ARTD 3094 Postwar Art: From World War II to 1989
3 hours; 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. Major artists:
Pollock, Rauschenberg, Hesse, Serra, Richter, Warhol, Sherman. Issues
of gender, race and politics.

Prerequisite: Art 1050 [1.3] or Core Studies 2.1 or Core Curriculum
1120 [1.2] or Art 1010

Requirements and Grading:
Midterm 1/3
Paper 1/3
Final exam 1/3

Only two absences allowed and then grade will be dropped

Writing Assignment

The assignment for the class is three 3-4 page reviews of shows that are currently up
during the semester. They can be in galleries or museums but they must be ones
suggested by me in class. I may also suggest single works of art in museums that fit
the time period of the course. If I suggest an exhibition of a current artist you will
have to discuss that work in relation to one of the 10 units in the syllabus.

You will need to hand in one of your essays first so I can see if you are on the right
track. I will hand this back to you with suggestions and you must include the draft
(containing my comments) with your final essay. YOU MUST INCLUDE A
PHOTOGRAPH OF YOURSELF IN THE GALLERY OR MUSEUM FOR THE
ESSAY TO BE COUNTED!!

You can ask if this is new work by the artist and how it changes his or her practice
or what kind of artistic language it engages and how it fits the movement discussed
in class. If it is a retrospective you can question what you learn from the installation
and choice of works. You can use art full text or art index retrospective to find
articles on the artists. The galleries will also provide you with press releases and
bibliography. If you write on a museum show, you can either choose a work in the
show now shown in class and explain how it fits the artist’s production, or review
the entire show (which is more difficult). Each review that you write will be around
3-4 pages long with footnotes and bibliographies.
Assignment ideas:
1. describe works of art clearly
2. we will look at, pop, minimalism, performance and video. You need to relate the show to the course if it fits and/or understand it in its own context Ask, for example, is this a minimal work? etc.
3. You must read about the artists. Use JSTOR or Art Full Text and not wikipedia. These databases give you articles written in art magazines. You could check the gallery or artist’s website for reviews but you should go further and find articles or catalogue essays on the artists. To get onto JSTOR go to the Brooklyn College Website, click on library, then click on databases, then go to J for JSTOR or A for Art full text to search your artist and many articles will come up. All of them can be read on the computer.
4. If you have writing problems please make an appointment with the tutor who works in the art library on the fifth floor of Boylan near the class. They are grad students hired to help you.
6. do not tell me your experiences--leave out the word "I"
7. hand the first essay back with the final paper
8. PLAGIARISM--do not copy from the press releases, internet or anywhere. That is plagiarism and will result in failing the paper. It is pretty easy to see, as edited writing pops out of the page! Put in your own words and footnote.
9. WAC: this is a writing intensive course. It is very important- a third of your grade!

**First essay of paper Due: November 15**

**Final essays of the paper due: December 6**

remember photos of you in front of work and hand in draft of first paper with my comments plus your rewritten version

**Syllabus and Readings—10 units**

1. **Abstract Expressionism**

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**
Christin Mamiya, *Pop Art and the Consumer Culture: American Super Market*, pp. 112-131

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

MIDTERM

7. **Minimalism/ Institutional Critique/Conceptual**

8. **Hesse-Serra- Smithson**

10. **Feminist Art Movement and beyond**

11. **The Eighties-- Postmodernism, Neo Expressionism, alternate painting strategies, Kelley, the Culture Wars- Post Colonialism**
**Plagiarism and Cheating:**

CUNY Policy on Academic Integrity  
“Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion, as provided herein.”

-- CUNY Policy on Academic Integrity

Brooklyn College requires all faculty members to report any incidents of academic dishonesty. Furthermore, I take academic integrity extremely seriously and do not tolerate any violations. Ignorance of what constitutes cheating and plagiarism is not an excuse. Please go to http://www.brooklyn.cuny.edu/bc/policies/ for further information. If you still have questions, please discuss them with me. Any violation will result in automatic reporting to the school and a failing grade on the assignment in question; in certain cases where the violation warrants, the student may fail the class and disciplinary proceedings may begin.

**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

Claes Oldenberg, A Retrospective, Guggenheim Museum, 1995

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


Rose Lee Goldberg, *Performance Art*, 2001

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, 1986


Frank Goodyear Jr. *Contemporary Realism*, 1981

Cindy Sherman *Retrospective*, Thames and Hudson, 1998

Obra sociale, *Hans Haacke, Barcelona Fundacion Antoni Tphies*, 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

Benjamin Buchloh “From the Aesthetic of Administration to Institutional Critique (some Aspects of Conceptual Art 1962-69,” in L’art conceptual, une perspective, exh cat, Musee D’Art Moderne, 1989

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

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

Jo Applin, Eccentric Objects: Rethinking Sculpture in 1960’s America, Yale, 2012


Julian Bryan Wilson, Art Workers: Radical Practices during the Vietnam War Era, 2009


Kobena Mercer, Cosmopolitan Modernisms, MIT, 2005

Kobena Mercer, Pop Art and Vernacular Culture, 2007

David Vaughan's Merce Cunningham: Fifty Years, 2005