

Syllabus

Art 302/Survey of Western Art II: Spring 2006

Professor: Michio Hayashi

Office Location: Building no.10, Room 628

Office Hours: By appointment

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Class Schedule: Monday and Thursday, 15:15-16:45

Course contents:

The primary focus of this course is on the development of *contemporary art* after 1945 in Europe, America, and Japan. Issues to be considered include the shift from modernism to post-modernism, the dematerialization of art, the complex relationship between art and life, the proliferation of non-traditional and mixed media, and the rise of feminism and post-colonialism in both production and reception of art works.

Course objectives:

1. Develop abilities to study and analyze the formal and structural characteristics of the works of art.
2. Acquire a firm knowledge of significant developments in the history of contemporary art, establishing a command of the vocabulary required to identify and analyze selected differences of style and movement.
3. Develop an understanding of how the works of art and society interact with each other through modern techniques and institutions of production, presentation, distribution, and reception.

Required textbook and materials:

Required Textbook

After Modern Art 1945-2000 (Oxford History of Art)

by David Hopkins

Oxford University Press, 2002.

Suggested Readings:

History of Modern Art : Painting, Sculpture, Architecture & Photography

by H. Harvard Arnason, H. Horvard Arnason, Marla F. Prather

Harry N. Abrams, Incorporated, 4th edition, 1997.

Art in Theory 1900-1990: An Anthology of Changing Ideas

Edited by Charles Harrison and Paul Wood

Blackwell Publishers Ltd., 1992

Modern Art and Modernism: A Critical Anthology

Edited by Francis Frascina and Charles Harrison

Harper and Row, Publishers New York, 1982

Course requirements:

1. Five to six short in-class essays about slide images.
2. Mid-term and Final exams consisting of:
 - a) Slide comparison---comparison of two or three pairs of slides. You will be expected to identify each work by artist, title, and date, and to write a short essay of comparison according to the topics suggested in the exam.
 - b) Slide attribution--- You will be shown works that have not been shown in class and asked to make a learned guess about the artist, date, and/or movement. You will also be asked to give the reasons for your attribution, citing your detailed observations or other works you know to help support your argument.
 - c) An essay dealing with larger issues discussed in class and readings.

Attendance:

Your attendance is your own responsibility. If an unavoidable absence is anticipated, the instructor should be notified. Three unexcused absences will result in a reduction of one grade level. Five unexcused absences will automatically result in a F. Promptness for class is expected as well.

Marking Scheme:

1. Class participation=10%
2. Mid-term exam=40%
3. Final exam=50%

(on condition that you fulfill the attendance requirement)

Course schedule:

Assigned readings to be announced at each class.

4/13 Introduction

4/17 Chap. 1 Abstract Expressionism

4/20	Chap. 1 Informel
4/24	Chap. 1 Modernism & Clement Greenberg
4/27	Chap. 2 Cage, Rauschenberg, and Assemblage
5/1	Chap. 2 Jasper Johns
5/4	(No class)
5/8	Chap. 2 Readymades, Duchamp's legacy
5/11	Chap. 3 European Figuration in the 50s
5/15	Chap. 3 Yves Klein, Piero Manzoni
5/18	Chap. 3 Joseph Beuys
5/22	Chap. 4 British Pop
5/25	Chap. 4 American Pop
5/29	Chap. 4 Fluxus & European Scene
6/1	Mid-Term Exam
6/5	Chap. 5 Minimalism
6/8	Chap. 5 Anti-form and Body
6/12	Chap. 5 New Sculpture
6/15	Chap. 6 Institutional Critique
6/19	Chap. 6 Art & Life: Arte Povera
6/22	Chap. 6 Earth Works & Conceptual Art
6/26	Chap. 6 Feminism and Art
6/29	Chap. 7 Theories of the Postmodern
7/3	Chap. 7 Photography and Painting
7/6	Chap. 7 Art and Difference
7/10	Chap. 7 Simulation and Abjection
7/13	Chap. 8 Into the 1990s
TBA	Final Exam