

MODERN ART II
AHD-2025-D
Spring 2019, Wednesday 09h00AM - 11h50AM
133/141 W 21 St, Room 403C

Instructor: Michael Capio
E-mail: michael.dominick.capio@gmail.com
Class site: <http://txt-bk.info>
Office Hours: After class and by appointment

Course Description

This course surveys the major artists and artistic movements from the mid-19th century to the present. Cultural production is considered in relation to historical events and social, political and economic issues. Although the framework of the course is chronological, the focus is thematic; we will examine the meaning of such concepts as modernism, the avant-garde, formalism, aestheticism and postmodernism.

Course Format

The course combines both lecture and class discussion. You must come to class prepared to discuss the readings.

Course Texts

The following textbooks may be purchased online or most local bookstores:

Required:

1. Art in Theory 1900 - 2000:
An Anthology of Changing Ideas
Charles Harrison (Ed), Paul J. Wood (Ed)
Paperback: 1288 pages
Publisher: Blackwell
ISBN-10: 0631227083
ISBN-13: 978-0631227083

Recommended:

1. Theory for Art History
by Jae Emerling
Paperback: 264 pages
Publisher: Routledge
ISBN-10: 0415973643
ISBN-13: 978-0415973649
2. Art Since 1900: Modernism,
Antimodernism, Postmodernism
Hal Foster, Rosalind Krauss,
Yve-Alain Bois,
Benjamin H. D. Buchloh
Paperback: 688 pages
Publisher: Thames & Hudson
ISBN-10: 0500285438
ISBN-13: 978-0500285435

All page numbers listed in this syllabus are from the 4th edition. If you use another edition, you will have to determine the corresponding page numbers.

All other course readings will be available online as .pdf downloads through the class website. <http://txt-bk.info>

txt-bk.info

Assignments

1. 3-4 short writing assignments (to be explained and distributed in class and via email)
2. In-class discussion questions (to be answered in class but no hard copy handed in)
3. Final Exam
(a separate assignment sheet will be handed out in class)

Additional Course Requirements

1. Attendance Policy: Each student is allowed up to 3 absences per course, regardless whether the absences are attended by a doctor's note or other documentation. At the fourth absence, the student will receive an F. Each class meeting will begin at either 9:00 am or 10:30 am, depending on the section. Students who arrive after the beginning of class and up to 20 minutes into the session shall receive a tardy. 2 tardies equal one absence. Students who arrive after the 20 minute mark will not be admitted to class for the day and will be marked absent.
2. You may use your laptops to take notes, but NO CELL PHONES are permitted in class. Please turn them off and put them away before class.
3. Late papers will be docked a half grade per day. Deadline extensions will be made only when students present the instructor with compelling justification in accordance with SVA policy.
4. Plagiarism policy: In order to protect the academic integrity of the Art History and VCS curricula, our departmental policy on plagiarism has been revised to insure that repeat-offenders are identified and subjected to the appropriate disciplinary action. Beginning September 2007, all confirmed cases of plagiarism will be forwarded to and kept on file by the Provost's Office. First-time offenders will continue to be faced with either a failing grade for the plagiarized paper or a failure for the course; repeat offenders will additionally be subjected to disciplinary action which may result in suspension or expulsion from the college.

A final grade of X+ (withdrawal without failure) will not be considered an appropriate option in cases of confirmed plagiarism.

Tips for avoiding plagiarism:

When you quote, paraphrase or summarize ideas – whether from a periodical, book, interview or from non-print or electronic sources – you must cite the source. Use footnotes or endnotes after the quotation, summary or paraphrase, giving the name of the author, title of the publication, publisher's information, and the page(s) number(s). On the final page of your own paper, include a bibliography that lists all sources you have used. Include the author's name, the title of the work, and the publication information (publisher's name; place and date of publication). For more information, consult your instructor or an MLA guide.

5. Learning Disabled (LD) Students: If you have a disability and would like to receive course accommodations including taking tests with extended time and/or with use of a computer, you must first register with the Office of Disability Services (ODS). Call 212-592-2281 or email ODS at disabilityservices@sva.edu. Once you have completed registration, ODS will meet with you to make arrangements for implementing accommodations. Please be aware that in order to take an extended time test (time and a half) with or without a computer, eligible students must make arrangements a full two weeks in advance. Otherwise requests cannot be honored.

Evaluation (All assignments must be completed to pass the course.)

Grades will be calculated as follows:

30% attendance and class participation, including answering discussion questions

70% short writing assignments

Class Schedule and Reading Assignments (subject to change):

Readings should be completed for the class meeting under which they are listed.

Jan 16

INTRODUCTION

Read: i. No readings

ASSIGNMENT: Visit Kai Althoff's Häuptling Klapperndes Geschirr at

Tramps 75 East Broadway 2nd Floor NY 10002 and read the Pires and Mogadassi texts. Prepare a 3-4 sentence review addressing Pires's critical reception and Mogadassi's response.

TRAMPS

75 East Broadway, 2nd Floor

New York, NY 10002

www.trampsltd.com

- Jan 23 REVIEW
- Read: i. Jamie Chan and Leah Pires, "Kai Althoff" *4Columns*, November 2018 (Link)
 ii. Parinaz Mogadassi, "Open Letter" (Link)
- Jan 30 DADA AND THE READYMADE
- Read: i. Hugo Ball, "Dada Fragments: 1916—1917," in *Art in Theory*, pp.246—248
 ii. Tristan Tzara, "Dada Manifesto 1918," in *Art in Theory*, pp.248—253
 iii. Marcel Duchamp, "The Richard Mutt Case," in *Art in Theory*, p.248
- ASSIGNMENT Prepare a dadist poem to share with the class:
- Feb 6 DE STIJL AND NEO-PLASTICISM
- Read i. De Stijl , "Manifesto 1," in *Art in Theory*, pp.278—279
 ii. Piet Mondrian, "Dialogue on the New Plastic," and "Neo-Plasticism: the General Principle of Plastic Equivalence," in *Art in Theory*, pp.282—290
 iii. Harry Cooper, "Mondrian, Hegel, Boogie," *October*, Vol. 84 (Spring, 1998), pp. 118—142 (.pdf)
 iv. (not required) Rosalind Krauss, "Grids," *October*, Vol. 9 (Summer, 1979), pp. 50—64
- Feb 13 THE BAUHAUS AND PEDAGOGICAL TURNS
- Read: i. Walter Gropius "The Theory and Organisation of the Bauhaus 1923," in *Art in Theory*, pp.238—243
 ii. Hin Bredendieck "The Legacy of the Bauhaus," *Art Journal*, Vol. 22, No. 1 (Autumn, 1962), pp. 15-21 (.pdf)
 iii. Lauren S. Weingarden "Aesthetics Politicized: William Morris to the Bauhaus," *Journal of Architectural Education*, Vol. 38, No. 3, pp. 8-13 (.pdf)
- Feb 20 SURREALISM AND SURREALIST PHOTOGRAPHY
- Read: i. Andre Breton "From the First Manifesto of Surrealism," in *Art in Theory*, pp.432—439
 ii. Rosalind Krauss "The Photographic Conditions of Surrealism," *October*, Vol. 19, pp. 3—34 (.pdf)
 iii. (not required) Michel Foucault This is Not a Pipe, Trans. by James Harkness, pp.15—54 (.pdf)
- Feb 27 SUBLIMATION, BARNETT NEWMAN & ABSTRACT EXPRESSIONISM
- Read: i. Jean-François Lyotard, "The Sublime and the Avant-Garde" *Artforum* 22, no. 8 (April 1984): 37
 ii. Daniel Birnbaum, "On Jean-François Lyotard's The Sublime and the Avant-Garde" *Artforum* (Sept 2012)
 iii. Barnett Newman, "The Sublime is Now," in *Art in Theory*, p. 572
- Mar 06 WORKSHOP: GALLERY TOUR AND/OR GUEST LECTURE
- Mar 13 JOHN CAGE AND HAPPENINGS
- Read: i. Excerpts from John Cage's *Silence*
 ii. Allan Kaprow, "How to Make a Happening" (.pdf)
- ASSIGNMENT: Instructions distributed in class.
- Mar 20 POP ART & THE SITUATIONIST
- Read: i. Guy Debord, "Writings from the Situationsit International 1957-61," in

Art in Theory, p. 693

ii. Andy Warhol, "Interview with Gene Swenson 1963," in Art in Theory, p. 730

iii. Raymond Williams, "The Analysis of Culture," in Art in Theory, p. 712

Mar 27 MINIMALISM

Read: i. Robert Morris, "Notes on Sculpture 1-3, 1966-7," in Art in Theory, p. 813

ii. Michael Fried "Art and Objecthood, 1967," in Art in Theory, p. 822

iii. Donald Judd "Specific Objects, 1965," in Art in Theory, p. 809

Apr 3 CONCEPTUAL ART & FLUXUS

Read: i. Lucy Lippard & John Chandler "The Dematerialization of Art" (.pdf)

ii. Joseph Kosuth "Art after Philosophy." in Art in Theory, p. 840

Apr 10 EARTHWORKS AND INSTITUTIONAL CRITIQUE

Read: i. Miwon Kwon, "One Place after Another: Notes on Site Specificity," October, Vol. 80. (Spring, 1997), pp. 85-110.

ii. Rosalind Krauss, "Sculpture in the Expanded Field" (.pdf)

iii. Annie Godfrey Larmon, "Natural Cause" Even, June 2018 (.pdf)

iv. Andre Fraser "From the Critique of Institutions to an Institution of Critique" *Artforum* September 2005 (.pdf)

Apr 17 POSTMODERNISM, KOONS AND THE MARKET

Read: i. Jean-François Lyotard, "Introduction to the Postmodern Condition, 1979," in Art in Theory, p. 998

ii. Isabelle Graw, Introduction to *High price : art between the market and celebrity culture*

Apr 24 THE 90S: RELATIONAL AESTHETICS AND THE SOCIAL TURN

Read: i. Nicolas Bourriaud, "Relational Aesthetics" (.pdf)

ii. Claire Bishop, "The Social Turn" *Artforum* February 2006 (.pdf)

May 01 FINAL EXAM