Art Since 1945  
HSAR S223E

2024 Yale Summer Session B (online course)  
July 1 – August 2, 2024  
Tuesdays and Thursdays, 1-4:15 PM

Instructor: Adela Kim  
Email: adela.kim@yale.edu  
Office Hours: By appointment over Zoom


Course Description

How did conventional definitions of art change in the wake of the Second World War? How have artists responded to the social upheaval of their time? In what ways has art moved beyond the walls of galleries and museums? This course surveys the major global modern art movements from 1945 to the present. Sessions will explore a wide range of topics, such as abstraction, pop art, minimalism, video installations, performance, conceptualism, land art, appropriation, and institutional critique. The works of prominent artists will be examined within their broader historical, political, and cultural contexts. The readings elucidate the intersections between artistic practice and issues of race, gender, class, and sexuality. Students will be introduced to various methodologies employed by art historians and curators, particularly the close visual analysis of objects.
This course is online, but we will identify local museums and galleries that students may visit in person. Our discussions will make extensive use of the collections digitized by the Yale University Art Gallery and the Beinecke Rare Book & Manuscript Library.

**Attendance**

Attendance is mandatory. Any absences will need to be approved by me in advance via email.

**Course Requirements and Assignments**

**Participation (20%)**: You are expected to participate actively and generously in each session. Camera must be on at all times. Readings should be completed prior to each class. Two students will present for 5-minutes each on a relevant work of art, tying together aspects in the reading and raising broader questions to the class.

**Reading Responses**: (10%) : After you finish the assigned readings for each session, you are required to write a brief 5-7 sentence paragraph and post it on Canvas. You are encouraged to address specific aspects of the texts that are intriguing and worth broaching in class. Your responses should reflect thoughtful and deep engagement with the text. Please post them on Canvas at least one hour before class begins.

**Short Paper (20%)**: You will write a short paper (3-4 pages) on a work of art that relates to the material covered during the first two weeks of class. Due **July 11th by start of class**.

**Group Exhibition Project and Presentation (20%)**: The class will collaborate on curating a virtual art exhibition that focuses on a specific theme. Each of you will select a work of art to include in the show, write a short catalogue entry of 2-3 pages, and give a brief presentation of 5-minutes on how your work is in conversation with the exhibition theme. Due **July 25th by start of class**.

**Final Paper (30%)**: You will write a research-driven paper (7-8 pages) that expands upon one of the topics discussed in class. The paper should demonstrate your ability to conduct a careful visual analysis and art historical research. Due **August 1st by start of class**.

Papers will be graded according to a letter system (A, A-, B+, etc). No extensions except in cases of family and/or medical emergencies. Late papers will be marked down 1/3 of a grade for each day they are late.

**Academic Integrity**

Any work that you submit as a part of the class, including projects, papers, and reading responses, must be your own. No matter how small, work and ideas by other people must be properly cited, including any content produced by generative AI.

Yale University takes academic integrity seriously and its guidelines can be found here: [https://catalog.yale.edu/undergraduate-regulations/regulations/academic-dishonesty/](https://catalog.yale.edu/undergraduate-regulations/regulations/academic-dishonesty/)
Yale University’s guidelines on proper citations can be found here: [https://poorvucenter.yale.edu/undergraduates/using-sources/understanding-and-avoiding-plagiarism](https://poorvucenter.yale.edu/undergraduates/using-sources/understanding-and-avoiding-plagiarism).

Readings

Students will read selections from *Art Since 1900, vol. 2* (2016), and other primary and secondary sources. All of the course readings will be uploaded to Canvas as PDF documents. You are not required to purchase any textbooks. Reading assignments are subject to change.

**Note: there is assigned reading for the first day of class.**

### Course Schedule and Readings

#### Week 1

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#### Week 2

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**Th 7/11**  
**Conceptual Art to Institutional Critique**


**Week 3**

**Tu 7/16**  
**Performance, Body, Expanded Media**


**Th 7/18**  
**Postmodernism**


“1977a,” pp. 672-675; :1984b,” pp. 698-701 in *Art Since 1900*
Week 4
Tu 7/23  Culture Wars and Activism


Th 7/25  Postcolonialism and Biennial Culture


Week 5
Tu 7/30  Collective Practices and Relational Aesthetics


“2009a,” pp. 804-908 in *Art Since 1900*

Th 8/1  The Art World in 2024


Andrea Fraser, “Le 1%, C’est Moi,” *Texte zur Kunst* 83 (September 2011): 114-127.