

ARTH 317

TOPICS IN TWENTIETH-CENTURY ART



Bruno Barbey, *Paris, May 68 (After a night of fighting between students and riot police. Morning of May 11th, 1968)*. Colour photograph

ART HISTORY

School of Art History, Classics & Religious Studies
Victoria University of Wellington

Trimester 1, 2011
28 February to 2 July 2011

KEY DATES

LECTURE PROGRAMME

Wk	Date	TUESDAY	Date	THURSDAY	Tutorials
1	1/3	Introduction	3/3	Modernism and its Discontent	
2	8/3	Duchamp's Legacy	10/3	The Rise of Pop	1 Introduction
3	15/3	Warhol's Enterprise	17/3	Film: <i>Blow Job</i>	2 Modernist Painting
4	22/3	Sculpture in the 1960s	24/3	The Minimal Object	3 Warhol's Time
5	29/3	Post-Object Art	31/3	Europe in the 1960s	4 Fried & Theatre
6	5/4	1968	7/4	Feminism and the Critique of Art	5 Visit AAG
7	12/4	The Art of Performance	14/4	Institutional Critiques	6 Feminism

Mid-trimester break (April 18 – May 1)

8	3/5	Picturing the Mass Media	5/5	Postmodernism and its Discontent	
9	10/5	Painting Revival of the 1980s	12/5	Film: <i>Rock My Religion</i>	7 Postmodernism
10	17/5	Exhibiting the Other	19/5	Politics of the Body	8 Primitivism
11	24/5	Disgusting Bodies	26/5	Art from Aotearoa New Zealand	9 Formless
12	31/5	Looking back at Modernism	2/6	Last Words	

Trimester dates

Teaching dates: 28 February to 3 June 2011

Mid-trimester: 18 April to 1 May 2011

Study week: 6–10 June 2011

Examination/Assessment period: 10 June to 2 July 2011

Withdrawal dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

ARTH 317
TOPICS IN TWENTIETH-CENTURY ART
Trimester 1, 2010

COURSE COORDINATOR: **Raymond Spiteri**

Office Location: Old Kirk 316

Telephone: 463 6769

Email: raymond.spiteri@vuw.ac.nz

Office Hours: Wednesday 2.00–3.00 pm

LECTURES: Tuesday and Thursday, 2.10–3.00 pm

Lectures are held in Murphy LT 101

TUTORIALS: Tuesday 3.10–4.00 pm

Wednesday 3.10–4.00 pm

Wednesday 4.10–5.00 pm

Tutorials are held in OK 319

COURSE OUTLINE

COURSE CONTENT

ARTH 317 investigates 20th-century art through a range of debated issues such as the relationship between art and power, notions of ‘primitivism’ and the ‘other’, and representations of sexuality and the body. In 2011 the course will focus on the theoretical and historical context for the emergence of contemporary art practice since the 1960s.

This course assumes a basic knowledge of the history of art during the twentieth century. If you do not feel confident about your knowledge, you will have to make an extra effort to cover more general background reading.

The lecture programme does not cover the entire course content. Lectures and tutorials are important, since they will guide you through the course and provide insight into current opinion about topics covered. However, they must be viewed as *complementary* to your own reading in the field and viewing of images (and, whenever possible, actual works of art). It is very important that you make time to read alongside the formal part of the programme.

LEARNING OBJECTIVES

The course aims of ARTH 317 are:

- to ensure you are familiar with the chronology and key artists in this period of art history;
- to introduce you to some major themes and currents in the writing about art of the 20th century;
- to develop your ability to analyse and interpret art within the relevant social, political and theoretical contexts;
- to develop your skills in visual analysis and, where applicable, to the materials and techniques used in the art of the period;
- to develop your ability to gather and organise relevant information and evidence from published material (that is, secondary sources) and to further your ability to construct an argument using this material;
- to develop further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (appropriate citation, referencing and documentation);
- to develop your skills in reading art history and to make you aware of the range of available library resources;
- to develop your ability to contribute to group discussions.

COURSE DELIVERY

ARTH 317 is taught through lectures and tutorials.

Attendance at lectures is strongly recommended. Lectures provide you with exposure to key visual images and the opportunity to hear an analysis of various ideas relating to the topic in question. This course also makes frequent use of audio-visual material. You cannot 'catch up' on lectures by reading the texts, although you will be directed to various pertinent references at each lecture.

Tutorials are held weekly during weeks 2-7 and 9-11, and it is mandatory to attend 7 out the 9 sessions – a positive contribution in tutorials will make a difference to your final mark, particularly if it is on the borderline between grades. Tutorials deal with topics that complement the lecture programme and they provide an opportunity to discuss aspects of the course in a small group and develop your ability to contribute to discussions.

COMMUNICATION OF ADDITIONAL INFORMATION

Art History is on level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (463-5800). Notices regarding the course will be posted on the board adjacent to her office. Course information will also be posted on the course Blackboard site (<http://blackboard.vuw.ac.nz>).

For general information about Art History see: www.victoria.ac.nz/art-history

EXPECTED WORKLOAD

The University recommends that **200 hours** inclusive of lectures and tutorials, be given to a 20-point course in order to maintain satisfactory progress, i.e. 16 hours/week. Please ensure that you are able to set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

ESSENTIAL TEXTS

The **ARTH 317 *Handbook of Readings*** contains a variety of articles, concentrating in particular on those required to prepare for tutorial discussions. It is compulsory for all enrolled students to buy this handbook.

There is no textbook for ARTH 317.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00am – 6.00pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

CLASS REPRESENTATIVE

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Contact details for the class representative will be available on Blackboard.

LECTURE AND TUTORIAL TOPICS

This section contains information on the lecture topics and tutorial questions for each week. It also contains a brief reading list for each week, listing relevant material for the topic.

Lectures are scheduled for Tuesday and Thursday afternoons at 2.10–3.00 am in MYLT 101. There are nine tutorials during weeks 2-11. There are no tutorials in weeks 1, 8 and 12.

Tutorial Presentations

Each student must give a 10-15 minute tutorial presentation during the semester. Topics will be assigned during the first tutorial held during week 2.

As part of your presentation, you must prepare a 1-2 page handout, with enough copies for everyone, to be tabled at the time of your presentation. This will contain a comprehensive **summary of the main points** you have made, a fully documented **list of images**, and a **select bibliography**.

You may also submit a short paper (no more than 1500 words) based on your presentation (this paper is optional). The tutorial presentation and paper is worth 30% of your final assessment.

Tutorials are a mandatory part of ARTH 317. Preparation for these and group discussion of the topics they cover will ensure you gain more from the course, and an energetic contribution in tutorials will make a positive difference to your final mark, particularly if it is on the borderline between grades.

Week 1

Lectures

Tuesday	1/3	Introduction to ARTH 317
Thursday	3/3	Modernism and its Discontent

Week 2

Lectures

Tuesday	8/3	Duchamp's Legacy
Thursday	10/3	The Rise of Pop Art

Tutorial Topic I

We will select tutorial presentation topics this week.

Week 3

Lectures

- Tuesday 15/3 **Warhol's Enterprise**
Thursday 17/3 **Film screening: Andy Warhol, *Blow Job* (1964)**

Tutorial Topic II

- What influence did Greenberg have on artistic practice during the 1960s?

Week 4

Lectures

- Tuesday 22/3 **Sculpture in the 1960s**
Thursday 24/3 **The Minimal Object**

Tutorial Topic III

- What is the relation between Warhol's practice as a film-maker and as a painter?
- What is the role of sexuality in Warhol's practice during the 1960s? Discuss with relation to his films and images of celebrities.

Week 5

Lectures

Tuesday	29/3	Post-Object Art
Thursday	31/3	Europe in the 1960s

Tutorial Topic IV

- What does Michael Fried mean by theatricality in art?
- Discuss the critical and artistic response to Fried's "Art and Objecthood" essay.

Week 6

Lectures

Tuesday	5/4	The Politics of 1968
Thursday	7/4	Feminism and the Critique of Art

Tutorial Topic V

This week we will visit the Points of Contact exhibition at the Adam Art Gallery. More information will be provided in the lecture.

Week 7

Lectures

Tuesday	12/4	The Art of Performance
Thursday	14/4	Institutional Critique

Tutorial Topic VI

- Was Eva Hesse a feminist artist?
- Discuss Judy Chicago's *The Dinner Party*. How does it relate to His-story?

Mid-Trimester Break

Week 8

Lectures

Tuesday	3/5	Picturing the Mass Media
Thursday	5/5	Postmodernism and its Discontent

There is no tutorial this week.

Week 9

Lectures

Tuesday	10/5	The Painting Revival of the 1980s
Thursday	12/5	Film Screening: Dan Graham, <i>Rock My Religion</i>

Tutorial Topic VII

- What role did photography play in the emergence of postmodernism?
- Discuss the relation between postmodernism and the revival of painting during the 1980s?

Week 10

Lectures

Tuesday	17/5	Exhibiting the Other
Thursday	19/5	Politics of the Body

Tutorial Topic VIII

- Discuss the critical response to the Primitivism in 20th Century Art exhibition. To what degree was this response warranted by the exhibition?
- Discuss the curatorial strategy behind Te Maori. In what way did it seek to escape the discourse of primitivism?

Week 11

Lectures

Tuesday	24/5	Disgusting Bodies
Thursday	26/5	Art from Aotearoa New Zealand

Tutorial Topic IX

- How does the *informe* [formless] differ from theories of abjection in contemporary art?
- Discuss the use of the body in the work of Kiki Smith or Paul McCarthy.

Week 12

Lectures

Tuesday	31/5	Looking Back at Modernism
Thursday	2/6	Last Words

There is no tutorial this week.

ASSESSMENT

ARTH 317 is assessed by means of a **class presentation**, a **research essay** (2500 words), and a 2 hour **final exam**.

The relative weight of the course assessment is 70% in-term, and 30% final exam.

The percentage weight of the different assignments is as follows:

a) Presentation	30%	
b) Essay	40%	(due 15 April or 27 May; see below)
c) Final Exam (2 hrs)	30%	(Exam period: June 10 –July 2, 2011)

The date for the tutorial presentations will be set during the first tutorial meeting.

To fulfil the requirements of the VUW assessment policy, the due date for each assignment depends on when you give your tutorial presentation. Please consult this table to determine when your essay and exhibition review is due.

- **If your presentation is in weeks 3-7**, then the Essay is due on Friday, 27 May 28;
- **If your presentation is in weeks 9-11**, then the Essay is due on Friday, 15 April

The date for the final examination will be announced later in the year. It is expected that you will be available to sit the exam during the examination period (June 10 –July 2, 2011), so don't make other plans until you know the actual exam date. As exams are centrally coordinated, ARTH staff cannot authorise alternative arrangements or dates.

These assignments are designed to fulfil the teaching objectives outlined earlier in the course outline:

- The **tutorial presentation** requires you to present a response to a set question to your tutorial group. The presentation should consist of a 10–15 minute oral presentation using appropriate visual aids (i.e., powerpoint or Artstor presentation). You may also submit a short paper (no more than 1500 words) based on your presentation.
- The **essay** requires you to read relevant art historical and critical literature, testing your ability to organise this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in the light of the social, political and theoretical context afforded by the art history and critical commentary relating to the period. The essay topics are framed in such a way that you will develop your analytical and observational ability as well as your research, writing and presentation skills. All written work must cite sources in footnotes, and include a bibliography of all works consulted during the research process, using appropriate scholarly conventions.
- The **exam** will consist of two short essay questions, and will provide an opportunity to demonstrate your understanding of the topics addressed in lectures, tutorials and course readings.

Students are required to attend tutorials. It is mandatory to attend 7 out of the 9 sessions. Preparation for these ensures that you gain more from the course. An energetic and positive contribution to tutorial discussions will make a difference if your final mark is on the borderline between grades.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions.

Ensure that you are presenting a point of view in your essay and that the points you make support that view. Plan your essay thoroughly, organising your thoughts clearly and logically so that the argument you develop is understood by the reader. You may discuss progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

You must pay attention to setting out, correct grammar, spelling and punctuation. By 300-level you should be familiar with and apply the conventions of academic art history writing. Please refer to the departmental handbook, *Researching and Writing Art History Essays* for guidance (available on Blackboard).

All written work must be typed. Leave a generous margin on the left-hand side for the marker's comments. If writing is not your strength, ask someone to check your work – many an essay with good ideas is marred by poor presentation. More information on essay writing is available on the course Blackboard site.

Please ensure you keep a hard copy of what you submit. If using a computer, please include a word count at the end.

A second opinion may be requested in the final assessment of any piece of written work.

PENALTIES

If you require an extension for written work you must contact the course coordinator and complete an *ARTH 317 request for extension form*, which must be signed by the course coordinator and then submitted with the assignment. Assignments received without this form will be penalized by 2% per day.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course each student must:

- a) Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work);
- b) Attend at least 7 of the 9 tutorials;
- c) Sit the final examination.

All internal assessment must be met by Friday, June 3, 2011.

It is essential that all pieces of work are received from each student completing ARTH 317.

GENERAL INFORMATION

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2011

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** Victoria University of Wellington students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website **www.adamartgallery.org.nz**.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check **www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

Entries should be sent to:
The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140
or via email adamartgallery@vuw.ac.nz

GOOD LUCK!