EXPANDED COURSE DESCRIPTION

ART HISTORY

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / ARTH 3680E3.0 SECTION A
1960S ART IN THE USA AND EUROPE
SUMMER 2020

COURSE CALENDAR DESCRIPTION

Examines the work, processes and context of artists who emerged in Europe and the United States immediately after the Abstract Expressionists and their European counterparts. These may include: Post-painterly Abstraction, proto-Pop, Pop Art, Cubist-Constructivist sculpture, Minimalism, photo-realism, earth art, kinetic art, the El Paso group in Madrid, Joseph Beuys, the beginning of post-modern architecture, and early performance art. Course requirements: Individually chosen mix of essays and tests. Prerequisite: FA/VISA 2620 6.00.

Examines the work, processes and context of artists who emerged in Europe and the United States immediately after the Abstract Expressionists and their European counterparts. These may include: Post-painterly Abstraction, proto-Pop, Pop Art, Cubist-Constructivist sculpture, Minimalism, photo-realism, earth art, kinetic art, the El Paso group in Madrid, Joseph Beuys, the beginning of post-modern architecture, and early performance art. Course requirements: Individually chosen mix of essays and tests. Prerequisite: FA/VISA 2620 6.00

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>El-Sheikh, Tammer</td>
<td>Sec. A / ONLN / S1</td>
<td><a href="mailto:tammer75@yorku.ca">tammer75@yorku.ca</a></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

This online course is designed to introduce students to the art produced in North American and Europe in the 1960s. We will examine art produced in a broad range of media. Readings will be drawn from artists’ statements and interviews, contemporaneous criticism and theory as well as from an overarching history of the period. The art of this period frequently emerged as a direct reaction to the issues and political events of the era both within Europe and North America and abroad. In recognition of this, we will spend some time considering this international context and its relationship to the art produced. Our class time online will include lectures, large and small group discussions and videos.

TOPICS AND CONCEPTS

David Hopkins’s After Modern Art 1945 – 2017 2nd Edition (Oxford University Press, 2018) (Available at the York Bookstore or online through links provided on the course website.) While this is a solid, well-illustrated, and reasonably priced core text, it cannot fulfill all our needs. The other Supplementary Readings will develop ideas and viewpoints about 1960s art that are essential for this course. The weekly course schedule and full list of readings will be available through the course Moodle site. The Supplementary Readings will be accessible online and do not require the purchase of an additional course kit. All readings are mandatory and are to be done before the class for which they are listed.
Main Sources for Supplementary Readings:


Online Resources:

- Online museum collections with deep holdings in 1960s art include The National Gallery of Canada (Ottawa), AGO (Toronto), TATE (London), MoMA (New York), Whitney Museum of American Art (New York), Guggenheim Museum (New York). Also see a list of relevant museums mentioned in the assigned textbook by Hopkins (pg. 309 – 310)

- Relevant peer-reviewed journals accessible on York University Library’s website include Sixties, October, Art History, Art Bulletin, Art Journal, Representations, Critical Inquiry.

- Relevant art magazines with material online include Artforum, Frieze, Canadian Art.

SCHEDULE OF READINGS AND TOPICS

NB: The course runs from May 11th to June 22. Two lectures will be posted on Moodle each week, usually on Mondays and Thursdays. Optional discussions after lectures will be scheduled once or twice per week but the lectures may be viewed according to your own schedules. Check Moodle as well for Participation modules throughout the term. These will have open and closing dates.

May 11: Introduction to the Course: Art and Politics in the Cold War Era.

To Read: Hopkins, Chpt. One (5 – 23); Hopkins, Chpt. Two (43 – 57); Leo Steinberg, “Contemporary Art and the Plight of the Public” in Harper’s Magazine, March 1, 1962.

May 15: Zoom group check-in on Cold War Identities (2 – 3)

May 18: Societies of the Spectacle (S.O.S.!!)
To Read: Hopkins, Chpt. Three (71 – 86); Richard Hamilton, “Popular Culture and Personal Responsibility” (298 – 300, Stiles); Guy Debord, “Writings from the Situationist International 1957 – 61” (693 – 700, Harrison)

May 21: Sight Unseen
To Read: Hopkins, Chpt. One (23 – 32); Helen Frankenthaler, “Interview with Henry Geldzahler” (28 – 31, Stiles); Clement Greenberg, “Modernist Painting” (754 – 760, Harrison)

May 22: Zoom group check-in on Formalism (2 – 3)

May 25: Pop Goes the World
To Read: Hopkins, Chpt. 4 (89 – 119); David Hockney and Larry Rivers, “Beautiful or Interesting” (222 – 229, Stiles); Lawrence Alloway, “The Arts and the Mass Media” (700 – 703, Harrison)

May 28: Saving Grace
To Read: Hopkins, Chpt. 5 (121 – 141); Agnes Martin, “The Untroubled Mind” (128 – 138, Stiles); Michael Fried, “Art and Objecthood” (822 – 834, Harrison)

May 29: Zoom group check-in on Modernism and Postmodernism (2 – 3)

June 1: Cut ‘Peace’: Performing Protest

June 4: “Sous les pavés, la plage!”
June 5: Zoom group check-in on Art and Politics (2 – 3)

June 8: The Art of Interests and the Interesting

To Read: Hopkins, Chpt. Six (158 – 180); The Art Worker’s Coalition, “Statement of Demands” (901 – 902, Harrison); Mary Kelly, “Preface to Post-partum Document” (858 – 861, Stiles); Tammer El-Sheikh, “Interesting”, Canadian Art (Spring, 2018)

*Paper #2 due

June 11: N.E. Thing at the End of an Era

To Read: Hopkins, Chpt. Seven (183 – 214); Art-Language, Letter to Lucy R. Li

David Hopkins’s After Modern Art 1945 – 2017 2nd Edition (Oxford University Press, 2018) (Available at the York Bookstore or online through links provided on the course website.) While this is a solid, well-illustrated, and reasonably priced core text, it cannot fulfill all our needs. The other Supplementary Readings will develop ideas and viewpoints about 1960s art that are essential for this course. The weekly course schedule and full list of readings will be available through the course Moodle site. The Supplementary Readings will be accessible online and do not require the purchase of an additional course kit. All readings are mandatory and are to be done before the class for which they are listed.

Main Sources for Supplementary Readings:

Online Resources:
- Online museum collections with deep holdings in 1960s art include The National Gallery of Canada (Ottawa), AGO (Toronto), TATE (London), MoMA (New York), Whitney Museum of American Art (New York), Guggenheim Museum (New York). Also see a list of relevant museums mentioned in the assigned textbook by Hopkins (pg. 309 – 310)
- Relevant peer-reviewed journals accessible on York University Library’s website include Sixties, October, Art History, Art Bulletin, Art Journal, Representations, Critical Inquiry.
- Relevant art magazines with material online include Artforum, Frieze, Canadian Art.

SCHEDULE OF READINGS AND TOPICS

NB: The course runs from May 11th to June 22. Two lectures will be posted on Moodle each week, usually on Mondays and Thursdays. Optional discussions after lectures will be scheduled once or twice per week but the lectures may be viewed according to your own schedules. Check Moodle as well for Participation modules throughout the term. These will have open and closing dates.

May 11: Introduction to the Course: Art and Politics in the Cold War Era.


To Read: Hopkins, Chpt. One (5 – 23); Hopkins, Chpt. Two (43 – 57); Leo Steinberg, “Contemporary Art and the Plight of the Public” in Harper’s Magazine, March 1, 1962.

*May 15: Zoom group check-in on Cold War Identities (2 – 3)

May 18: Societies of the Spectacle (S.O.S. !)

To Read: Hopkins, Chpt. Three (71 – 86); Richard Hamilton, “Popular Culture and Personal Responsibility” (298 – 300, Stiles); Guy Debord, “Writings from the Situationist International 1957 – 61” (693 – 700, Harrison)

May 21: Sight Unseen

To read: Hopkins, Chpt. One (23 – 32); Helen Frankenthaler, “Interview with Henry Geldzahler” (28 – 31, Stiles); Clement Greenberg, “Modernist Painting” (754 – 760, Harrison)

*Paper #1 due

*May 22: Zoom group check-in on Formalism (2 – 3)

May 25: Pop Goes the World
To Read: Hopkins, Chpt. 4 (89 – 119); David Hockney and Larry Rivers, “Beautiful or Interesting” (222 – 229, Stiles); Lawrence Alloway, “The Arts and the Mass Media” (700 – 703, Harrison)

May 28: Saving Grace

To Read: Hopkins, Chpt. 5 (121 – 141); Agnes Martin, “The Untroubled Mind” (128 – 138, Stiles); Michael Fried, “Art and Objecthood” (822 – 834, Harrison)

*Mid-term exam take-home (Turnitin assignment)

*May 29: Zoom group check-in on Modernism and Postmodernism (2 – 3)

June 1: Cut ‘Peace’: Performing Protest


June 4: “Sous les pavés, la plage!”


*June 5: Zoom group check-in on Art and Politics (2 – 3)

June 8: The Art of Interests and the Interesting

To Read: Hopkins, Chpt. Six (158 – 180); The Art Worker’s Coalition, “Statement of Demands” (901 – 902, Harrison); Mary Kelly, “Preface to Post-partum Document” (858 – 861, Stiles); Tammer El-Sheikh, “Interesting”, Canadian Art (Spring, 2018)

*Paper #2 due

June 11: N.E. Thing at the End of an Era

To Read: Hopkins, Chpt. Seven (183 – 214); Art-Language, Letter to Lucy R. Lippard and John Chandler Concerning the Article “The Dematerialization of Art” (850 – 851, Stiles); Lucy Lippard, “Interview with Ursula Meyer” and “Postface” to Six Years (893 – 89

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

By the end of this course, students will have developed an understanding of the artistic culture and products of the 1960s. Through readings, discussions, and assignments, students will also acquire critical thinking and writing skills. These skills will be developed and demonstrated by discussing the form, content and context of works of art and by analyzing the role of institutions and the marketplace on the field of modern art. We will also take advantage of the online resources of collections and exhibitions in order to view art works exemplifying the forms and themes of the course.

GRADED ASSESSMENT

1. Written analysis (Due May 21): 20%
2. Mid-term test (May 28 - 29): 20%
3. Reading response paper (Due June 8): 20%
4. Final assignment: The Yearbook Assignment and Roundtable (June 18): 20%
5. Participation modules and engagement: 20%

The last day to drop this course without receiving a grade is June 8.

ADDITIONAL INFORMATION
ACADEMIC HONESTY

Codes of Academic Honesty apply to all course assignments. It is expected that you will produce all work on your own and fully acknowledge any sources used in your assignments. For any further concerns or questions, please see the instructor or the “Policy of Academic Honesty” in the Undergraduate Calendar.

LATE ASSIGNMENTS

I will take off 10% from the final grade for each day writing assignments are late. Late assignments should be emailed to me if the window for submission on Moodle is closed. Late assignments will not always be returned to you along with those assignments received on time.

PARTICIPATION

Participation is mandatory and since this participation requires your engagement with the materials on the website I expect you to show up there often. You will be asked to participate in the class in a variety of ways. The participation modules are the primary means of assessing your participation. Additionally we will meet online weekly in a group to discuss particular readings, or debate a particular issue. (See Zoom meeting times below in pink.) Your participation at these sessions or during Zoom office hours on Mondays (link posted in “Course Announcements” on Moodle), or in scheduled Zoom meetings with me will be noted in the determination of your participation grade.

SPECIAL NEEDS

Students with disabilities, particular religious beliefs, or others who might need some modifications to be made to the course schedule or requirements should schedule a meeting with me by Zoom, as soon as possible, to make arrangements.

EXTRA COSTS

None

---

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University