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Office: Robinson Hall B 373A  
Office hours: R (10:30-11:30 am) & by appointment

### COURSE DESCRIPTION AND OBJECTIVE

This course will introduce the student to the critical issues and major artistic developments of art since 1945. Examining major works of art and the artistic contributions of particular artists who revolutionized art during the second half of the twentieth century, the student will gain a greater understanding of artistic trends and innovations that led aesthetic production in new directions during this period. Among the critical issues that will be considered are the new materials of art, the re-assessment of the art object, intersections of art and life, the shifting contexts of art, the concepts of “modernism” and “postmodernism,” the re-definition of “Art,” the changing role of the artist, the active spectator, and the politicization of art. Students will examine and discuss major artworks and related concepts in light of artist statements, writings by art critics, and prevalent theories of art. The course objective is to provide the student with the historical framework and theoretical tools needed to critically evaluate mid-to-late twentieth century art and the more recent art of the emerging twenty-first century.

*CAUTIONARY NOTE: Because many contemporary artists address issues of gender, race, class, religion, sexuality, violence, and politics, as well as different conceptions of beauty, some material viewed and discussed in this course is of a sensitive nature. Keep in mind that one goal of much contemporary art is to challenge viewers to see things from different perspectives or to confront issues that may be uncomfortable, controversial, and / or offensive. Be prepared to encounter and understand the motivations behind these expressions. You are not expected to like all the works you will encounter, but you will be expected to discuss these challenging works and to engage with the difficult issues and topics they raise in a critical and respectful manner. The goal is for you to understand the artists’ reasons for creating these works and their art historical significance.*

### GRADING

40% Two Exams (20% each exam)  
45% Research Project (Paper 20%, Presentation 25%)  
10% Class Participation (attendance, assignments, and class discussion)  
5% Response Essay

### GRADE SCALE

A+ 100-99	A 93-98	A- 92-90	
B+ 89-87	B 86-83	B- 82-80	
C+ 79-77	C 76-73	C- 72-70	
D+ 69-67	D 66-63	D- 62-60	F 59 & below

*\* Regardless of numerical score, a grade of A+ will be given as a final course grade only if the student’s overall performance in the course is exceptional and exceeds course expectations.*

### BLACKBOARD

The Blackboard page for this course is an essential component of this course. In it you will find course documents, required readings not found in the textbook, study guides, exam images, detailed information about assignments, and important announcements. It is imperative that you familiarize yourself with the website immediately. ***BE SURE TO CHECK IT OFTEN – ESPECIALLY BEFORE COMING TO CLASS. You are responsible for all information posted on Blackboard.***

## MASON EMAIL

**MasonLIVE is the required email address** for all GMU correspondence. You are responsible for all email messages sent to your MasonLIVE email account. Be sure to **check it frequently** and **clear your inbox so that you are not over quota**. If you rely on another email account, you should consider forwarding your MasonLIVE emails to the account you check most often. **You are responsible for all information that is emailed.**

When emailing the instructor, be sure to **include your name, class, and meeting day / time**. I will make every effort to respond in a timely manner. You can expect a reply within 1-2 days. If you have not heard back after 48 hours, please resend (email does at times get lost in cyberspace).

**Before emailing, be sure that you are not inquiring about any of the following:**

- **Information that is easily found in the syllabus, Blackboard, the textbook, handouts, or any course document.** *I am happy to clarify or elaborate on certain elements, but cannot be expected to look up information that I have already provided and made easily accessible to you.*
- **Excusing an absence.** *You have 2 free absences to deal with any emergency situation. In the case of extenuating circumstances, they must be addressed in person. Refer to the section on attendance for details.*
- **What you missed in class the day you were absent.**  
*It is your responsibility to be in class and to contact a classmate for notes and any other information you missed during your absence, regardless of the reason. Once you have reviewed this material, then we can set up a time to discuss any questions or concerns you may have about the information you missed.*
- **To define terms, explain concepts, or re-teach information delivered in class.** I am happy to clarify and discuss any course material that is unclear after the student has taken the initial step to engage the material.

*If you are unclear about an idea discussed in class, review your notes and the textbook section on that topic, and then formulate a more focused question that you can raise in class or discuss in person during office hours. Email is not an effective means of teaching or clarifying course content. Instead, email me to request a time to meet and discuss the material. I am always happy to assist students with any difficult course material.*

**\*\*\* Email messages containing any of these requests will not receive a reply.**

## CLASS PARTICIPATION

Your final class participation grade will be calculated according to your attendance, completion of in-class and take-home assignments, and contribution to class discussions. Other situations in which you participate and demonstrate a high degree of engagement with the course will also be considered (for example: discussions with the professor during office hours or engaging the material in ways that exceed course requirements)

### ATTENDANCE

*The majority of the course content will be presented in the class lectures. The textbook is a supplement to the lecture material, providing critical readings on the topic under evaluation. **Therefore, in order to be successful in this course, you must attend class regularly, take good notes, and come prepared to discuss the assigned readings, as well as, the material presented in class.** In addition to the course content, **there may also be important announcements and reminders issued in class for which every student will be held responsible, whether they were in attendance or not.** Therefore, in order to be successful in this course, **you must attend class regularly.***

### Attending Class

- An attendance sheet will be placed at the front of the classroom each day we meet – it is YOUR RESPONSIBILITY to make sure you sign it before class starts. If your signature is not on the sheet, you will be marked absent; if you sign it after class, you will be marked late.
- Attendance does not simply mean showing up to class.  
*Attendance is defined as **arriving on time, attending the entire class period, paying attention to the lecture, and being courteous.***
- Habitual tardiness, early departures, and disruptive entrances will not be tolerated. Plan your schedule accordingly.

## Absences

- You are allowed two free absences without consequence.
- These free absences are offered to assist with any emergency situations that may arise. Reserve them for unexpected situations, since **there will be no excused absences**. Do not send emails informing me of your absence, explaining why you didn't attend class, or inquiring about having an absence excused.
- In the case of extenuating circumstances that require a student to miss more than three days of classes, the absences must be explained in a signed and dated letter from a physician, the dean, or other comparable authorizing agent. Only under these conditions will I *consider* re-evaluating your grade. Assignments for other classes, travel plans, and most employment situations are not excusable. For these cases, you may apply the two free absences described above. Schedule your time accordingly.
- If you must miss class, it is **your responsibility to get notes**, handouts, and any important announcements from another student.

## ASSIGNMENTS

*Occasionally there may be an in-class or take-home assignment to complete. These assignments may take the form of group work, answering a series of questions, a "pop quiz," a open-note quiz, etc. These assignments are designed to facilitate student learning and to assess the student's level of comprehension.*

- In-class assignments that are missed because of an absence **cannot be made up**.
- **Students are required to keep up with the course material by reading before the lecture, taking good notes, and reviewing the notes before the next class session.** If it becomes clear that students are not fully prepared for class, students will be quizzed and/or called upon to answer questions about the material under review.

## CLASS DISCUSSION

*This portion of the class participation grade will be assessed according to the quality of the student's contribution to the discussion (not only the frequency), taking into consideration whether the student raises substantial questions about the material, answers questions in a critical manner, and initiates further discussion. Discussions during office hours will also be assessed in this manner and considered toward this element of class participation. Each student's class participation grade will also take into account how attentive and respectful the student is while others are speaking.*

## GRADING CLASS PARTICIPATION

The GMU catalogue states: "**Students are expected to attend the class periods of the courses for which they register...instructors may use absence, tardiness, or early departure as de facto evidence of non-participation.**"

*The class participation grade will take into account the student's attendance, the level of performance on assignments, any contribution to class discussion, and the overall level of commitment and engagement with the course. Therefore, a student's class participation grade will drop considerably if he or she is disrespectful or disruptive to the learning environment we create in the classroom.*

- All students will start with a grade of "B+" which reflects that the student has met the expectations for class participation (regular attendance, being on time, keeping up with the readings, completing assignments successfully, paying attention, and participating in group activities).
- An "A" will be given to any student participating at an exceptional level (having perfect attendance, playing a critical role in class discussions, and demonstrating a significant engagement with the course).
- A grade of "B-" or lower will be issued according to the severity of any of the following situations:
  - Being unprepared for class
  - Disrupting lecture or discussion with questions answered in the study guide, textbook, or lecture you missed
  - Missing more than a week's worth of class
  - Excessive tardiness or early departures
  - Missing a test or failing to submit an assignment
  - Disruptive behavior of any kind (see section on classroom etiquette below)

## CLASSROOM ETIQUETTE

### NO Electronic Devices in the Classroom

- **Computers, tablets, phones, and all other electronic devices** (mp3s, PDAs...) **must be OFF and stored out of sight.**

A visible or noisy device is disruptive and will be subject to the terms of disruptive classroom behavior as stated below.

### Disruptive Behavior

***We are all responsible for maintaining a respectful and courteous classroom atmosphere.***

***There is no excuse for disruptive behavior of any kind.***

***I do not take kindly to behavior that is discourteous and which inhibits others from learning.***

Disruptive behavior includes:

- (1) Violations of the electronics regulation as stated above.
- (2) Distracting physical behavior.  
*For example: sleeping, talking while someone else is speaking (the professor or a student), wandering in and out of class, working on unrelated assignments, gesturing inappropriately, approaching the front of the classroom during lecture, etc.*
- (3) Discourteous or offensive language and behavior.

***In short, any behavior that is distracting to the professor or to your fellow classmates is disruptive and compromises the learning environment.***

### Consequences for Disrupting the Learning Environment

***All disruptions – with or without warning – will result in lowering of the overall class participation grade***

- If lecture must be interrupted to remind a student to behave appropriately, the grade will drop significantly
- In the case of extreme or recurring disruptions, the student will not be allowed to remain in class and/or the final course grade will be negatively affected

*\* The consequences will reflect the severity and frequency of the disruption.*

## EXAMS

Exams are non-cumulative and will consist of a combination of any of the following: slide identification, multiple choice, fill-in-the-blank, short answer, term definitions and/or short essay. Questions will be drawn from lecture notes, online lectures, class discussions, readings, videos, assignments and handouts. Regular lecture attendance and close readings of course materials are therefore required for a passing grade. Details will be provided closer to exam time.

***Study guides with key terms and image lists will be available for each lecture and posted on Blackboard.***

Students must print the study guide pertaining to that day's lecture and bring it to class with them, since much of the course material (including terms and images) will not be found in the textbook.

***All exams are required.*** Failure to take a scheduled exam will result in a grade of "0" for that exam. ***MAKE-UPS WILL NOT BE GIVEN***, except in emergency situations and at my discretion. If you miss an exam for an excusable reason, you must inform me PRIOR to the exam or, in an emergency, no later than the next day.

*In the case of such extenuating circumstances as a death in the family, accident, serious illness, court hearing, or approved university function, absences must be explained in a signed and dated letter from a physician, the dean, a faculty advisor, or other comparable authorizing agent. Only under these conditions will I consider administering a make-up examination. Without legitimate documentation even these excuses will not be reason for making up the missed exam. Assignments for other classes, travel plans, and most employment situations are not acceptable excuses. Schedule your time accordingly.*

***\*\*\* If you have any questions about the exams or how to study, please see me well in advance of the first exam. I am happy to suggest tips and strategies for succeeding in an art history class.***

## RESEARCH PROJECT

\*\*\* *Detailed project information and writing guidelines will be provided on separate handouts* \*\*\*

This project requires students to research, analyze, and present the work of a contemporary artist in the form of an online powerpoint presentation and a brief 2-3 page paper. Students will research and analyze the artist's work, describing the work, contextualizing it within the historical time period, and evaluating it in line with the practices and issues of contemporary art. The project presents the student with an opportunity to explore an artist that interests them, while putting into practice the skills and knowledge acquired in class. It is also an exercise for strengthening communication skills since the student will present the material in both formal writing and a combination of visual and written language that is more concise and addresses a general audience. In addition, it also presents the class with an occasion to learn about recent art in a broader global context. More detailed information about the project will be provided on a separate handout.

A list of suggested artists will be provided on Blackboard. Please review the list for ideas, choose three artists you would like to research (in order of preference), and submit these for review no later than **Thursday, September 4**. You are not required to select from the list, but all topics must be approved before you commence the research process.

As with any research project, I encourage everyone to approach this assignment with much anticipation. You have more than two months to work on these papers and to plan ahead. Make sure you begin the process ahead of time, stick to the deadlines, and come see me or my assistant immediately with any questions or concerns you have about the assignment. Not understanding assignment guidelines will not grant you an opportunity to revise your paper or presentation. Plan ahead for computer and printer problems, sickness, emergencies, libraries being closed, etc. These are not acceptable excuses. Also give yourself time to edit, revise, and contact The Writing Center (see contact information listed below). Both the paper and presentation must be polished and written in good English.

Please note that simply submitting these assignments will not earn you a satisfactory grade. The presentation and paper will be graded in accordance with the quality of your discussion and analysis: how well you understand the course material and how well you prepared and presented the material. In short, your grade will reflect how well you taught the class about your artist and the level of sophistication presented in your written analysis of the artist's work.

\*\*\* ***I am always available to discuss any questions or concerns about your topic, as well as to suggest research sources and strategies. As with any research project, I encourage everyone to approach this project with much anticipation.***

## LATE SUBMISSIONS

**All assignments must be submitted in class in the form of a typed, hard copy on the day it is due.**

- Unexcused absences are not acceptable excuses for the late submission of an assignment.
- E-mailed assignments will not be accepted, unless an assignment clearly asks for digital submission.

Points will be deducted for lateness – half a letter grade (5 points) for each calendar day your assignment is late.

- No assignment will be accepted after being five days late and a grade of "0" will be issued.

If you require an extension for an assignment, you must discuss your situation with me well BEFORE the due date in the event that you are not granted the extension.

\*\*\* *The late policy and extensions do not apply to the response essay, which will only be accepted the day it is due.*

## RESPONSE ESSAY

As a conclusion to the semester, students will be asked to review the artist presentations on Blackboard and to reflect on what they have learned in the course. Students will then submit a 2-page essay addressing focused questions dealing with these topics. Tuesday, December 2 has been set aside for review of presentations and to prepare the essay, which is due on Thursday, December 4. **Late submissions will not be accepted for this assignment. Any essays submitted after this date will receive a grade of "0."**

## ENGLISH AS A SECOND LANGUAGE

Assignments must be written in good standard English. If English is not your first language, please see me so we can discuss a strategy to help you succeed in this course. Email correspondence will not suffice; you must come speak with me. Also, do not wait until a few days (or the night before) the exam date or assignment deadline to address this; you will not have enough time to remedy the situation.

Please contact the following centers for assistance. But be sure to plan in advance; they are very busy, especially as the semester comes near its end.

The English Language Institute (ELI)     703.993.3660 or <http://eli.gmu.edu>

The Writing Center     Located in Robinson Hall A114 & Enterprise Hall 076  
703.993.1200 or <http://writingcenter.gmu.edu>

## ACADEMIC INTEGRITY

Each student is responsible for observing academic integrity with regard to all work assigned in this course. It is the student's responsibility to familiarize herself/himself with GMU's Honor Code as outlined in the university's catalogue: (<http://catalog.gmu.edu/content.php?catoid=5&navoid=410&bc=1>). Neither plagiarism (presenting someone else's words or ideas as your own) nor cheating will be tolerated. Also refer to <http://academicintegrity.gmu.edu/>

## STUDENTS NEEDING ACCOMODATIONS

Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the Office of Disability Services (ODS) -- (703) 993-2474, <http://ods.gmu.edu> -- to self-identify their needs and attain necessary documentation. After meeting with the Coordinator, please arrange a meeting with me **well in advance of the first exam or the class during which special accommodations will be required.** It is your responsibility to remind me in advance of each exam that you are in need of specific accommodations.

## OPPORTUNITIES TO SEE AND LEARN ABOUT CONTEMPORARY ART

There are many opportunities on campus, in the metro DC area, and within driving distance for you to explore contemporary art and gain a richer understanding. Please visit the Blackboard link to events, exhibitions, and public works available to you right now! Take advantage of these opportunities and to your proximity to cities hosting much contemporary art (DC, New York, Philadelphia, Baltimore ....). Listening to lectures and viewing contemporary art as you study it will benefit you greatly. It will allow you to "practice" what we are learning in class, reinforcing the ideas and helping you clarify them.

I will update these listings as the semester progresses. Feel free to add suggestions of your own!

**Of note are two GMU-sponsored activities that you will want to check out:**

- ***Visual Voices – a lecture series on contemporary art, held on campus.***  
For the list of speakers, dates, location, and more information visit:  
<http://soa.gmu.edu/exhibitions/visual-voices.html>
- ***ArtsBus – monthly day-trips to NYC***  
For dates, prices, and more information visit: <http://artsbus.gmu.edu>

## READING LIST & CLASS SCHEDULE

### REQUIRED TEXT

Fabozzi, Paul F, ed. *Artists, Critics, Context: Readings in and around American Art since 1945*. Upper Saddle River, NJ: Pearson Education, 2002. [ACC]

Additional required readings will be available in JSTOR or on Blackboard in topic-specific files that correspond to the lecture schedule. [JSTR/BBD]

- All textbooks are available at the Bookstore, Johnson Center
- JSTOR is an online database of full-text academic journal articles. It can be accessed on the library webpage (<http://library.gmu.edu>). More information on these readings will be announced in class and on Blackboard.

The readings listed in the calendar below are all required. ***You are expected to have the readings completed by the day listed and must be ready to discuss them in class.*** Some reading assignments are demanding – give yourself plenty of time to read in advance of the due date. For each class you will need to read the material carefully and critically.

### READING CRITICALLY

While reading the texts, summarize the author's argument (paying close attention to the main points and supporting evidence), then formulate your own response by asking yourself if you agree or disagree with the author's viewpoint and why. As you read, define unfamiliar terms and write down anything that strikes you – a question you might have, something you may not understand, a weak point in the argument, ideas that come to you... These will prove to be excellent sources for generating class discussion and studying for exams. ***Please refer to the guidelines posted to Blackboard or see me for more guidance if you feel unsure about the readings.***

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\*\*\* The following schedule is subject to change according to the development and needs of the class \*\*\*

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***Videos, additional readings, and other materials may be added to this list as the semester develops, according to class discussions. You will be notified in class of any additional assignments or changes to the schedule with enough time to prepare.***

### INTRODUCTION

Tuesday, Aug 26	Course Overview
Thursday, Aug 28	The Question of "Contemporary Art"

### ART BEFORE MID-CENTURY

Tuesday, Sep 2	*** Last day to add classes & to drop classes without financial penalty *** Modern Art & the "Avant-Garde"
Thursday, Sep 4	Modern Art & the "Avant-Garde" (continued) *** RESEARCH TOPICS are due ***
Tuesday, Sep 9	A New Center for the Avant-Garde

## ACTION PAINTING & MODERNISM

Thursday, Sep 11	<b>Abstract Expressionism</b> [ACC] Pollock, Rothko, de Kooning (2-10)
Tuesday, Sep 16	<b>Action Painting and Heroic Gesturalism</b> [ACC] Rosenberg "The American Action Painters" (23-32) -- <i>see guiding questions</i> [BBD] watch Pollock video
Thursday, Sep 18	<b>Action Painting and Heroic Gesturalism (continued)</b> [ACC] Rosenberg "The American Action Painters" (23-32) -- <i>see guiding questions</i>
Tuesday, Sep 23	<b>Greenbergian Modernism and a Formalist Reading of AbEx</b> [ACC] Greenberg "Towards a Newer Laocoön" (10-22); "Modernist Painting" (201-208) -- <i>see guiding questions</i>
Thursday, Sep 25	<b>Modernist Painting and Sixties Abstraction</b>
Friday, Sep 26	<b>*** Final day to drop classes ***</b>

## INTEGRATING ART & LIFE

Tuesday, Sep 30	<b>NeoDada &amp; Rauschenberg: New Gestures, Flatbeds and Combines</b> [ACC] Rauschenberg "Artist Speaks" (68-75) [BBD] watch Erased deKooning video
Thursday, Oct 2	<b>Rauschenberg: New Gestures, Flatbeds and Combines (cont)</b> [ACC] Rauschenberg "Artist Speaks" (68-75) [BBD] watch Erased deKooning video
Tuesday, Oct 7	<b>Assemblage, Environments and Happenings</b> [ACC] Oldenburg "I am for an art..." (56-59); Kaprow "Happenings in the NY Scene" (60-68)
Thursday, Oct 9	<b>Pop Art – Part 1</b> [ACC] TBA [BBD] watch Lichtenstein video
ONLINE:	<b>Pop Art – Part 2</b>
Tuesday, Oct 14	<b>NO CLASS – Columbus Day Adjustment Schedule</b>
Thursday, Oct 16	<b>*** EXAM 1 ***</b>

## IN THE NATURE OF MATERIALS & THE "DEMATERIALIZATION" OF THE OBJECT

Tuesday, Oct 21	<b>*** Prepare by reviewing the <u>online presentation</u> BEFORE class ***</b>  <b>Minimalism: A Reconsideration of Objects – Part I</b> [ACC] Judd "Specific Objects" (173-179) -- <i>see guiding questions</i>
Thursday, Oct 23	<b>Minimalism: A Reconsideration of Objects – Part II</b> [BBD] Morris "Notes on Sculpture" -- <i>see guiding questions</i>
Tuesday, Oct 28	<b>Space, Process and Materials</b> [ACC] Morris "Anti-Form" (216-218); Serra "Verb List" (234-235)
Thursday, Oct 30	<b>Earth Art</b> [ACC] Holt "Sun Tunnels" (250-257) [JSTR/BBD] Readings TBA
Tuesday, Nov 4	<b>Conceptual Art &amp; Systems Aesthetics</b> [ACC] LeWitt "Paragraphs on Conceptual Art" (180-183); Haacke interview (308-318); Burnham "Haacke's Cancelled Show" (346-355)

**\*\*\* POWERPOINT PRESENTATIONS are due onto Blackboard by 10pm\*\*\***



**Thursday, Nov 6**      **Performance and Body Art**  
[ACC] Burden statements (334-339); watch Burden video  
[JSTR/BBD] Readings TBA

**PLURALISM & THE RISE OF POSTMODERNISM**

**Tuesday, Nov 11**      **Feminist Art**  
[ACC] Chicago "Dinner Party" (318-330); Lippard "Sexual Politics, Art Style" (339-342)  
**\*\*\* RESEARCH PAPERS are due in class \*\*\***

**Thursday, Nov 13**      **Identity Politics (African-American, Chicano/a Art ...) & Multiculturalism**  
[JSTR/BBD] Readings TBA

**Tuesday, Nov 18**      **Postmodernism – theories and practices – Part 1**  
[BBD] Gambino, "Ask an Expert..."; watch video on Postmodernism

**Thursday, Nov 20**      **Postmodernism – theories and practices – Part 2**  
[JSTR/BBD] Readings TBA

**Tuesday, Nov 25**      **\*\*\* EXAM 2 \*\*\***

**Thursday, Nov 27**      **NO CLASS – Happy Thanksgiving!**

**Tuesday, Dec 2**      **NO CLASS – Work on Response Essay**

**Thursday, Dec 4**      **\*\*\* RESPONSE ESSAY is due \*\*\***

**\*\*\* There will be NO FINAL EXAM for this course \*\*\***