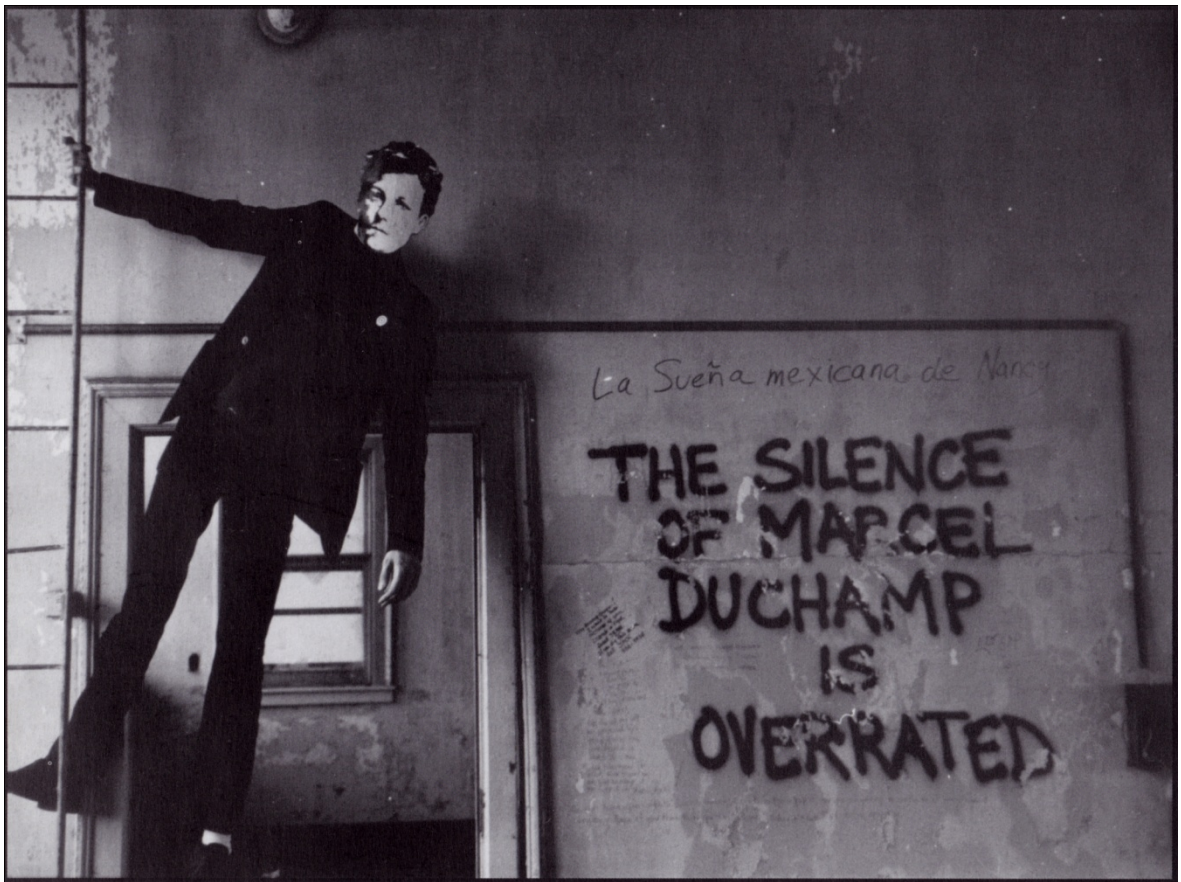


## ARTH 317

### TOPICS IN TWENTIETH-CENTURY ART



David Wojnarowicz, *Untitled (The Silence of Marcel Duchamp is Overrated)*, from the series *Rimband in New York*, 1977-79  
Gelatin silver print. David Wojnarowicz Papers, Fales Library

## ART HISTORY

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

Trimester 1, 2012

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## KEY DATES

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### LECTURE PROGRAMME

Wk	Date	MONDAY	Date	THURSDAY	Tutorials
1	5/3	<b>Introduction: Art, Culture, Place</b>	8/3	<b>Modernism and its Discontent</b>	
2	12/3	<b>Duchamp's Legacy</b>	15/3	<b>The Enterprise of Pop Art</b>	<b>1 Modernist Painting</b>
3	19/3	<b>Film: Andy Warhol, <i>Blow Job</i></b>	22/3	<b>Sculpture in the 1960s</b>	<b>2 Duchamp</b>
4	26/3	<b>The Minimal Object</b>	29/3	<b>After Minimalist Art</b>	<b>3 Fried &amp; Theatre</b>
5	2/4	<b>Europe in the 1960s</b>	5/4	<b>Dematerialization</b>	<b>4 Process</b>

*Mid-trimester break (6-22 April)*

6	23/4	<b>The Politics of 1968</b>	26/4	<b>From Civil Rights to Feminism</b>	<i>No tutorial</i>
7	30/4	<b>Feminism and the Critique of Art</b>	3/5	<b>The Art of Performance</b>	<b>5 Feminism</b>
8	7/5	<b>Picturing the Mass Media</b>	10/5	<b>Art, Punk and Culture</b>	<b>6 Postmodernism</b>
9	14/5	<b>Film: <i>Rock My Religion</i></b>	17/5	<b>Postmodernism and its Discontent</b>	<b>7 Mind the Art</b>
10	21/5	<b>Exhibiting the Other</b>	24/5	<b>Politics of the Body</b>	<b>8 Savage Civilization</b>
11	28/5	<b>Disgusting Bodies</b>	31/5	<b>Why Photography Matters</b>	<b>9 Abject or Formless?</b>
12	4/6	<i>No lecture—Queen's Birthday</i>	7/6	<b>The View From Afar</b>	

#### Trimester dates

Teaching dates: 5 March to 8 June 2012

Mid-trimester: 6–22 April 2012

Study week: 11–15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

#### 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, 2012**

COURSE COORDINATOR: **Raymond Spiteri**

Office Location: Old Kirk 316

Telephone: 463 6769

Email: raymond.spiteri@vuw.ac.nz

Office Hours: Monday 2.00–3.00 pm

LECTURES: Monday and Thursday, 1.10–2.00 pm

Lectures are held in Murphy LT 101

TUTORIALS: Wednesday 10.00–10.50 am

Wednesday 1.10–2.00 pm

Wednesday 2.10–3.00 pm

Tutorials are held in OK 319

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**COURSE OUTLINE**

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**COURSE PRESCRIPTION**

**ARTH 317** investigates 20<sup>th</sup>-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.

**COURSE CONTENT**

In 2012 the course will focus on the theoretical and historical context for the emergence of contemporary art practice since the 1960s. Its goal is to develop an understanding of the key debates that have shaped the emerging history of contemporary art, with particular emphasis on the role of place, the definition of art and culture, and way relationships of power are inscribed in patterns of cultural production and consumption. **ARTH 317** 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.

## 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. It also is very important that you make time to read alongside the formal part of the programme.

**Tutorials are held weekly during weeks 2-5 and 7-11.** 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](http://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 13 February to 16 March 2012, 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 4 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto: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 8.00 am – 6.00 pm, 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.

## ADAM ART GALLERY

The Adam Art Gallery on the Kelburn campus often has exhibition relevant to the theme of ARTH 317. It has two exhibition scheduled this trimester: *Camera Work* (24 January-15 April) and *Dark Sky* (1 May-8 July). You are strongly encouraged to visit these exhibitions. The gallery frequently holds lectures and screenings relevant to this course. For more information see <http://www.adamartgallery.org.nz>.

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## LECTURE AND TUTORIAL TOPICS

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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 Monday and Thursday afternoons at 1.10–2.00 pm in MYLT 101. There are nine tutorials during weeks 2-11. There are no tutorials in weeks 1, 6 and 12.

### TUTORIAL PRESENTATIONS

Each student must give a 5-10 minute tutorial presentation during the semester. Topics will be assigned during the first tutorial held during week 2.

In your presentation you need to present a concise response to the assigned question. The purpose of the presentation is not to be comprehensive, but as a starting point for further discussion. The basic background information will be discussed in lectures, so do not give a potted biography of an artist. Focus on one or two relevant works.

As part of your presentation, you must prepare a 1 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**.

The tutorial presentation is worth 10% of your final assessment.

### READING JOURNAL

The reading journal is a record of your response to the course readings. You should use it to comment on the essential readings set each week in the *ARTH 317 Handbook of Readings*, and any other relevant reading related to the course. It should provide a record of your response to the reading.

The reading journal is worth 20% of your final assessment. As a piece of assessment it is designed to promote your engagement with the course. If you neglect to keep the journal up to date it will have a negative impact of your grade for this part of the course assessment.

A private journal feature has been enabled in the ARTH 317 Blackboard portal (<https://blackboard.vuw.ac.nz>). Please use this feature to maintain your journal, as it will provide a record of your entries, and allow the course instructor to add comments and give feedback.

It is import that you update your journal each week. The minimum contribution expected is 200 words per week, although you are free to contribute more. Do not simply cut and paste from other sources; citations from other sources must be acknowledged and are considered part of your contribution for assessment purposes.

You can find more information about keeping a journal on Blackboard.

### READINGS

The reading lists for each week are divided into two sections.

The **Essential Reading** represents the absolute minimum preparation expected for each tutorial. You should allow sufficient time to read and understand the reading, so do not

leave your reading to the last minute. These readings are found in the *ARTH 317 Handbook of Readings*. You are also expected to comment on these reading in your reading journal.

The **Recommended Reading** directs you to other reading directly relevant to the week's lecture and tutorial. This represents background reading for understanding the themes of ARTH 317 and to respond adequately to the final exam. I have requested that the library place these books on three-day loan (or closed reserve).

You will also find other further readings listed on Blackboard. Please consult these lists as a starting point for essay research.

- ❖ This symbol indicates that the reading is included in the *ARTH 317 Handbook of Readings*.

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 Week 1
 

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**Lectures**

Monday	5/3	<b>Introduction: Art, Culture, Place</b>
Thursday	8/3	<b>Modernism and its Discontent</b>

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 Week 2
 

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**Lectures**

Monday	12/3	<b>Duchamp's Legacy</b>
Thursday	15/3	<b>The Enterprise of Pop Art</b>

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 Week 3
 

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**Lectures**

Monday	19/3	<b>Film screening: Andy Warhol, <i>Blow Job</i> (1964)</b>
Thursday	22/3	<b>Sculpture in the 1960s</b>

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 Week 4
 

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**Lectures**

Monday	26/3	<b>The Minimal Object</b>
Thursday	29/3	<b>After Minimalist Art</b>

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 Week 5
 

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**Lectures**

Monday	2/4	<b>Europe in the 1960s</b>
Thursday	5/4	<b>Dematerialization</b>

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 Mid-Trimester Break
 

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 Week 6
 

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**Lectures**

Monday	23/4	<b>The Politics of 1968</b>
Thursday	26/4	<b>From Civil Rights to Feminism</b>

*There is no tutorial this week.*



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 Week 7
 

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**Lectures**

Monday	30/4	<b>Feminism and the Critique of Art</b>
Thursday	3/5	<b>The Art of Performance</b>

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 Week 8
 

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**Lectures**

Monday	7/5	<b>Picturing the Mass Media</b>
Thursday	10/5	<b>Film Screening: Dan Graham, <i>Rock My Religion</i></b>

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 Week 9
 

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**Lectures**

Monday	14/5	<b>Art, Punk, and Culture</b>
Thursday	17/5	<b>Postmodernism and its Discontent</b>

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 Week 10
 

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**Lectures**

Monday	21/5	<b>Exhibiting the Other</b>
Thursday	24/5	<b>Politics of the Body</b>

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 Week 11
 

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**Lectures**

Monday	28/5	<b>Disgusting Bodies</b>
Thursday	31/5	<b>Why Photography Matters</b>

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 Week 12
 

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**Lectures**

Monday	4/6	<b>No lecture</b>
Thursday	7/6	<b>The View From Afar</b>

*There is no tutorial this week.*

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## ASSESSMENT

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ARTH 317 is assessed by means of a **tutorial presentation**, a **reading journal**, a **research essay** (3000 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	10%	
b) Reading Journal	20%	(updated each week)
c) Essay	40%	( <i>due 5 April or 18 May; see below</i> )
d) Final Exam (2 hrs)	30%	(Exam period: 15 June–4 July, 2012)

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 2-5**, then the Essay is due on **Friday, 18 May**;
- **If your presentation is in weeks 7-11**, then the Essay is due on **Thursday, 5 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 (15 June–4 July, 2012), 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 5–10 minute oral presentation using appropriate visual aids (i.e., powerpoint or Artstor presentation).
- The **reading journal** is a record of your response to the course readings. You should use it to comment on the set readings in the *ARTH 317 Handbook of Readings*, and any other relevant reading related to the course. It should provide a record of your response to the reading and demonstrate your engagement with the course themes.
- 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.

**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:

- Submit a 3000 word essay, on or by the specified dates (subject to such provisions as are stated for late submission of work);
- Give a tutorial presentation;
- Maintain a reading journal on Blackboard;
- Sit the final examination.

All internal assessment must be met by Friday, 8 June, 2012.

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

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## GENERAL INFORMATION

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### 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](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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](http://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 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

### **ELIGIBILITY**

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

### **PRIZE**

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website [www.adamartgallery.org.nz](http://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
- 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)
- Check [www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize](http://www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize) for previous winning entries.

### **DEADLINE**

Entries are **now open** and can be submitted anytime until the closing date.

The closing date for submissions is **Friday 28 September 2012**.

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](mailto:adamartgallery@vuw.ac.nz)

**GOOD LUCK!**