

## ARH 201: Contemporary Art

### General Information:

<b>Term: 2021 Winter Session</b>
<b>Instructor: Staff</b>
<b>Language of Instruction: English</b>
<b>Classroom: TBA</b>
<b>Office Hours: TBA</b>
<b>Class Sessions Per Week: 6</b>
<b>Total Weeks: 4</b>
<b>Total Class Sessions: 25</b>
<b>Class Session Length (minutes): 145</b>
<b>Credit Hours: 4</b>

### Course Description:

This course offers an introductory overview of the history of modern art, major artists, artworks, and movements since 1945, primary in Europe and the United States but with some consideration of global development. This course will analyze the formal elements and techniques of individual works of art in different media including painting, sculpture, photography, and video to digital technology, understand the artworks religious, historical, and cultural, and define the variety of styles of the traditions in art during Modern, Postmodern, and Contemporary periods.

### Student Learning Outcomes:

- Define specialized concepts and terms that are critical to the understanding of contemporary art.
- Know major developmental periods and movements Since 1945.



- Comprehend various interpretive perspectives and the complexities of categorization.
- Develop aesthetic evaluative criteria and apply them to contemporary art.
- Become familiar with contemporary artists and art works through reading of art criticism.

## Course Format and Requirements:

The course will meet five times weekly, during which students will go through the material principally by means of lectures and visual presentations, but also in-class discussion of crucial artists/events and assigned readings. Attendance and participation is essential for your success in this course.

## Attendance:

Your attendance is mandatory. You will be required to sign in at the beginning of each lecture and section.

More than three unexcused absences will result in an automatic reduction in your participation grade, for instance from A- to B+. Your active participation in the class is expected and constitutes part of your grade.

## Course Materials:

1. **In-class Handouts:** most readings and viewing assignments are in-class handouts.

List of Reading:

1. Linda Nochlin, "The Invention of the Avant-Garde: France, 1830-1880"
2. Marshall Berman, All That Is Solid Melts into Air
3. Marshall Berman, "Modernity – Yesterday, Today and Tomorrow"
4. Charles Baudelaire, "On the Heroism of Modern Life and On Photography"
5. David Craven, The Latin American Origins of Alternative Modernisms"
6. Esther Pasztor, "Paradigm Shifts in the Western View of Exotic Arts"

2. **Required Textbook:**

*History of Modern Art*, H.H. Arnason and Elizabeth C, 7<sup>th</sup> Edition



## **Course Assignments:**

### **Quizzes:**

Five will take place during the semester. There will be no make-up quizzes.

### **Individual Project**

The Individual Project is composed of a paper writing assignment and an in-class presentation. It is designed to help students enhance his understanding about course materials and reading materials.

#### *The Paper*

The paper will count for 15% of your grade for the course. Topics will be made available two weeks before papers are due. All papers must be double spaced, in 12-point Times New Roman font, with 1" margins all around.

Standards of a successful paper must include:

- Present backgrounds and biographical materials on the artist, formal analysis and background materials on the artwork.
- Provide evidencing research.
- Show theoretical and contextual interpretation and analysis of the work
- The paper is written with nice formats, grammar and logics.

#### *Presentation*

Two classes in the final week will be used for the presentations. Each student will have 10-15 minutes share your work with the class. The presentation slides should be turned in before the class. This part will account for 5% of your final grade.

### **Exams:**

#### *2 midterm exams*



Two non-cumulative in-class closed-book mid-term exams will be taken. Each exam is worth 20% of the final grade.

### Final exam

A closed-book final exam will be taken at the end of the session. The final exam is cumulative and worth 30% of the final grade.

Exact time and location for final will be announced in the last week of sessions.

All the exams in this class will be based on the following format:

1) Short answer questions:

You will be asked questions pertaining to subjects, issues and changes in art derived from readings on handouts.

2) Multiple choices

3) Short essay question:

You will be asked to write an essay pertaining to a specific question.

### **Course Assessment:**

Quizzes	10%
Individual Project	20%
Midterm Exams 1	20%
Midterm Exams 2	20%
Final Exam	30%
<b>Total</b>	<b>100%</b>

### **Grading Scale (percentage):**

A+: 98%-100%

A: 93%-97%

A-: 90%-92%

B+: 88%-89%



B: 83%-87%  
B-: 80%-82%  
C+: 78%-79%  
C: 73%-77%  
C-: 70%-72%  
D+: 68%-69%  
D: 63%-67%  
D-: 60%-62%  
F: Below 60%

### **Course Schedule:**

Class 1:

Overview/Introductions and Basic Term for Composing, Discussion and Understanding Art

Review of the Syllabus

The Origin and foundation of Modern Art

**Reading:** *History of Modern Art, Chapter 1 and 2*

Class 2:

Futurism and Cubism

The social base of art

Avant-Garde and Kitach;

**Reading:**

*History of Modern Art, Chapter 7*

*Linda Nochlin, "The Invention of the Avant-Garde: France, 1830-1880"*

Class 3:

Surrealism

The Ideology of Modernism and Introduction to Modernism

Evolution of Modernism before World War II

**Reading:**



*History of Modern Art, Chapter 11, 12 and 13*

Class 4:

**Quiz 1**

Modernism;

Abstract Expressionism

New American Sculpture

Artists and Cultural Activism

**Reading:**

*History of Modern Art, Chapter 16*

Class 5:

Alternatives to Modernism;

**Reading:** Charles Baudelaire, *On the Heroism of Modern Life*

David Craven, "The Latin American Origins of Alternative Modernism"

Class 6:

"High Modernist" theory

**Reading:** Charles Baudelaire, *On the Heroism of Modern Life*

Class 7:

Postwar Europe, Japan, and "New Realism";

**Reading:** *History of Modern Art, Chapter 17 and 18*

Class 8:

**Midterm Exam 1**

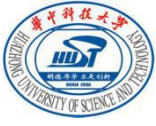
Class 9:

**Quiz 2**

Pop Art in Britain: The Independent Group

Pop Art in the United States: "Neo-Dada" origins

**Reading:** *History of Modern Art, Chapter 19*



Class 10:

Pop Art in the United States: “Neo-Dada” origins (Cont.)

Pop Art in the United States: Beyond NYC

**Reading:** *History of Modern Art, Chapter 19*

Class 11:

Pop Art in the United States: Beyond NYC (Cont.)

“Post-painterly:” Abstraction in the ‘60s

**Reading:** *History of Modern Art, Chapter 20*

Class 12:

**Quiz 3**

The Limits of Modernism: Minimalism

**Reading:** *History of Modern Art, Chapter 20*

Class 13:

Modernism/Postmodernism:

Case studies in architectural sculpture and design

**Reading:** *History of Modern Art, Chapter 21 and 24*

Marshall Berman, “Modernity – Yesterday, Today and Tomorrow”

Class 14:

Architectural Sculpture and New Image Painting

Conceptualism;

**Reading:** *History of Modern Art, Chapter 22*

Class 15:

Post-Minimalism

Figuration and “new imagists”;

**Reading:** *History of Modern Art, Chapter 23*



Class 16:

First-Generation Feminist Art

Pattern and Decoration

**Reading:** Esther Pasztory, "Paradigm Shifts in the Western View of Exotic Arts"

Class 17:

**Midterm Exam 2**

Class 18:

**Quiz 4**

"Neo-Dada" influence in Music, Theater, Poetry, Art

The Politics of Painting

**Reading:** *History of Modern Art, Chapter 23*

Class 19:

Activist art in the wake of the Civil Rights movement

New expressionism

**Reading:** *History of Modern Art, Chapter 24*

Class 20:

Consumer Society and Deconstruction Art;

Appropriation

**Reading:** *History of Modern Art, Chapter 25*

Class 21:

Neo-Expressionism and '80s abstraction;

Art World of the 1980s: East Village Art, Commodity Art

**Reading:** *History of Modern Art, Chapter 25*

Marshall Berman, "Modernity – Yesterday, Today and Tomorrow"





Class 22:

High Art vs. Low Art: Art history and pop culture

**Reading:** *History of Modern Art, Chapter 26*

Class 23:

**Quiz 5**

Relational Aesthetics

Contemporary identities and the altermodern cosmopolitan

Artists of Africa and Asia;

Other Territories: 1992-200

**Reading:** *History of Modern Art, Chapter 27*

Class 24:

Other discussion

Term Paper final Presentation

Class 25:

Term Paper final Presentation

Review for final exam

***Final Exam (Cumulative): TBA***

## **Academic Integrity:**

Students are encouraged to study together, and to discuss lecture topics with one another, but all other work should be completed independently.

Students are expected to adhere to the standards of academic honesty and integrity that are described in the Huazhong University of Science & Technology's *Academic Conduct Code*. Any work suspected of violating the standards of the *Academic Conduct Code* will be reported to the Dean's Office. Penalties for violating the *Academic Conduct Code* may



include dismissal from the program. All students have an individual responsibility to know and understand the provisions of the *Academic Conduct Code*.

### **Special Needs or Assistance:**

Please contact the Administrative Office immediately if you have a learning disability, a medical issue, or any other type of problem that prevents professors from seeing you have learned the course material. Our goal is to help you learn, not to penalize you for issues which mask your learning.