

**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](mailto:adela.kim@yale.edu)  
Office Hours: By appointment over Zoom



Pope. L, *The Great White Way*, 22 miles, 9 years, 1 street (2001-2009).

**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 11<sup>th</sup> 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 25<sup>th</sup> 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 1<sup>st</sup> 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/>.

Yale University's guidelines on proper citations can be found here:  
<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

---

#### Tu 7/2      **Action Painting**

Clement Greenberg, "American-Type Painting," in *Clement Greenberg: The Collected Essays and Criticism 1950-1956* (Chicago London: University of Chicago press, 1986).

Serge Guilbaut, "Introduction," in *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago: University of Chicago Press, 1983). [skim]

Harold Rosenberg, "The American Action Painters," in *The Tradition of the New* (New York: Horizon Press, 1959).

#### Th 7/4      **Assemblage, Happenings, Pop**

Thomas Crow, "Saturday Disasters: Trace and Reference in Early Warhol," *Modern Art in the Common Culture* (New Haven, Connecticut: Yale University Press, 1996). [skim]

Leo Steinberg. "Other Criteria" in *Other Criteria: Confrontations with Twentieth-Century Art* (Oxford: Oxford University Press, 1972).

Gene Swanson. "Interview with Warhol," in *Theories and Documents of Contemporary Art*, ed. P. Selz and K. Stiles (California: University of California Press, 1995).

"1960c" pp. 515-519; "1964b" pp. 562-567 in *Art Since 1900*

### Week 2

---

#### Tu 7/9      **Minimalism and "Eccentric" Objects**

Michael Fried, "Art and Objecthood," in *Art and Objecthood* (Chicago: University of Chicago Press, 1998).

Donald Judd, "Specific Objects," in *Arts Yearbook* 8 (1965): 74-82.

Lucy Lippard, "Eccentric Abstraction" in *Changing: Essays in Art Criticism* (New York: E.P. Dutton & Co., 1971).

"1962c," pp. 540-544; "1965," pp. 568-571; "1969," pp. 610-13 in *Art Since 1900*

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

Benjamin H. D Buchloh, "Conceptual Art 1962–69: From an Aesthetics of Administration to the Critique of Institutions," *October* 55 (Winter 1990): 105–143.

Jack Burnham, "Systems Esthetics," *Artforum* 7:1 (Sep 1968), 30-35.

Sol LeWitt, "Sentences on Conceptual Art," in *Theories and Documents of Contemporary Art*, ed. P. Selz and K. Stiles (California: University of California Press, 1995).

"1968b" pp. 603-609"; 1970," pp. 616-620; "1971," pp. 621-624 in *Art Since 1900*

**Week 3**

---

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

Judy Chicago and Miriam Shapiro, "Female Imagery" in *Womanspace Journal* (1973): 11-17.

Carrie Lambert-Beatty, "Mediating *Trio A*," in *Being Watched: Yvonne Rainer and the 1960s* (Cambridge, MA: MIT Press, 2008).

Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Screen* 16, no. 3 (Autumn 1975): 6-18.

"1974," pp. 649-650; "1975a," pp. 654-659 in *Art Since 1900*

Th 7/18      **Postmodernism**

Benjamin H. D Buchloh, "Allegorical Procedures," *Artforum* (September 1982): 43-56.

Rosalind Krauss, "The Originality of the Avant-Garde: A Postmodern Repetition," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985)

Craig Owens, "From Work to Frame, or, Is There Life After 'The Death of the Author?'," in *Beyond Recognition: Representation, Power, and Culture* (California: University California Press, 1994)

"1977a," pp. 672-675; :1984b," pp. 698-701 in *Art Since 1900*

## **Week 4**

---

### **Tu 7/23      Culture Wars and Activism**

Douglas Crimp, "How to have Promiscuity in an Epidemic," *October* Vol. 43 (Winter 1987): 237-271.

Huey Copeland, "Fred Wilson and the Rhetoric of Redress," in *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. University of Chicago Press, 2013.

"1987," pp. 707-713; "1992", pp. 726-731 in *Art Since 1900*

### **Th 7/25      Postcolonialism and Biennial Culture**

Okwui Enwezor, "The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition," *Research in African Literatures* Vol. 34, No. 4 (Winter 2003): 57-82.

Paul Gilroy, "The Black Atlantic as a Counter-Culture of Modernity," in Kwesi Owusu ed. *Black British Culture & Society: A Text Reader* (London and New York: Routledge, 1999).

Kobena Mercer, "Ethnicity and Internationality: New British Art and Diaspora-Based Blackness," in *Travel and See: Black Diaspora Art Practices Since the 1980s* (Durham, North Carolina: Duke University Press, 2016).

## **Week 5**

---

### **Tu 7/30      Collective Practices and Relational Aesthetics**

Claire Bishop, "Antagonism and Relational Aesthetics," *October*, Vol. 110 (Autumn 2004): 51-79.

Nicolas Bourriaud, excerpts from *Relational Aesthetics* (Dijon: Les Presses du reel, 2002).

Pablo Helguera, "Definitions," and "Community," in *Education for Socially Engaged Art* (New York: Jorge Pinto Books, 2011).

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

### **Th 8/1      The Art World in 2024**

Hannah Black, Ciarán Finlayson and Tobi Hazlett, "The Tear Gas Biennial," *Artforum*, July 2019.

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

Aruna d'Sousza, "Act 1: *Open Casket*, Whitney Biennial, 2017," from *Whitewalling: Art, Race and Culture in Three Acts* (New York: Badlands Unlimited, 2018).