
CONTEMPORARY ART IN EUROPE & AMERICA in Fall 2018 (AH3068)

Course Code	AH3068	Professor(s)	Herve Vanel
Prerequisites	None	Office Number	C-504
Class Schedule	MW: 15:20-16:40 in C-103 W: 16:55-18:15 in V-1	Office Hours	by appointment
Credits	4	Email	hvanel@aup.edu
Semester	Fall 2018	Office Tel. Ext.	633

Course Description

Course Description

AH 3068 "Contemporary Art in Europe and America" examines the changes and development in the arts from 1945 to the early 21st century. Although inevitably focusing on the main artistic movements and tendencies of the period (dominated by the European/American canon) the class will also consider extra-European examples and lesser-known trends. This time period, running from abstract expressionism to happenings and performances; from minimalism to neo-expressionism, or again from body art to the eruption of audio-visual and digital technologies, appears to be a time of great acceleration — rich in speeding aesthetic transformations, but not necessarily involving any progressive or linear evolution. This increasing pace requires some patience to consider sometimes-abrupt shifts and often-radical propositions constantly challenging our traditional or even newly stabilized modes of perception. It also requires substituting a critical open-mindedness to automatic preconceived judgments.

Course Learning Outcomes

To identify the various styles, media, and content for the visual arts of the period, situating works of art within the chronological framework and socio-political context of the second half of the 20th century and early 21st century.

To evaluate the cultural significance of artworks.

To appreciate a variety of interpretations of works of art.

To organize and communicate (verbally and in writing) their own critical perception and analysis, using appropriate vocabulary.

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

Schedule

Reading are available online: information will be given in class.

Week I – September 10th -14th

1. Monday September 10th - Introduction
2. Wednesday September 12th Abstract Expressionism - Action Painting

Readings:

Adolph Gottlieb, Mark Rothko and Barnett Newman, letter to the editor, New York Times, 13 June 1943. Clement Greenberg, "'American-Type' Painting," Partisan Review, Spring 1955; Harold Rosenberg, "The American Action Painters" 1959.

Watch: Jackson Pollock , directed by Hans Namuth (1950-51)

September 16th – last day to drop/add courses online

Week II - September 17th - 21th

3. Monday September 17th - Session I - Color Field Painting
4. Wednesday September 19th Lyrical Abstraction

Readings:

Robert Rosenblum, "The Abstract Sublime" (1961); Henri Michaux,, Excerpts from Emergences-Resurgences; Georges Mathieu "Birth and Death of Signs" in "Towards New Convergence of Art, Thought and Science," (1960)

Week III - September 24th – 28

5.Monday September 24th - Session I Figurative Strategies

Readings:

Jean Paul Sartre, "The Painting of Giacometti," (1965); Francis Bacon, "Interview 1 (1962)"; Lawrence Alloway, introduction to the catalogue of the exhibition Francis Bacon (1963)

6. Wednesday September 26th Art Brut

Readings: Jean Dubuffet «Positions anticulturelles (1951)

October

Week IV – October 1st - 5th

7. Monday October 1st - Session I Early Pop

Richard Hamilton, "Letter to Peter and Allison Smithson," (1957); Lawrence Alloway (1926-1990), "The Arts And The Mass Media," (1958); Pierre Restany, "The New Realists" (1960); Robert Rauschenberg, "Any Incentive to paint. .. " (1959)

8. Wednesday October 3rd

Zao Wou-Ki | Musée d'Art Moderne de la Ville de Paris]

Reading Jonathan Hay, "Zao Wou-ki, Lately." In Zao Wou-ki. New York, Marlborough Galleries, 2003.

Week V – October 8nd - 12th

9. Monday October 8th - Session I Pop Art

10. Wednesday October 10th Hard Edge

Readings:

Ivan C. Karp, "Anti Sensibility Painting," (1963.); Jean Baudrillard, "Consumer Society" (1970); "Andy Warhol: My True Story," (1966); Michael Fried, "Frank Stella" (1963)

Week VI - October 15th - 19th

11. Monday October 15th - Session I [**In Class: MID-TERM EXAM**]

12. Wednesday October 17th [Museum Visit 2]

[Centre Pompidou Collection]

Week VII – October 22nd – 26th

13. Monday 22nd - Session I Minimalism

14. Wednesday October 24th Conceptual Art

Readings:

Donald Judd, "Specific Objects," (1965); Sol LeWitt, "Paragraphs on Conceptual Art" (1967); Michael Fried, "Art and Objecthood," (1967)

October 26th, Mid-semester grades due

Week VIII – October 29th – Nov.2nd

15. Monday 29th - Session I Land Art [**ESSAY TOPIC DUE**]

October 31ST - November 2nd, (included) fall break, No classes

Readings:

Robert Smithson, "Cultural Confinement" Artforum, October 1972; Rosalind Krauss, "Sculpture in the Expanded Field" (1979)

Week IX – November 5th – 9th

16. Monday November 5th - Session I Happening and Performances

17. Wednesday November 7th Body Art

Readings: Allan Kaprow, "The Legacy of Jackson Pollock," (1958) and "Note on the Creation of a Total Art," (1958); Michael Kirby, introduction to Happenings (1965)

November 9th – last day to withdraw from a course/no credit option

Week X - November 12th -16th

18. Monday November 12th - Session I Video Art

19. Wednesday November 14th Postmodernism

Readings: Martha Rosler, excerpt from "Video: Shedding the Utopian Moment," (1985); Arata Isozaki, "A conversation with Nam June Paik," (1989); Fredric Jameson, "Postmodernism and Consumer Society" (1983); Gerrit Henry, "Keith Haring: Subways are for Drawing," (1982)

Week XI - November 19th – 23rd

20. Monday November 19th - Session I Photographic Eyes

21. Wednesday November 21st [Museum Visit]

Fondation Vuitton: Jean-Michel Basquiat

Readings: Cindy Sherman, "An Interview with Cindy Sherman," (1985); Kirsten Strom, "'Made in Heaven': Politics, Art, and Pornography," (1998)

November 23rd - Trip to ZKM Center for Art and Media Karlsruhe

Week XII - November 26th - 30th

22. Monday November 26th - Controlled Spaces [**Final Paper due**]

23. Wednesday November 28th Relational Aesthetics

Readings: Nicolas Bourriaud, Relational Aesthetics, 1998 [Excerpts]; Claire Bishop, "Antagonism and Relational Aesthetics," (2004)

December

Week XIII – December 3rd – 7th

24. Monday December 3rd - Recent Developments

25. Wednesday December 5th [Visit Palais de Tokyo]

Readings:

Carte Blanche à Tomás Saraceno

Readings: Julian Stallabrass, "[Contradictions](#)," *Contemporary Art: A Very Short Introduction*, Oxford University Press, Oxford, New York, 2004.

Week XIV - December 10th - 14th

26. Monday 10th - Session I Conclusion

December 12th, Last day of classes, December 13th -16th, Reading days

December 19th Final Exam @ 3:30 pm

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Requirements

Class participation 10 %

In Class Mid-Term Exam 30 % Monday October 15th

Final Exam 30 % - December 19th 3:30PM

Final Paper 30 % Topic approved by Monday 29th; paper due on November 26th

Other
