HART 432-532: Post-1945 American Art **Spring 2023**

Professor: Duygu Demir

Office hours: in-person or via zoom, by appointment only.

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Meeting ID: 998 1659 2439

Passcode: 816571

Lectures: Tuesday 15:40-18:30

FMAN G013-14

COURSE DESCRIPTION:

This course will survey art produced in the United States after the Second World War, starting with tendencies for abstraction and reaching all the way to art made today. This period encompasses the rise to prominence of modernist movements such as Abstract Expressionist painting and Minimalist sculpture as well as postmodernist approaches, including institutional critique, feminism, site-specificity, and performance art. By looking at the work of major figures, movements, and issues they engaged with, we will understand the visual, critical, theoretical as well as social and historical issues that framed the making of art in the US from the mid-twentieth century onwards.

ranging from Abstract Expressionism, Pop Art, and Minimalism to

Conceptual Art, Performance, and Video works, within their historical context and explore the way

artists have responded to art criticism and immediate socio-political situations, such as the Feminist

movement and the AIDS Crisis. Students will examine and discuss major artworks and related concepts

in light of artist statements, writings by art critics, and prevalent theories of art to ultimately develop an

understanding of the artistic trends and innovations that led aesthetic production during this period

This course is not a comprehensive survey of all artists and movements of the period. Rather, it focuses on selected artists, artworks, exhibitions, and artists’ own writing. Theoretical texts are read in conjunction with close analyses of individual works of art. We will learn to apply art historical tools, most importantly visual analysis, to discuss and write about important works of painting, sculpture, photography, video, performance, and installation art.

Prior knowledge of art history is preferable for this course, HUM 312 is highly recommended.

COURSE REQUIREMENTS AND GRADING POLICY

READINGS

Readings are assigned for each lecture and are listed on your syllabus. You can find them under the corresponding week on SuCourse. All assigned readings are mandatory and will be discussed and debated in class and in discussion meetings. The recommended readings are to be taken as suggestions for undergrads, but they are mandatory for graduate students. It is your responsibility to complete your assigned readings and submit your reading responses **before** the class and to be prepared to discuss the critical perspectives they present. I reserve the right to administer a pop quiz or two if I discover the class is not keeping up with the reading.

PARTICIPATION (30%)

Regular attendance is required and engagement in class discussion is expected. Attendance will be taken separately for each hour of the class and the recitations. You are also expected to write a weekly 1-page response paper engaging with the readings assigned for that week. These response papers are not letter-graded, but not doing them or poor-quality work will result in the reduction of your participation grade (10%). In calculating your participation grade, your preparedness for discussion and the quality of your contributions will be taken into account, as will your punctuality, your civility and your attendance. More than 4 hours of unexcused absences after the shopping period for classes will also result in a reduction of your course grade. 9+ unexcused absences (meaning 3 weeks of classes or more) will result in an N/A.

PAPER (20%)

You will have one double-spaced writing assignment varying in length from 7-10 pages for undergrads and 10-15 pages for graduate students. Topics and instructions will be announced in class. PLEASE NOTE: Late papers may be penalized. Exceptions will only be made under special circumstances and after consultation with the professor. Detailed information about the writing assignments will be distributed later in the semester. *If you are having trouble please talk to us* ***before*** *your assignment is due.*

EXAMS (50%)

There will be two exams in this class, a midterm (20%) and a final exam (30%). If you miss an exam for a non-medical reason, you will receive a 0 grade for the test in question. You will not be permitted to retake the exam. If you miss an exam for medical reasons, it is your responsibility to provide written evidence of a serious illness.

The grading scale for calculating the final letter grades is the following:

A = 96-100%

A- = 92-95%

B+ = 89-91%

B = 84-88%

B- = 80-83%

C+ = 76-79%

C = 72-75%

C- = 68-71%

D+ = 64-68%

D = 60-63%

F = 0-59%

The assignments are scheduled as follows:

Response papers: Weekly, submitted before class

Midterm: April 18

Papers due: May 19

Final Exam: TBA. Scheduled by the Registrar

**Satisfactory completion of all assignments is required to pass the course.**

POLICY ON ACADEMIC HONESTY:

*Please read the following carefully and be advised that the policy is real.*

Plagiarism**—**the use of another’s intellectual work without acknowledgement**—**is a serious offense. Students who plagiarize or hand in work completed by another will receive **an automatic grade of “F” for the course**. You will also be referred to the appropriate university committee. If you have any questions about plagiarism or how to cite your sources properly, please consult the section “Avoiding Plagiarism” on SuCourse or consult <http://cmsw.mit.edu/writing-and-communication-center/avoiding-plagiarism/> If you still have questions, consult your instructor and TA.

**Schedule of Classes, Required Reading, and Assignments**

PLEASE NOTE:

We may have to revise the course plan according to the reassessment to be made country-wide, regarding higher education, at the beginning of April. The content to be delivered is certain but the method of course delivery, the number and dates of exams, and some other details are subject to change.

**Week 1—Introduction**: Overview

**Week 2— March 7: Abstract Expressionism**

Readings: - Clement Greenberg, “Avant-Garde and Kitsch,” *Art and Culture: Critical Essays*, Boston: Beacon Press, 1965: 3-21.

- Clement Greenberg, “Modernist Painting*,” The* New *Art*, NY: Dutton, 1966: 116-147.

- Andreas Huyssen, “Mass Culture as Woman: Modernism’s Other,” *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Bloomington and Indianapolis: Indiana University Press, 1986: 44-62.

Recommended: - Eva Cockroft, “Abstract Expressionism: Weapon of the Cold War” in Francis Frascina (ed.) *Pollock and After: Critical Debate* (New York: Harper & Row, 1985): 125-133.

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**Week 3—March 14: NO CLASS**

**Week 4—March 21: NEO-DADA//Neo-Avant-Gardes**

 Leo Steinberg, “The Flatbed Picture Plane”

**+TBD.**

**Recommended:** Hal Foster, “Who’s Afraid of the Neo-Avant-Garde,” *The Return of the Real, The Avant-Garde at the End of the Century*, Cambridge, MA, MIT Press, 1996: 1-34.

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**Week 5: March 28— POP**

**-** Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception” in *Dialectic of Enlightenment* (New York: Continuum, 1997): 120-167.

- Benjamin Buchloh, “Andy Warhol’s One Dimensional Art: 1956-1966,” *Andy Warhol: A Retrospective,* The Museum of Modern Art, New York, 1989.

- Andrew Ross, “Introduction” *No Respect: Intellectuals and Popular Culture,* New York and London, Routledge, 1989: 1-14.

**Week 6: April 4— Minimalism**

Readings: - Michael Fried, “Art and Objecthood,” *Minimal Art: A Critical Anthology,* NY: Dutton, 1968: 116-147.

- Robert Morris, “Notes on Sculpture” (parts 1-3), in Continuous Project Altered Daily (Cambridge: MIT Press, 1993), 1-39.

- Donald Judd, “Specific Objects

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Recommended: Phenomenology

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**Week 7: April 11— Process/Land Art**

Readings: Robert Smithson, “Donald Judd,” “The Crystal Land,”

“Entropy and the New Monuments,” “The X Factor in Art,” and “Quasi-Infinities and the Waning of Space,” in Collected Writings, ed. Jack Flam (Berkeley: University of California Press, 1996), 4-25, 34-37.

**+TBD.**

Recommended: Benjamin Buchloh, Martha Buskirk, Hal Foster, Denis

Hollier, Silvia Kolbowski, Rosalind Krauss, and Annette Michelson, “The Reception of the Sixties,” *October* 69 (Summer 1994): 3-21.

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**Week 8—April 18: MIDTERM**

**Week 9: April 25— Conceptualism**

Readings: Sol LeWitt's "Paragraphs on Conceptual Art" (1967)

 **+TBD.**

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**Week 10: May 2— Postmodernism and Institutional Critique**

Readings: Frederick Jameson, “Postmodernism, or the Cultural Logic of Late Capitalism,” *New Left Review* 146, July/August 1984: 53-92.

Hans Haacke, “*MoMA Poll”* (1970), “MetroMobiltan” (1985) and “Museums, Managers of Consciousness,” *Hans Haacke: Unfinished Business*, MIT Press and New Museum of Contemporary Art, 1984.

 Craig Owens, “From Work to Frame,” *Beyond Recognition*

Recommended:Jean-François Lyotard,“Introduction,” *The Postmodern Condition: A Report on Knowledge,* Univ. Minnesota Press, 1984: xxiii-xxv.

**Week 11: May 9— Postmodernism and Feminism**

Readings: Linda Nochlin, “Why Have There Been no Great Women Artists?,” *ArtNews,* 1971

Craig Owens, “The Discourse of Others: Feminists and Postmodernism,” *The Anti-Aesthetic: Essays on Postmodern Culture* (ed. Hal Foster), Port Townsend, WA, Bay Press, 1983: 57-77.

Barbara Kruger, “Picturing Greatness,” *Remote Control: Power, Cultures and the World of Appearances*, Cambridge, MA, MIT Press: 1993: 222.

Recommended:

Griselda Pollock, “What’s Wrong with ‘Images of Women’?” *Framing Feminism: Art and the Women’s Movement 1970-1985* (eds. Pollock and Parker), London, Pandora, 1987: 132-138.

**Week 12— May 16: Performance Art**

Readings: - RoseLee Goldberg, Performance Art: 128-134.

- Claes Oldenburg, “I Am for an Art” (1961)

 +**TBD.**

**Week 13— May 23: AIDS/90s/Relational Aesthetics**

Readings: **TBD.**

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Recitation: Final Exam Review

**Week 14— May 30: Contemporary**

Readings: **TBD.**

**FINAL EXAM TBA**

**(Final Exam Period: June 1-11)**