

**ARH 339M (20030)**

**AMERICAN ART 1958-1985**

**John R. Clarke**

**AMS 325 (31180)**

**\***

**Fall 2018**

**\***

**j.clarke@austin.utexas.edu**

T-TH 9:30-11:00 ART 1.110 Office: DFA 2.114 Office Hours: W 1-3 and by appointment

## **COURSE OBJECTIVES, ASSIGNMENTS, EXAMINATIONS, AND GRADING**

### *Objectives or Goals of the Course:*

- 1) To survey the major movements in American art from about 1958 to about 1985. We will look at the work of selected artists associated with the major trends, including pop art, minimalism, conceptual art, site-specific art, performance and body art, photorealism, patterning and decoration, and the varieties of figural art that emerged in the 1980s, including neo-expressionism, graffiti, narrative, and appropriation.
- 2) We will look at these trends from three principal points of view: their relationship to prior historical developments, their self-stated aims, and their treatment by contemporary critics.
- 3) To introduce you to contemporary critical writing.

### *Procedure and Grading:*

1) This is primarily a lecture course. **Lecture outlines** will be posted on Canvas. I also post **PowerPoints** of lectures on Canvas.

#### **2) Three one-hour examinations:**

|            |                    |
|------------|--------------------|
| October 2  | 33% of final grade |
| November 1 | 42% of final grade |
| December 6 | 25% of final grade |

3) **Preparation for exams.** Students will be expected to identify and discuss slides. There will be both slide identifications (one work) and comparisons (two works). Slides on exams will be chosen from a list of slides. You will be able to study these slides beforehand on DASE (Digital Archive Services). This is the link for exam 1:

[https://dase.laits.utexas.edu/tag/clarkejr/clarke\\_american\\_art\\_since\\_1960\\_exam\\_1](https://dase.laits.utexas.edu/tag/clarkejr/clarke_american_art_since_1960_exam_1)

4) There will also be **essay questions**, chosen from questions that you submit; you will choose one and prepare it at home before the exam.

5) **Papers:** Students with an average of B+ or above may elect to write an 8-10 page paper in lieu of the third hour exam. If you are eligible and wish to write a paper, notify me by November

**15** at the latest to get my approval, and follow the instruction sheet posted on Canvas. Papers due December **6**.

6) **Class Attendance.** You must **sign in each day** on an attendance sheet. Three or more unexcused absences may result in lowering your final grade one letter.

#### 7) **Documented Disability Statement**

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone).

8) **Assigned readings** are uploaded to Canvas and most **books** that the readings come from are on reserve in the Fine Arts Library.

9) + **Presentations:** students may raise their most recent exam grade by a + with a successful 5-minute visual presentation at the beginning of class. I will give you the details in class.

10) I will assign **plus/minus grades**.

11) **There will be no final exam.**

#### 12) **University of Texas Honor Code**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

13) **Notetaking Suggestion: I strongly suggest** that you get an unlined notebook and take class notes in it, **rather than using a laptop or other e-device.** Many reliable studies have shown that hand-written notes are much more effective for learning than even verbatim notes typed into a laptop. In fact, **verbatim notes are the worst!** The advantage of an unlined notebook is that you can make sketches of the works of art we spend some time on in class, and they make the work of art **your own**.

## **CLASS MEETINGS AND READING ASSIGNMENTS**

### **August**

**30** Duchamp. Abstract Expressionism.

Read: Rose, *American Art since 1900*, 130-160; 161-180.

### **September**

**4** Rauschenberg and Johns.

Read: Alloway, *American Pop Art*, 52-75; Diamonstein 305-315 (Rauschenberg and Castelli)

**6** Pop painting: Lichtenstein, Rosenquist,

Read: Alloway, *American Pop Art*, 75-98; Diamonstein 211-225 (Lichtenstein and Castelli)

**11** Dine, Indiana, Wesselmann. Sculpture: Kienholz,

Read: Diamonstein 97-109 (Dine); 155-166 (Indiana)

**13** Segal, Oldenburg. Pop counterculture: Warhol

Read: Alloway, *American Pop Art*, 98-104 (Segal, Oldenburg); Diamonstein 354-366 (Segal); Alloway 104-114 (Warhol)

**18** Warhol. Kaprow and Happenings.

Read: Kaprow, "Legacy of Pollock"

**20** Minimal or Systemic painting: Stella, Noland,

Read: Sandler, *1960s*, Chapter 1, "Painterly Painting and Post-Painterly Painting"

**25** Olitski. Op painting: Poons, Anuszkiewicz

Read: Sandler, *1960s*, Chapter 9, "Op Art and Kinetic Sculpture"

**27** Minimal sculpture: Andre, Flavin, Judd,

Read: Bourdon, "Carl Andre"

## **October**

### **2 Hour Exam**

**4** Bell, Morris,

Read: Morris, "Notes on Sculpture;" Fried, "Art and Objecthood"

**9** LeWitt, Serra

**11** Site-specific art: Smithson, Heizer,

Read: Kraus, *Passages*, "The Double Negative: A New Syntax for Sculpture;" Alloway, "Robert Smithson's Development"

**16** De Maria, Oppenheim, Christo

Read: Diamonstein 81-96 (Christo and Jeanne-Claude)

**18** Conceptual/body (ontological): Nauman, Samaras, Acconci,

Read: Pincus-Witten, *Postminimalism*: Introduction; "Bruce Nauman;" "Vito Acconci"

**23** Oppenheim, Gilbert & George, Burden, Wilke

Read: Pincus-Witten, *Postminimalism*: “Theater of the Conceptual”

**25** Conceptual/didactic (epistemological): Bochner, Kosuth, Huebler, Weiner, Haacke

Read: Pincus-Witten, *Postminimalism*: “Mel Bochner;” Heubler, “Heubler;” Haacke “On Social Grease;” Bongartz, “How Do You Buy;” Lippard, *Six Years*, “Escape Attempts,” and “Preface” [1973]

**30** Conceptual/story: Baldessari, Beckley. Post-conceptual performance: Antin, Anderson

Read: Clarke, “Life/Art/Life;” Antin, “An Autobiography;” Berger, “Reflections on Laurie Anderson;” Smith, “A Laurie Anderson Story;” Owens, “Amplifications.”

## **November**

### **1 Hour Exam**

**6** Realist painting: Pearlstein, Bechtle, Goings, Estes, Flack, Close

Read: Karp, “Rent is the Only Reality;” Dyckes, “Chuck Close”

**8** Realist sculpture: Hanson, DeAndrea.

Read: Mascheck, “Hanson and De Andrea”

**13** Patterning and decoration: Schapiro, Kozloff, Carlson, Kushner, MacConnel.

Read: Perreault, “Issues in Pattern Painting;” Clarke, “Decorative Revisited”

**15** Post-modernist returns: Neo-expressionism I: Schnabel, Salle, Fischl,

Read: Hughes, “Zeitgeist;” Pincus-Witten, “Sheer Grunge;” Pincus-Witten, “Julian Schnabel;” Storr, “Desperate Pleasures;” Pincus-Witten, “David Salle”

**20** Neo-expressionism II: Longo. Dumb and Graffiti Art I: Borofsky, Haring, Basquiat,

Read: Berger, “Robert Longo;” Foster, “Art of Spectacle;” Simon, “Double Takes;” Robbins, “Meaning of the New

### **22 Thanksgiving**

**27** Dumb and Graffiti Art II: Cutrone, Scharf, Wojnarowicz.

Read: Brenson, “Neo-Expressionism?”

**29** Playing with style: Bartlett; Appropriation: Bidlo, Levine, Kruger, Bender.

Read: Smith, “Bartlett’s Swimmers;” Dowd, “A Different Bohemia;” Mascheck and Schjeldahl, “Bidlo’s Picasso”

## **December**

**4** “Simulacra:” Steinbach, Koons

Read: Joselit, “Investigating the Ordinary;” Smith, “Rituals of Consumption;” Tompkins, “Between Neo- and Post-”

**6 Hour Exam**