Professor: [Name]
Office: [Address]
Office Hours: [Days/Times]
Phone / Email: [Number / Address]
*Your emails will be acknowledged in 48 hours.

Bulletin Description:
ARTS 3680 (3) LEC. Pr. Sophomore standing; 6 hours of 1000-level Art History or departmental approval. ARTS 3760 is recommended.
An introduction to the artists, movements, institutions, concepts, and themes of late twentieth-century art.

Prerequisites: Sophomore standing; 6 hours of 1000-level Art History or departmental approval. ARTS 3760 is recommended, although not required.

Additional course readings available on the BlackBoard website.

Objectives: This course is designed to introduce you to the artists, movements, institutions, concepts, and themes of late twentieth-century art. The course takes a historical approach to the “contemporary” era, looking specifically at the historical sources and cultural contexts that influenced and produced the theories and practices of recent art.

Classroom Format: Class meetings will consist of illustrated lectures, large and small-group discussion, and short in-class writing sessions that will develop students’ use of art historical methodology and practice.

Requirements: Students are expected to engage fully with the course material by completing all reading assignments, participating actively in discussions, asking questions as needed, and attending class meetings, in addition to fulfilling all assignments in a timely manner. Students may withdraw from the class (with a W on their transcripts) until midsemester.

Attendance: Consistent attendance is required and is necessary for a student’s success in the class. Attendance will be taken daily. It is the student’s responsibility to sign the attendance sheet before leaving lecture. Students may miss a total of three (3) class periods over the course of the semester without penalty. After three absences, three (3) points will be deducted from the final course grade for each unexcused absence. Excused absences include serious documented cases such as illness, or death in the
family, per AU policy. Consult the current Tiger Cub Student Handbook for more information.

**Make-ups:** In-class assignments and exams may be made up with proper University approved excuses within one week of the original due date, per AU policy.

**Class conduct:** Students should not arrive late, leave class early, or wander in and out of class unless absolutely necessary. Cell phones, BlackBerries, iPods, computers, and other electronic devices must be silenced and put away during class meetings. Emailing, texting, surfing the web, playing computer games, etc. are all expressly forbidden. Baseball caps, hats, cell phones, computers, other electronic devices are not allowed in the classroom during exam periods.

At all times student behavior in the classroom must communicate the utmost respect for others. Talking while others are speaking, being openly disrespectful of different opinions, or in any way impeding the free exchange of ideas will result in the students being asked to leave the classroom.

**Academic Honesty:** The Auburn University Student Academic Honesty Code is in effect at all times in this course. Violations such as cheating on exams, sharing answers on assignments, plagiarizing papers, or signing someone else’s name to the attendance sheet will be handled according to the processes laid out in the Academic Honesty Code. For more information, see http://www.auburn.edu/academic/provost/ahc.html

**Accessibility:** Students who require accommodations should provide me with the appropriate documentation as soon as possible. Please contact the Program for Students with Disabilities if you have questions. For more information see http://www.auburn.edu/academic/disabilities/

**Please note:** Students are strongly encouraged to speak with me periodically throughout the semester during office hours, or as needed. Please do not hesitate to let me know if you need additional help in this course.

--Students may withdraw from the class (with a W on their transcripts) until midsemester.
--Make-ups for all missed and late work are allowed with proper University approved excuses within one week of the original due date.
--Student emails will be answered within 48 hours of receipt.
--The final exam will be given at the University set time and date.
--All readings are to be completed before coming to class.
--There are no unannounced quizzes.
ASSIGNMENTS AND GRADES

Exams: Two exams [dates] will test students’ knowledge and understanding of specific images, contextual and historical information, and broader themes and issues in late 20th-century art as discussed in lectures and found in the textbook and additional readings. Exam material will be drawn from lectures, the textbook, additional readings, and class discussions. The exam format will consist of slide ids, terms, and essay questions. Review sheets for exams will be distributed periodically throughout the semester. Exam #2 (the final exam) will be given at the University set time and date.

Research Project: Over the course of the semester students will explore a particular work of art through a series of assignments, leading to a final research paper. Assignments include a visual analysis essay, annotated bibliography, outline, and final paper (to be submitted with all previous graded assignments). Specific guidelines will be distributed and discussed in class. Students are encouraged to meet with me periodically to discuss their research and writing.

Readings/Responses: All readings are to be completed before coming to class. Students will also write five responses to additional readings during the semester. Readings and guidelines will be located on BlackBoard. Students may choose which five readings they will respond to, however, responses are due on the day for which the reading is assigned.

In-class Assignments: Short responses, essays, worksheets, and other types of in-class assignments, based on readings, previous lectures, and discussions, will be assigned regularly and will constitute part of the participation grade. In-class assignments may not be made up, except in documented cases of illness, etc. See AU policy.

Grade Breakdown:  

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Research Project</td>
<td></td>
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<tr>
<td>Visual Analysis</td>
<td>10%</td>
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<tr>
<td>Bibliography</td>
<td>10%</td>
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<tr>
<td>Outline</td>
<td>10%</td>
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<tr>
<td>Final Paper</td>
<td>20%</td>
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<tr>
<td>Responses</td>
<td>5%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Grading Scale: A = 90-100%  B = 80-89%  C = 70-79%  D = 60-69%  F = 0-59%

Other Guidelines: Please, NO email submissions of any assignments and/or excuses.
All assignments (except in-class work) are to be typed in the following format: Times New Roman, 12 pt, double spaced, one-inch margins.

**Study Tips:** Make brief written notes when reading the textbook. Outline or organize your lecture and reading notes periodically. Use flash cards regularly to help memorize images.

**SEMESTER SCHEDULE**

All readings (both textbook and additional readings) must be completed by all students before the class period under which they are listed.

Chapters and page numbers refer to the textbook (Arnason – History of Modern Art). Additional readings (and questions) available on the Blackboard (BB) site: https://blackboard.auburn.edu

This schedule is subject to change at the discretion of the professor.

**WEEK 1**

Meeting 1  Introduction to the course: Objectives, Requirements, and Expectations

Meeting 2  Concepts, Methods, and Issues in art of the late 20th century  
Read: Skim Chapters 14-16 as background and/or review  

**WEEK 2**

Meeting 1  Review: The Effects of World War II on the Art World  
Read: Chapter 17-18

Meeting 2  Émigré Artists in New York: The Surrealists, Hofmann, and Gorky  
Additional Reading: Sartre “From Existentialism and Humanism”

**WEEK 3**

Meeting 1  The New York School Part I: Action Painting  
Read: Chapter 19
Additional Reading: Rosenberg, “The American Action Painters”

Meeting 2  The New York School Part 2: Color Field Painting and Sculpture
Read: Chapter 19 (continued)
Additional Reading: Rothko, “The Romantics were Prompted”

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**WEEK 4**

Meeting 1    Postwar European Art
Read: Chapter 20
Additional Reading: Excerpts by Jean Dubuffet

Meeting 2    Neo-Dada: Rauschenberg and Johns
Read: Chapter 21
Additional Reading: Williams, “The Analysis of Culture”

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**WEEK 5**

Meeting 1    Happenings and Performance Art in the US and Europe
Read: Chapter 21 (continued)
Additional Reading: Kaprow, “From Assemblages, Environments, Happenings”

Meeting 2    Nouveau Realism in Europe
Read: Chapter 21 (continued)
Additional Reading: Restany, “The New Realists”

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**WEEK 6**

Meeting 1    British Pop Art
Read: Chapter 21 (continued)
Additional Reading: Alloway, “The Arts and the Mass Media”

**Visual Analysis Essay Due**

Meeting 2    Pop Art in the US: Warhol, Lichtenstein, Rosenquist, Oldenburg
Read: Chapter 21 (continued)
Additional Reading: Warhol, “Interview” and Oldenburg, “Documents from The Store”

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**WEEK 7**
Meeting 1  **MIDTERM EXAM**

Meeting 2  West Coast Pop and Funk: Kienholz, Ruscha, Arneson
Additional Readings: Selections by Ed Ruscha

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**WEEK 8**

Meeting 1  Return to Abstraction: Hard Edged Painting and Shaped Canvases
Read: Chapter 22
Additional Reading: Greenberg, “After Abstract Expressionism” and Fried, “Shape as Form”

Meeting 2  Minimalism Part 1: Donald Judd and Robert Morris
Read: Chapter 22 (continued)
Additional Reading: Judd, “Specific Objects” and “Morris, “Notes on Sculpture 1-3”

*Mid-semester point (last day to withdraw with a W)*

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**WEEK 9**

Meeting 1  Minimalism Part 2: Carl Andre, Dan Flavin, Sol LeWitt
Read: Chapter 22 (continued)
Additional Reading: Fried, “Art and Objecthood” and LeWitt, “Paragraphs on Conceptual Art”

Meeting 2  Post-minimalism: Process Art, California Light and Space, etc.
Read: Chapter 24
Additional Reading: Hesse, “Interview”

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**WEEK 10**

Meeting 1  Earth and Land Art: Heizer, De Maria, Smithson
Read: Chapter 24 (continued)
Additional Reading: Selections by Robert Smithson and Krauss “Sculpture in the Expanded Field”

*Annotated Bibliographies Due*
Meeting 2  Performance Art in the 1960s and 1970s  
Read:  Chapter 24 (continued)  
Additional Reading: Vergine, “The Body as Language”

**WEEK 11**

Meeting 1  Conceptual Art and Institutional Critique  
Read:  Chapter 24 (continued)  
Additional Reading: Kosuth “Art After Philosophy” and Fraser “From the Critique of Institutions to an Institution of Critique”

Meeting 2  Art and Pluralism in the 1970s  
Read:  Chapter 24 (continued)  
Additional Reading: Neal, “Any Day Now” and Gaither, “A New Criticism is Needed”

**WEEK 12**

Meeting 1  Painting in the 80s: Realism, Expressionism, New Image & Abstract Art  
Read:  Chapter 25  
Additional Reading: Selections by Gerhard Richter & Rothenberg, “Statement”

**Paper Outlines Due**

Meeting 2  Postmodern Appropriation in the 1980s  
Read:  Chapter 25  
Additional Reading: Selections by Barbara Kruger and Sherrie Levine

**WEEK 13**

Meeting 1  Art of the 1980s and 1990s: Postmodernism, Art Theory, and Critique  
Read:  Chapter 25  
Additional Reading: Selections by Foucault and Derrida

Meeting 2  Art of the 1980s and 1990s: Debates, Controversies, and Issues  
Read:  Chapter 25  
Additional Reading: Selections from “Culture Wars”
WEEK 14

Meeting 1  New Media: Photography, Video, Etc.

Meeting 2  Installation Art
Additional Reading: Selections by Burgin, Kabakov, and others

*Final papers due (along with graded versions of visual analysis essays, bibliographies, outlines, drafts, and editing assignments)*

WEEK 15

Meeting 1  The Global Economy of Contemporary Art: Inside v. Outside
Additional Reading: Selections from Appiah, Bhabha, Said, Enwezor

Meeting 2  The Global Economy of Contemporary Art: Institutions, Conditions, Futures
Alloway, “Network: The Art World Described as a System”; Rosler “Lookers, Buyers, Dealers, and Makers: Thoughts on Audience”

Final Exam: scheduled according to the University-set dates and times for final exams