# ARTH 320

# ART IN CRISIS 1970-1985

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**COURSE DESCRIPTION**

A critical study of international art practice and theory between 1970 and 1985, including installation, conceptual and performance art and the emergence of postmodern, feminist and other alternative art practices.

The focus of this course is the perceived crisis in the visual arts that emerged in the late 1960s when traditional art practices, such as painting and sculpture, and ideas, both in criticism and art history, were being challenged and new visual and theoretical approaches began to gain an increasing prominence. The rejection of Modernism’s formalism was interpreted not only as a crisis for painting and sculpture, but also as an attack on prevailing ideas about the nature of art.

The course is structured thematically and consists of blocks of lectures examining these themes, as well as seminars in which students are encouraged to explore in more detail issues raised through a series of case studies.

These themes include: The legacy of the 1960s; alternative art practices; art and the other; subjectivity and authorship and the impact of postmodern ideas on traditional forms and institutions

**AIMS AND OBJECTIVES**

1. To introduce students to the broad range of theoretical discussions and practices in art produced during and about this period.

2. To encourage students to think critically about the function and nature of art in Western culture.

3. To encourage the development of communication skills both in written form and verbally through both essay writing and the engagement with ideas and issues within the classroom and beyond.

4 To encourage the development of research skills, and in the locating, evaluating and effectively using ideas and information for the advancement to gain knowledge and understanding.

**ASSESSMENT**

Seminar paper 30%

Essay 40% (Due 12 am, Monday, May 14.)

Two-Hour Exam 30%

The classpaper consists of a tutorial presentation that is to be written up in essay form and handed in by the following tutorial. It **must** have footnotes and a bibliography.

# Art in crisis: 1970-1985

**SCHEDULE -** **LECTURES, TUTORIALS AND ASSIGNMENTS**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **University Week** | **Date: Week beginning** |  | **Lecture** | **Tutorials and**  **Assignments** |
| **9** | 26 February | **Lecture 1** | Introduction |  |
|  |  | **Lecture 2** | Art in Crisis? |  |
| **10** | 5 March | **Lecture 3** | Legacy of the 60s: art movements: Fluxus/ arte povera and Pop Art |  |
|  |  | **Lecture 4** | Minimalism |  |
| **11** | 12 March | **Lecture 5** | Radical Politics/Radical Art: the place of the Other | Art and Dissent: critiquing society in 1960s art. |
|  |  | **Lecture 6** | Feminist Art |  |
| **12** | 19 March | **Lecture 7** | Conceptual Art and the end of aesthetics? |  |
|  |  | **Lecture 8** | The medium/ the message/ the system |  |
| **13** | 26 March | **Lecture 9** | The Place of Photography in Conceptual Art | Conceptual Art |
|  |  | **Lecture 10** | Installation Art |  |
| **14** | 2 April | **Lecture 11** | Biennales, Blockbusters and the Star Curator - I |  |
|  |  | **Lecture 12** | Biennales, Blockbusters and the Star Curator - II |  |
| **15** | 9 April | **Lecture 13** | Performance Art | Installation art |
|  |  | **Lecture 14** | Gender in Performance |  |
| **16** | 16 April | **Lecture 15** | Public Art |  |
|  |  | **Lecture 16** | Emergence of Earthworks |  |
| **17** | **Mid Semester Break April 22-28** | | | |
| **18** | 30 April | **Lecture 17** | Land and Environment | Robert Smithson and *Spiral Jetty* |
|  |  | **Lecture 18** | Hans Haacke: Art and Political Engagement |  |
| **19** | 7 May | **Lecture 19** | Alternative Spaces/ Alternative Exhibitions |  |
|  |  | **Lecture 20** | A Place for Painting? |  |
| **20** | 14 May | **Lecture 21** | Neo-Expressionism and Graffiti | Keith Haring and the Place of Gender |
|  |  | **Lecture 22** | The Pictures Generation |  |
| **21** | 21 May | **Lecture 23** | Postmodernity and the Gaze |  |
|  | 23 May | **Lecture 24** | The Artist’s Body |  |
| **22** | 28 May | **Lecture 25** | Culture Wars |  |
|  |  | **Lecture 26** | Conclusion |  |

# *SEMINAR TOPICS AND READINGS*

***NOTE:***  A Bibliography of material relating to this course will be placed in RESERVE.

The readings for tutorials are provided as a **guide** and a preliminary bibliography for presenters and those developing essay questions from these topics. Students are also encouraged to read and research beyond these and to take advantage of databases, search engines and e-journals available in the Central Library. Web-based material beyond these resources needs to be treated with caution.

An extensive bibliography of books and articles available in the Central Library is posted on Blackboard. Additional material will be added to Blackboard during the semester.

**WEEK THREE** *Art and Dissent: critiquing society in 1960s art.*

Archer, Michael, *Art Since 1960*, London: Thames and Hudson (new edition), 2002

Julie Ault, *Alternative art, New York, 1965-1985: a cultural politics book for the Social Text Collective*, University of Minnesota Press; New York : Drawing Center, 2002.

Norma Broude and Mary D. Garrard, *The power of feminist art: the American movement of the 1970s, history and impact*, New York: H.N. Abrams, 1994

Thomas Crow, *The Rise of the Sixties*, London, 1996.

Nina Felshin, ed. *But is it art?: the spirit of art as activism,* Seattle, 1995.

Francis Frascina, *Art, politics and dissent: Aspects of the art left in sixties America*, New York, 1999.

James Meyer, *Minimalism: art and polemics in the sixties*, New Haven, 2001.

Parker, Rozsika and Pollock, Griselda (eds); *Framing Feminism: art and the women’s movement, 1970-1985*, London and New York: Pandora, 1987

John Roberts, ed., ‘Introduction,’ *Art has no history: the making and unmaking of modern art,* New York, 1994.

**Further Reading:**

Toby Clark, *Art and propaganda in the twentieth century: the political image in the age of mass media*, New York, 1997.

Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality,* London, 2001

Robert Weisbrot, *Freedom bound: a history of America’s civil rights movement,* New York, 1990.

*Theories and documents of contemporary art : a sourcebook of artists’ writings*, edited by Kristine Stiles and Peter Selz. Berkeley: University of California Press, c1996

**WEEK FIVE**: *Exploring Conceptual Art*

Michael Archer, *Art Since 1960*, London: Thames and Hudson (new edition), 2002

Jon Bird and Newman, Michael (eds); *Rewriting Conceptual Art*, London: Reaktion Books Ltd, 1999

Martha Buskirk, *The Contingent Object of Contemporary Art*, Cambridge, Mass, 2003

Michael Corris, (ed), *Conceptual art: theory, myth, and practice*, New York: Cambridge University Press, 2004

Charles Harrison, *Conceptual art and painting: further essays on art & language*, Cambridge, Massachusetts: The MIT Press, 2001

David Hopkins, *After Modern Art 1945-2000*, London, 2000 – chapter 6.

Peter Osborne (ed), *Conceptual art*, London and New York: Phaidon, 2002

Gill Perry and Paul Wood, *Themes in Contemporary Art*, London, 2004

*Theories and documents of contemporary art: a sourcebook of artists’ writings*, edited by Kristine Stiles and Peter Selz. Berkeley: University of California Press, c1996.

**WEEK SEVEN**: *Installation Art*

Davies, Hugh M. and Onorato, Ronald J., *Blurring the boundaries: installation art, 1969-1996*, San Diego, California: Museum of Contemporary *Art****,*** San Diego, 1997

de Oliveira, Nicolas, Oxley, Nicola & Petry, Michael, *Installation art*, London: Thames and Hudson, 1996

David Hopkins, *After Modern Art 1945-2000*, London, 2000

Iles, Chrissie, *Into the light: the projected image in American art, 1964-1977*, New York: Whitney Museum of American Art (distributed by H.N. Abrams), 2001

Kwon, Miwon, *One place after another : site-specific art and locational identity*, Cambridge, Massachusetts: The MIT Press, 2002

N6512.5.156 RC12

Reiss, Julie H., *From margin to center: the spaces of installation art*, Cambridge, Massachusetts: The MIT Press, 1999

Michael Rush, *New media in late 20th-century art*, London, Thames & Hudson, 1999.

Harriet F. Senie and Sally Webster, ed., *Critical issues in public art: content, context, and controversy,* New York, 1992.

Gill Perry and Paul Wood, *Themes in Contemporary Art*, London, 2004

*Theories and documents of contemporary art : a sourcebook of artists’ writings*, edited by Kristine Stiles and Peter Selz. Berkeley: University of California Press, c1996.

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**WEEK NINE:** *Robert Smithson: Spiral Jetty*

Lynne Cooke and Karen Kelly, (ed.) *Robert Smithson: Spiral jetty: true fictions, false realities*, New York; Dia Art Foundation; Berkeley: University of California Press, 2005.

Ron Graziani, *Robert Smithson and the American landscape,* New York: Cambridge University Press, 2004.

Caroline A Jones, *Machine in the studio: constructing the postwar American artist,* (Chicago, 1996), 268-343.

Jeffrey Kastner and Brian Wallis, *Land and Environmental Art*, London, 1998.

Clark Lunbery, ‘Quiet Catastrophe: Robert Smithson’s *Spiral Jetty*, Vanished,’ *Discourse*, 24 (2002) 86-120. [also available as ejournal]

Ann Reynolds, *Robert Smithson: learning from New Jersey and elsewhere,* Cambridge, Mass., MIT Press, c2003.

Robert Smithson, *Robert Smithson, the collected writings,* edited by Jack Flam, Berkeley: University of California Press, 1996.

Jeffrey Steele, ‘Taxinomia and Taxomania: Some Groundwork towards an Evaluation of the Art of Robert Smithson, *Art has no history: the making and unmaking of modern art,* ed. John Roberts, New York, 1994, pp. 133-155.

**Additional Reading:**

Suzann Boettger, *Earthworks: art and the landscape of the Sixties*, Berkeley, 2002.

Kaye, Nick, *Site-specific art: performance, place and documentation*, London and New York: Routledge, 2000

Blake Stimson, ‘Conceptual Work and Conceptual Waste,’ *Discourse*, 24 (2002) 121-151.

**WEEK ELEVEN:** *Keith Haring*

Francesca Castria Marchetti, ed., *American painting*, translated by Jay Hyams, New York : Watson-Guptill, 2003

Germano Celant, ed., *Keith Haring*, Munich, Prestel, 1992.

Marc Gundel, *Keith Haring: short messages: posters*, Munich, New York, Prestel, c2002.

Adriani Götz, *Keith Haring : Heaven and Hell,*  Museum für Neue Kunst, ZKM Karlsruhe, September 23, 2001- January 6, 2002, Museum Boijmans Van Beuningen Rotterdam, May 10 - July 21, 2002, 2001

Brian Gysin, Back in no time: the Brion Gysin reader / edited by Jason Weiss, Middletown, Conn.: Wesleyan University Press, c2001.

*Keith Haring journals*, with an introduction by Robert Farris Thompson ; preface by David Hockney. London : Fourth Estate, 1996.

Alison Pearlman, ‘Jean-Michel Basquiat, Keith Haring, and the Art of Subcultural Distinction,’ *Unpackaging Art of the 1980s*, 69-104.

# DEPARTMENTAL POLICIES

##### Internal Assessment

##### Essays

**No** **internal assessment is to be handed directly to lecturers. They must be submitted through the appropriate box in the second floor corridor. Students must keep a copy of their essay.**

**Ensure that you put your name, student number, course, and tutor’s name (if appropriate) on the front page of your assignments and essays.**

ESSAYS SUBMITTED WITHOUT FOOTNOTES / ENDNOTES AND BIBLIOGRAPHY WILL NOT RECEIVE A PASS MARK.

##### Extensions

All internal assessment must be handed in by the due date unless an extension has been granted by the lecturer in charge of the paper. Extensions for written work will be granted only when ill-health, bereavement or personal difficulties of a serious nature near to the due date prevent the completion of an assignment. As the due dates for essays are known well in advance, pressure of other university work will not be accepted as a reason for extensions.

Extension Request forms are available from Reception (Room 2C11). These should be submitted in advance of the set deadline. You should complete the first section of the form and then seek approval from your lecturer. The completed form should be returned to the reception staff, who will give you a photocopy which must be attached to the front of your work. Should you be too ill to come to university, you should phone the History Department at 479-8606, leave your name and circumstances and complete the form when you return to university.

**Essays will not be accepted for marking after graded essays are handed back.**

Late essays in all papers will be penalised by a grade deduction of *5%* for each day of lateness. Thus, for example, an essay handed in three days late which received a grade of 65% (B-) would be lowered to 50% (C-).

Late tutorial assignments will typically not be marked.

**Return of marked work**

It is against university privacy policy to allow students to sort through each other’s work to get back their own marked assignments. **Tutorial assignments and essays will not be available for collection from History Reception**. They will initially be available at tutorials, otherwise they will be held in the Lecturer’s Room for collection by students. For any work not collected by semester’s end, your lecturer will be available in their normal office hours for you to pick up work for two weeks following your last class. Work not collected within this timeframe will be destroyed.

**External Assessment**

It is departmental policy that **in order to pass a paper, the student must pass any final exam associated with that paper**. Students who do not achieve a grade of 50% or greater in the final exam will fail the paper, regardless of their internal assessment score. Students who feel that they have been disadvantaged in the exam through sickness or other external factors, should approach the examinations office.

##### Additional Support

Any student should feel free to approach their tutor in the first instance, or lecturer, if they are having any problems or concerns with the course.

Support for all students are available through the Student Learning Centre, http://slc.otago.ac.nz/.

Support tutorials are available to Maori students through the Maori Centre. Students in the humanities also have access to Kate Timms, who is the Kaiäwhina Mäori - Mäori Student Support Officer for the Division. She is able to help Mäori students enrolled in Humanities papers in relation to:

* Any of your questions, concerns or complaints.
* Liaison with academic and general staff.
* Referral to all services for Mäori students.

Kate can be found on the same floor as the history department, in Burns 2S6.

The department also has a member of staff responsible for liaising with Mäori students – Professor Tom Brooking, in Burns 2C9, tom.brooking@stonebow.otago.ac.nz.

Support for students with a disability is available through the Disability Office. The department also has a member of staff responsible for liaising with disabled students – Frances Couch in room 2C11, frances.couch@stonebow.otago.ac.nz.

Anyone with an Information Technology Services Driving Licence is entitled to access to any computer resource sites around campus. Please collect information on obtaining a licence from Information Technology Services, or the Central Library.

**Class Representatives**

You will be asked to nominate class representatives who will meet with the Head of Department to provide feedback on the course. This is an important role which is valued by the Department and can be added to the service section of your c.v. OUSA will provide training and resources. Dates for 2005 Class Representatives Meetings to be held on Fridays at 1.00 pm with the Head of Department, or nominated staff member, are 1 April, 27 May, 12 August, 7 October.

**Lectures, Notes, Outlines and Overheads**

**It is departmental policy not to give out copies of the lecturer’s notes under any circumstances.** The distribution of such materials is often detrimental to the development of learning skills while depriving students of the opportunity to show what they can do for themselves.

In keeping with the University’s declared goal of promoting lifelong learning and the proven methods of the discipline, the Department is committed to the teaching not only of historical knowledge itself but also of the skills that are required for its creation and development. The expectation is that students will acquire an ability to go beyond mere reproduction of the content of lectures and textbooks, that they will learn how to carry out their own investigations, how to communicate the results of their own reflections and research, and ultimately how to define the issues for themselves.

The Department’s teaching and assessment procedures have been devised with this end in mind. The lectures are intended as guides to the issues raised by the topics covered in the course – as a stimulus to further thought and investigation. They should not be seen as providing coverage of all that needs to be done in order to obtain the maximum result. Active note-taking in lectures is to be seen as the first step in the process of engaging with the topic in hand.

Overheads and lecture outlines will often be used to help clarify the content of lectures, the amount of support varying from level to level and from course to course; but in no case will the mere reproduction of their contents be considered adequate in student assessment. Since the lectures and outlines are merely guides, students should not cite them in their internal assessment. Such citations will not be considered valid footnotes. Students will achieve more effective results by finding and using their own examples and evidence.

**PLAGIARISM**

Plagiarism means copying or paraphrasing someone else's work and presenting it as one's own. Plagiarism is a form of cheating. It may involve copying or paraphrasing another student's work, or a tutor's.

Copying from textbooks or articles is plagiarism. Paraphrasing a textbook or article without sufficient attribution. Even if sufficient attribution is given, (i.e. acknowledgement through footnotes) the proportion of paraphrasing text in work presented as one's own may be so great as to attract a charge of plagiarism.

Students are encouraged to discuss course work and assignments but any assignment or research paper you present must be your own work.

Penalties for plagiarism include forfeiting all credit for that assignment or research paper. Further, the Assistant Vice-Chancellor has power to deny Terms (i.e. the right to sit the final examination) to anyone involved in plagiarism. Students who allow their work to be copied may also be penalised.

**PRIMARY AND SECONDARY SOURCES**

Excessive quoting from secondary sources is a very poor scholarly habit. It is important to understand the differences between primary and secondary sources, plagiarism, quoting and summarising texts.

As a reminder:

PRIMARY SOURCES are documents e.g. contracts, letters; contemporary accounts that come from the time the art object was produced or shortly afterwards. These can be quoted - as they act as evidence to support an argument. Art objects themselves would also count as a primary source and can be discussed in your essays to reinforce your points.

SECONDARY SOURCES are recent texts - usually academic - which usually are your chief source of information. The data and arguments drawn from these works should be footnoted and the influence of the writer's ideas acknowledged. However they should not be quoted from unless you are analysing the author's argument - or they have written a particularly stunning piece of prose. As the latter is usually not common, you are encouraged to summarise what is written, but not use the writer's words to replace their own. After all, we are interested in what you have to say, not what Gombrich or Panofsky wrote.

There seems to be some confusion over the difference between plagiarising and paraphrasing - and it is a fine line - you should be summarising and using your own words - as a way around this.

**CLASSPAPER**

Each student is expected to present a classpaper in a tutorial based on the topic set for that week. Considerable discretion is given as to the approach taken on the day. The purpose of the presentation is to encourage discussion and debate, and it is not to be treated as a formal lecture.

In the week after the presentation a written piece of work is to be submitted. This will take the form of a formal essay with bibliography and footnotes. It should be approximately 2000 words in length. If two students share the presentation they are still expected to present individual essays.

**ESSAY**

*Students are encouraged to compile their own essay question in discussion with your lecturer. This will be discussed further in the first tutorial.*

**ESSAY DUE:** 12 am, Monday, May 14.

**ESSAY LENGTH**: 2500 - 3000 words.

**IMPORTANT NOTE**

You cannot do the same topic for your essay that you have done for your tutorial paper.

**NOTE: ESSAYS MUST HAVE FOOTNOTES AND A BIBLIOGRAPHY.**

**ESSAYS WITHOUT FOOTNOTES OR A BIBLIOGRAPHY WILL NOT PASS.**