

Bergen Community College
Division of Arts, Humanities & Wellness
Department of Visual Arts
Semester and Year
Three Credits - Three Hours

Professor Suzaan Boettger
Office location and Office Hours
Office telephone number; email address
Class Meeting Times and Location

Course Syllabus

Art 110 Contemporary Art 1940-Present

- I. Catalogue Description: Contemporary Art and Visual Culture Since 1940 is a chronological survey of the expansion of forms, media, issues, and participants in the art made in industrial nations since World War II. Selected works of painting, sculpture, photography, architecture, performance, and video are examined as stylistic and historical objects addressing art history and theory, popular culture, politics, gender, race, and a truly global culture. Three Hours. No prerequisites.
- II. Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to
- A. Identify major periods of art history and exemplary works of art and visual culture from 1940 to the present, that is, Abstract Expressionist painting and sculpture to the current global hybridity.
 - B. Define and use vocabulary of visual analysis in speech and writing
 - C. Describe the materials used and the techniques employed to make works of art in a variety of media in these periods and cultures
 - D. Describe how political, social and economic situations influence the creation of works of art and their meaning and significance
 - E. Analyze the difference between perceiving a work of art viewed projected in class, on the internet and experienced directly within museum contexts.
- III. Course Content:
- A. Course Orientation
 1. Procedures and requirements
 2. Structure of course
 3. Explanation of special features: museum visits
 4. Evaluation methods
 - B. Introduction: Preceding European Art in the 1930s and '40s: "Degenerate Art;" Surrealism; European refugee artists in NYC
 - C. The New York School: Abstract Expressionism, Gestural
 - D. The New York School: Abstract Expressionism, Color Field
 - E. The New York School: Abstract Expressionism, Sculpture
 - F. Emphasis on Materiality in 1950s, Paris, Madrid, New York
 - G. Mid-century urban architecture, the International Style and Pop reformulations
 - H. Pop Art, Happenings, early Performance
 - I. Minimalism in Sculpture and Painting
 - J. Conceptual Art; Use of Texts, Body Art
 - K. Arte Povera and Post-Minimalism
 - L. Earth Works and Land Art
 - M. Emergence of the Feminist Art Movement
 - N. Artists's Films and Early Video
 - O. Figurative Painting, Realism

- P. Neo-Expressionism, German and Italian
- Q. Postmodernism in Painting, American Neo-Expressionism
- R. Recent urban architecture
- S. Appropriation and Use of Photography
- T. Sculpture and Installations about the Body
- U. Installation Environments
- V. Investigations of Gendered and Racial Identity
- W. Recent Photography and Video
- X. Environmentalism by Artists

IV. Special Features of the Course

- A. All lectures are illustrated with images in compilations by the professor and which cannot be found or created elsewhere. Groupings of review images are provided online.
- B. Two assignments – to complete worksheets analyzing paintings and to write an 800-1000-word paper comparing works of art – require that students go to, and independently view on their own time, particular works at the Museum of Modern Art and one other museum located in New York City, per specific assignments.

V. Sources of Required Readings:

- A. Textbook: Jonathan Fineberg, *Art Since 1940, Strategies of Being*, second edition, NJ: Prentice Hall, 2000 ISBN 0-13-085843 - 9
- B. Reserve readings [at discretion of individual professor] listed in syllabus
- C. Other useful online sources of information
 - www.artstor.org, with groupings of images for students' review of lectures
 - Grove Art Online*, available through the Silverman Library's online databases
 - The Metropolitan Museum's *Timeline of Art History* www.metmuseum.org/toah
 - World Gallery of Art <http://www.wga.hu>
 - Art History Resources on the Web <http://witcombe.sbc.edu/ARTHLinks.html>
 - Artchive <http://www.artchive.com/patron/cd/index.html> user id: patron; password: artchive

VI. Instructional Procedures and Evaluation Instruments

- A. Lectures/Discussions
 - B. Reading Assignments
 - 1. In textbook
 - 2. In reserve readings: four to six excerpts from writings by artists or critics contemporary with the historical art being studied. For each of these, students will write a two-page "reading and response" summarizing the reading and responding to individual statements by the author.
 - C. Writing Assignments:
 - D. Students' oral presentations
 - 1. Discussions interspersing lectures
 - 2. Full-class review sessions before the second and third exams in which students will speak in front of the class on pre-assigned works to summarize information for all the students
 - E. Evaluation/Assessment: see below chart
- | percent, | Evaluation/Assessment, | Objective as in II |
|----------|---|--------------------|
| 50%, | Quizzes/Tests based on lectures, reading | A, B, C, D |
| 20% | Worksheet analyzing two works of art viewed directly in an exhibition | A, B, C, D |
| 20% | Paper analyzing Two works of art viewed directly in a museum | A, B, C |

10% Class attendance and participation

VII. Class Rules, Policies and Procedures Regarding Grades, Attendance, Classroom Behavior, Homework Due Dates and Format, Missed Exams, and Cheating See attached handout.

VIII. Sample Course Outline and Calendar [The below does not list quizzes/exams, review sessions for exams, and museum assignment distribution and due dates, which are integrated and sequenced at the discretion of each professor.]

1. **Introduction to the course and to formal and thematic analysis**
“Modernism” and its Early-Twentieth Century Forms
2. **European Art in the 1930s and ‘40s: “Degenerate Art;” Surrealism;**
European refugee artists in NYC
 Read ☐ 14-41
3. **The New York School: Abstract Expressionism, Gestural**
 Read ☐ 52-97
4. **The New York School: Abstract Expressionism, Color Field; Clement Greenberg**
 Read ☐ 98-114, 153-160
 Read ☐ Reading & Response #1, Barnett Newman, “The Sublime is Now” on reserve
5. **The New York School, Sculpture**
 Read ☐ 42-51, 115-127
6. **Emphasis on Materiality in 1950s, Paris, Madrid, New York**
 Read ☐ 128-147, 172-187, 206-230
7. **Architecture at mid-century: International Style and Postmodernism**
 Readings on reserve from a supplementary text
8. **Pop Art, Happenings, early Performance**
 Read ☐ 188-205, 237-241
 Assignment and Worksheets distributed for first museum assignment. (Assigned to analyze two Abstract Expressionist paintings in the Metropolitan Museum, Guggenheim, or Whitney Museum, and analysis of a specific pertinent reading)
9. **Minimalism in Sculpture and Painting**
 Read ☐ 294-310
 ☐ R&R #2, Robert Morris, “Notes on Sculpture”
10. **Conceptual Art; Use of Texts, Body Art**
 Read ☐ 338-351
 ☐ R&R #3, Sol LeWitt, “Paragraphs on Conceptual Art”
11. **Arte Povera and Post-Minimalism**
 Read ☐ 310-322, 332-337
12. **Earth Works and Land Art**
 Read ☐ 323-332, 398-404
 R&R #4, Robert Smithson, “A Sedimentation of the Mind, Earth Projects”
13. **Emergence of the Feminist Art Movement**
 Read ☐ 376-383
14. **Artists’s Films and Early Video**
 Read ☐ TBA
15. **Figurative Painting, Realism**
 Read ☐ 384-386
16. **Neo-Expressionism, German and Italian**
 Read ☐ 414-427
17. **American Neo-Expressionism; Postmodernism in Painting**
 Read ☐ 365-375; 433-462

18. **Recent Architecture**
Reading to be determined (not in textbook)
19. **Artists' "Appropriation" and Use of Photography**
Read 446-477
20. **Sculpture and Installations about the Body**
Read 478-483
21. **Installation Environments**
Read 428-432, 463-465
22. **Investigations of Gendered and Racial Identity**
Read
23. **Recent Photography**
Read 488-489
24. **Recent Video Art**
Read TBA
25. **Environmentalism by Artists**
Read TBA
26. **Final Examination**