (330-333); Ghent "Black Creativity in Quest of an Audience" (343-346)
[JSTR/BBD] Readings TBA

POSTMODERNISM

Wednesday, Apr 11 Postmodernism – theories and practices
[JSTR/BBD] Readings TBA
New Directions in Painting
[ACC] "Expressionism Today" (382-389); Rose "American Painting: The Eighties" (389-404)

Wednesday, Apr 18 Postmodern Photography
[JSTR/BBD] Readings TBA
Installation and site-specific work
[JSTR/BBD] Readings TBA

Wednesday, Apr 25 The Body in Postmodern Art
[JSTR/BBD] Readings TBA
New Media
[JSTR/BBD] Readings TBA

Wednesday, May 2 * EXHIBITION ANALYSIS is due in class *****
Other topics in Contemporary Art
Final thoughts and review

Wednesday, May 9 * FINAL EXAM *** The exam will run from 4:30 – 7:15 PM**

***** *Supplemental readings may be added to this list as the semester develops, according to class discussions. You will be notified well in advance of the corresponding lecture date if there is an additional reading assignment.***