Professor Hadler  
Art 7072G  
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ARTD 7072G Postwar Art: From World War II to 1989  
30 hours plus conference; 3 credits  
Twentieth-century art from World War II to the fall of the Berlin Wall.  
Major movements: Abstract Expressionism, Fluxus and performance,  
Pop Art, Minimalism, Conceptual Art, Postmodernism. Issues of gender,  
race and politics.

Prerequisite: matriculation for the M.A.  
in art history or for the M.F.A.  
in art or permission of the deputy chairperson.

Writing Assignment

The assignment for this class is an in depth paper, 8-10 pages, which begins with an  
artist or theme from an exhibition on view during the semester that focusses on the  
Postwar Era. I will be making suggestions during the semester. The paper would  
contextualize that artist into his/her day, the theoretical context and the place of the  
exhibition in that artist’s production. If it is a group show, we can discuss the  
strategy. The artists will no doubt choose exhibitions that are relevant to their own  
practice. The art historians should think of the historical context for the show.  
Many MA art history students find masters topics from this assignment.

All your choices must be approved by me. You must write on shows  
suggested in class or approved by me in advance. You will need to hand in a draft of  
the paper first. MA art history students should email me their papers. I will hand  
this back to you with suggestions and you must include the draft (containing my  
comments) with your final essay.

PLAGIARISM--do not copy from the press releases, internet or anywhere. That is  
plagiarism and will result in failing the paper.

Draft Due: November 15th  
Final Paper due: December 6  hand back first draft with my comments

Presentation Assignment

The class is a mixture of students MA and MFA  Depending on the structure of the  
class I will pair up an art historian with an artists for an in class interview with a  
power point presentation of the artist’s work.
I will work out a schedule after the class enrollment is finalized. The format for the presentation might change depending on the composition of the class (how many MA’s for example) and number of students attending

GRADING
1/3 midterm
1/3 final and presentation
1/3 paper

Only two absences are allowed and then grade will be dropped

Syllabus and Readings  10 units

1. **Abstract Expressionism**
   Readings:
   - David Craven, *Abstract Expressionism as Cultural Critique: Dissent during the McCarthy Period*, 1999, pp.1-64

2. **Gorky/ de Kooning**
   Cornelia Butler, “The Woman Problem and the Contemporaneity of deKooning’s Women,” in *De Kooning, Tracing the Figure*, 2002, pp. 181-193

3. **Johns/ Rauschenberg--assemblage**
   - Fred Orton, *Figuring Jasper Johns*, pp. 89-146

4. **Happenings/EAT/ Judson Church Dancers/ Fluxus/Performance**
5. **Pop Art**
   Thomas Crow, “Saturday’s Disasters: Trace and Reference in Early Warhol (1996),” *Warhol, October Files*, pp. 49-66
   Christin Mamiya, *Pop Art and the Consumer Culture: American Super Market*, pp. 112-131

6. **Comics—Lichtenstein/Guston/ Comics Code**

7. **Minimalism/ Institutional Critique/Conceptual**
   Anna Chave, “Minimalism and the Rhetoric of Power,” *Arts Magazine*, Vol. 64, no. 5 (January 1990), pp. 44-63-
   Benjamin Buchloh, “Hans Haacke, Memory and Institutional Reason,” in *Neo-Avantgarde and the Culture Industry*, 2000, pp.203-41

8. **Hesse-Serra- Smithson**

9. **Feminist Art Movement and beyond**

10. **The Eighties-- Postmodernity, Neo Expressionism, alternate painting strategies, Kelley, the Culture Wars- Post Colonialism**
Bibliography

David Anfam, Abstract Expressionism, Thames and Hudson, 1990

Karal Ann Marling, As Seen on TV, the Visual Culture of Everyday Life in the 1950’s, Harvard, 1994

Michael Leja, Reframing Abstract Expressionism, Yale, 1993

Ann Gibson, Abstract Expressionism’s Others, Yale, 1997

Thomas Hess, De Kooning, MOMA, 1968

Marla Prather, Willem de Kooning, Paintings, National Gallery of Art, 1994

Ellen Landau, Jackson Pollock, 1991

Michael Auping, Philip Guston Retrospective, 2003

Wifredo Lam, Obra Sobre Papel, Fundacion la Caixa, 1993

David Anfam, Rothko Works on Canvas, Yale, 1998

Jeffrey Weis, Mark Rothko, Yale, 1998

David Craven, Abstract Expressionism as Cultural Critique, Cambridge, 1999

Calvin Tomkins, The Bride and the Bachelors, 1968

Vital Forms American Art and Design in the Atomic Age, Brooklyn Museum, 2001,


Rethinking Arshile Gorky by Kim S. Theriault - Nov 2, 2009

Thomas Crow, the Rise of the Sixties, Abrams, 2000--

Fred Orton, Figuring Jasper Johns, Harvard University Press, 1994


Leah Dickerman, Robert Rauschenberg, MOMA 2016

Branden Joseph, Random Order, Robert Rauschenberg and the Neo-Avant Garde, MIT, 2003


*Robert Rauschenberg*, October Files, MIT Press, 2002


Andy Warhol, October Files, MIT Press, 2001

Lee Bontecou: *A Retrospective*, Abrams, 2003

Sally Banes, *Democracy’s Body*, Judson Dance theater, 1983

Elizabeth Armstrong, *In the Spirit of Fluxus*, Walker Art Center, 1993

Christin Mamiya, *Pop Art and the Consumer Culture*, U of Texas, 1992

Sidra Stitch, *Made in the USA, An Americanization of Modern Art in the 50’s and 60’s*, 1987


Brian Wallis, *Art After Modernism, Rethinking Representation*, 1984


*Foster, Krauss, Bois and Buchloh, Art Since 1900: 1945 to the Present, vol. 2*, Thames and Hudson, 2004


Helen A Cooper, *Eva Hesse: A Retrospective*, Yale University Press, 1992

Eva Hesse, October Files, MIT, 2002
Anne Wagner, Three Women: O’Keefe, Krasner, Hesse, 1996
Ann Reynolds, Robert Smithson, Learning from New Jersey and Elsewhere, 2003
Susan Cross, Sol LeWitt: 100 Views, Yale University Press, 2009
Broude and Garrard, The Power of Feminist Art, 1995
Rose Lee Goldberg, Performance Art, 2001
Rosalind Krauss, The Originality of the Avant-Garde and Other Modernist Myths, 1986
Rosalind Krauss, Richard Serra’s Sculpture, MOMA, 1986
Frank Goodyear Jr. Contemporary Realism, 1981
Cindy Sherman Retrospective, Thames and Hudson, 1998
Obra sociale, Hans Haacke, Barcelona Fundacion Antoni Tapies, 1995
Irving Sandler, Art in the Postmodern Era: From the late 1960’s to the early 1990’s, 1998
Benjamin Buchloh, The Neo Avant Garde and the Culture Industry, MIT, 2001
Ubu database http://www.ubu.com

Alexander Alberro, Conceptual Art and the Politics of Publicity, Mit, 2003
Helen Molesworth, Work Ethic, Baltimore Museum of Art, 2003
Ann Temkin, Color Chart, MOMA, 2008
Alistair, Rider, Carl Andre, Things in Their elements, Phaidon, 2011
Kimberly Wallace-Sanders, Skin Deep, Spirit Strong: The Black Female Body in American Culture, U of Michigan, 2002

Rodenbeck, Judith F. Radical Prototypes: Allan Kaprow and the Invention of Happenings,

Cary Levine, *Pay for Your Pleasures, Mike Kelly, Paul McCarthy, Raymond Pettibon*, 2013


David Vaughan, *Merce Cunningham: Fifty Years*, 2005


Kobena Mercer, *Cosmopolitan Modernisms*, MIT, 2005