

Los Angeles Mission College

Art 111, #3031

CONTEMPORARY ART HISTORY

3 Units, Fall 2013 (Aug. 29 – Dec. 12, 2013)

Room: CSB 207 (6:50-10pm)

Text: Hopkins, D. (2000). After modern art 1945-2000. Oxford: Oxford University Press. ISBN: 0-19-284234-X

No prerequisite needed.

Instructor: Justin Cole, MFA.

Contact: justincolestudio@gmail.com

### Course Description

This course introduces the student to the visual arts after World War II to the present. The work of such artists as Pollock and Sherman will be covered along with such art movements as Pop, Minimalism, Conceptual and Appropriation.

### Objectives

The aim of this class is to open up a dialogue with works of art and to begin to experience and have a relationship with them. Art is alive. In order for the discussed artists and societies to have been able to make their work they had to be actively involved in their world, and related to more than just the scope of visual arts. This class will piggyback on artists' experiential modes of working, and aims to open up each student to critical and self directed thinking, not only of the arts, but also the impact on their lives.

In addition, much of the class time will be devoted to lecture, but your participation is vital to the discussion of the works. If you have any questions, don't hesitate to ask, questions are a wonderful way to learn.

### Student Learning Outcomes

- Analyze the evolution and function of art within historical, cultural, and philosophical contexts of Modern and Contemporary visual art 1840 to the present.
- Compare and contrast works of art and architecture from Modern and Contemporary periods 1840 to the present

### Students With Disabilities

Students with Disabilities: Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the instructor. If a student with a disability feels modifications, special assistance or accommodations offered are insufficient he/she should seek the assistance of the Director of Disable Student Services on campus.

## Schedule

Class meets Thursdays from 6:50 – 10pm

Office Hours: Thursdays 6:20-6:50pm and 10-10:30pm. I am also incredibly easy to reach via email and will answer any of your questions/concerns very quickly.

### Class Meetings

1. August 29

Introduction to the course

Read: Chapter 1

2. September 5

Intro to Art and Modernism (Part I)

Read: Chapter 2

3. September 12

Intro to Modernism (Part II)

Film Screening: Luis Bunel & Salvador Dali's *Un Chien Andalou* (1929)

Hiroshi Teshigahara's "Antonio Gaudi" (1984)

4. September 19

Duchamp's Legacy and Neo-Dada

Read: Chapter 3

Film Response Due

5. September 26

From Bacon to Beuys

Read: Chapter 4

Exam 1

6. October 3

The 1960s: Pop Art, Fluxus, Yoko Ono...

Film Screening: John Cage's *I Have Nothing to Say and I am Saying It* (1990)

D.A. Pennebaker's *Sweet Toronto* (1969) excerpts

Read: Chapter 5

7. October 10

Minimalism and Beyond

Read: Chapter 6

8. October 17

Conceptual Art and the 1970s

Read: Chapter 7

9. October 24  
The 1980s: Post-Modern Art and Appropriation

10. October 31  
Film Screening and Discussion of Hal Ashby's Being There  
Read: Chapter 8  
Exam 2

11. November 7  
The 1990s  
Film Screening and Discussion of Matthew Barney's The Order from Cremaster 3

12. November 14  
Film Screening and Discussion of Werner Herzog's Lessons of Darkness (1992) &  
Sydney Pollack's "Sketches of Frank Gehry" (2005)

13. November 21  
Art Now (Part I)  
Film Response Due

14. November 28  
NO SCHOOL—THANKSGIVING BREAK

15. December 5  
Art Now (Part II)  
Video Screening: Art 21

16. December 12  
Last Day of Class  
Exam 3

### Grading Information

LAMC Code of Student Conduct will be enforced.  
[www.lamission.edu/facstaff/senate/docs/CODE%20OF%20CONDUCT%20STATEMENT%20December%202007.pdf](http://www.lamission.edu/facstaff/senate/docs/CODE%20OF%20CONDUCT%20STATEMENT%20December%202007.pdf)

There will be 3 exams in class and 2 Film Responses due. The Film Responses are due on September 19<sup>th</sup> and November 21<sup>st</sup>. The first film response will engage "Antonio Gaudi" and the second film response will engage "Sketches of Frank Gehry".

Film Responses: Throughout the course we will be screening important films and videos that engage core course concepts and that are also of great historical importance. Following each film we will discuss the content as a class and you will then go home and create a photographic response to the film, which will be

accompanied by a statement of how your photograph relates to the architecture featured in the film. Your photograph and statement should be emailed to me by the due dates listed above. Late work will be accepted but will be graded down significantly, so make sure to turn your work in on time.

Your final grade will be determined by: Exam 1—25%, Exam 2—25%, Exam 3—30%, Film Responses—10%, and class participation—10%.

100-90 A. 89-80 B. 79-70 C. 69-60 D. 59 and below F.

## Plagiarism

Don't do it!

Plagiarism is a form of cheating in which a person takes the words or ideas of another person and represents them as her or his own. There are two pitfalls that commonly lead to accusations of plagiarism and both are easily avoidable.

(1) As a college student in a university level course you are a scholar, and like your scholar peers at any college or university in the U.S., when you submit a paper with your name on it, you are warranting that the language and ideas in that paper are yours, and that all quotations, paraphrases, and ideas or data of others are clearly identified. For most of the papers in this class you will need to use the words and ideas of other authors, either those we have read and discussed in class or, in the case of the research report, those you will acquire in a library, online, or elsewhere.

When you use the words and/or ideas of others, whether in quotation, paraphrase, or summary, you must acknowledge the original source. Materials that require documentation include: direct or indirect quotations, paraphrases or summaries, any ideas or opinions of others, which you put into your paper, and any specific data, such as statistics.

(2) If you receive assistance with your paper(s), you must include a brief statement at the end of the paper about the nature and scope of the assistance. In no case, however, should you submit a paper when another person has made extensive editing for content, style, grammar, or word choice.

In her book, Hacker discusses the subject of plagiarism on pp. 331 – 34. In Sections R and MLA, she discusses how to document summaries and paraphrases and how to use quotations fairly and effectively. I urge you to read these brief but vital sections before you write your second paper. Plagiarism is a form of cheating for which you will receive an “F” and may be disciplined or expelled by the college.

Bruce Anders, WLAC Language Arts Professor, wrote the above on Plagiarism. If you would like to review it on-line, it can be found at:  
<http://www.wlac.edu/online/Plagiarism-SampleSyllabiStatement.pdf>

## Attendance and Participation

Attendance is mandatory for all classes. As stated before, a portion of your grade will be dependent upon your participation in class. Five minutes early to class makes you on time! Absences will only be excused with a doctor's note, no exceptions.

Participation in class is vital to the comprehension of the material and to enter into the greater class dialogue. Please speak up and insert your voice into the course. Questions are a great way to learn too!

## Class Behavior

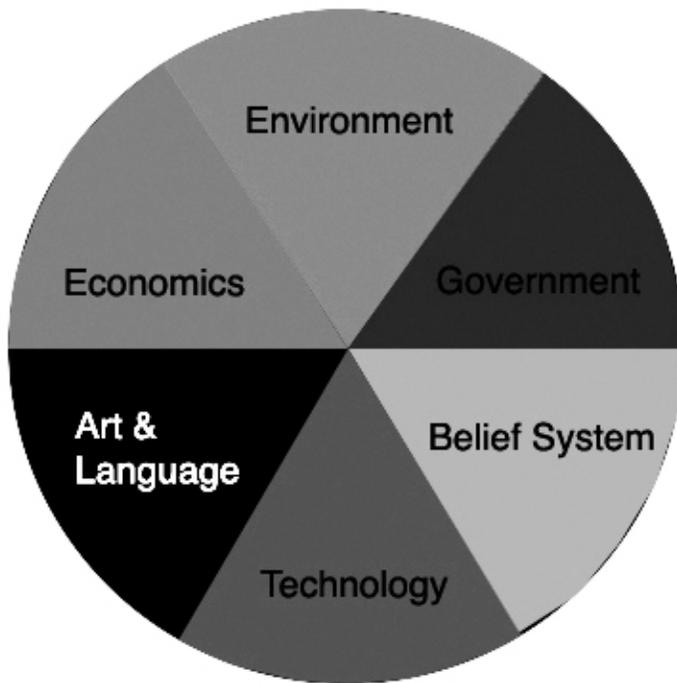
No eating or drinking in class.  
Cell phones off.

## Museums

Los Angeles County Museum of Art (LACMA)  
5905 Wilshire Boulevard  
Los Angeles, CA 90036  
\$10 Admission w/ Student ID  
Closed Wednesdays

The Museum of Contemporary Art (MOCA)  
250 S. Grand Ave.  
Los Angeles, CA 90012  
\$7 Admission w/ Student ID, and free every Thursday 5-8pm  
Closed Tuesday & Wednesday

The Armand Hammer Museum  
10899 Wilshire Blvd.  
Los Angeles, CA 90024  
Free with Student ID  
Closed Mondays  
An Anthropological View of Culture



#### Selected Bibliography

Cage, J. (1961). *Silence: Lectures and writings*. Middletown, CT: Wesleyan.

Godfrey, T. (1998). *Conceptual Art (art & ideas)*. London: Phaidon Press.

Harrison, C. & Wood, P. (eds.). (2002) *Art in theory 1900-2000*. Malden, MA: Wiley-Blackwell.

Kaprow, A. (2003). *Essays on the blurring of Art and life*. Berkeley: University of California Press.

Krauss, R. (1986). *The originality of the Avant-Garde and other Modernist myths*. Cambridge, MA: The MIT Press.

Kurlansky, M. (2005). *1968: The year that rocked the world*. New York: Random House.

Staniszewski, M.A. (1995). *Believing is seeing*. New York, NY: Penguin.

Zinn, H. (2003). *A people's history of the United States: 1492-present*. New York, NY: Perennial Classics.