CRN: 15213
Class Meeting Times: Tuesdays / Thursdays, 10:30 – 11:50 a.m.
Classroom: Fox Fine Arts A458 (4th floor)
Professor: Dr. Warak
Email: mcwarak@utep.edu
Office Hours: T/Th 2:00 – 3:00 and by appointment
Office: Fox Fine Arts A454
Office Phone: (915) 747-7849 (during office hours)

ABOUT YOUR PROFESSOR
Dr. Melissa Warak specializes in the relationship of music and sound to art of the twentieth century. Dr. Warak is a proud Texan and a native of Houston. She earned a B.A. in English literature and art history from Vanderbilt University, an M.A. in art history from the University of Texas at Austin, and a Ph.D. in art history from the University of Texas at Austin. Her current research focuses on the ways that visual artists from the mid-fifties to late sixties employed musical models in their work. Aside from musical and sound art, her research interests include the history of abstraction, spirituality in modern and contemporary art, science and technology in modern and contemporary art, and astronomy in art. Her research has been supported by grants and fellowships from the National Portrait Gallery of the Smithsonian Institution, the Getty Research Institute, the Royal Music Association of the United Kingdom, the Menil Collection in Houston, and the Crystal Bridges Museum of American Art, the Kress Foundation, and Yale University Art Gallery, among others. Dr. Warak has previously taught at the University of Texas at Austin, at the University of Houston, and at Sam Houston State University.

COURSE DESCRIPTION
Although it has been widely accepted that World War II caused the international art world to shift its center of power to the United States, European artists remained active and migratory in the postwar period. This course will cover major movements, collectives, and individual artists from both Western Europe and the United States in the period from World War II to the Vietnam War, considering how certain cities became known as hubs of artistic development. Using social and cultural histories, as well as art criticism and theory, the course will investigate major developments in painting, sculpture, performance, photography, installation, and site-specific art. The trans-Atlantic movements discussed will include Abstract Expressionism, Happenings, Fluxus, Pop, Minimalism, Conceptual Art, Body Art, and Land Arts.

COURSE OBJECTIVES
During this course, students will develop their understanding of the history of mid-century American and European art and acquire skills essential to the professional art historian. These include the following:
1. Developing writing skills, oral presentation competencies, and points of view needed by professional art historians.
2. Learning to find and use resources for answering research questions and problems.
3. Analyzing and critically evaluating ideas and arguments.
4. Gaining knowledge of the terminology, trends, and methodologies used to study modern and contemporary art.

TEXTS / RESOURCES
Readings are designated under the tentative course schedule below. Scholarly articles—marked with a (PDF) in bold—will also be posted to the course’s related Blackboard page under the “Course Readings” tab. Students are responsible for downloading these from Blackboard. All readings need to be completed BEFORE the class period for the day.

GRADING POLICY
This course will have **three exams**. Students will write **one paper** (an exhibition proposal) with a research component. An assignment sheet for the project will be posted to Blackboard. Each student will also be responsible for **teaching / presenting** on an artist on a given class day. Students will also be graded on discussion participation in class; points will be assigned for both the first and second halves of the semester. A good rule of thumb is to try to contribute **at least** once per class (via ideas, questions, or responses to other students). Lastly, we will have twelve reading quizzes (worth 10 points each) throughout the semester. There will be no makeup quizzes, but the lowest quiz grade will be dropped.

This course will be graded on a **scale of 500 points**.
Reading Quizzes (12): 110 points
Participation I: 20 points
Participation II: 20 points
Artist Presentation: 35 points
Exam 1: 65 points
Exam 2: 75 points
Exam 3: 75 points
Research Paper: 100 points

Therefore, here is the point breakdown for grades:
448 – 500 points: A
397 – 447 points: B
347 – 396 points: C
297 – 346 points: D
000 – 296 points: F

**Attendance Policy in short:**
**Attendance is mandatory**
Allowed absences (including illness) without penalty = 3 absences (remember: three for free)
Tardies = ½ absence
Automatic failure = 6 or more absences
Attendance bonus = 10 points

**Policy in detail:**
Class attendance is a requirement and use of the full class period is expected. An attendance sheet will be passed around at the beginning of each lecture; make sure you (and only you) sign it every day. Students should never sign the attendance sheet for anyone else or ask anyone to sign for them.
You will be **allowed three absences** for *any reason* without grading consequences. In this course, there are no excused or unexcused absences. You just get three for free. It is up to your discretion how you use these, including for illness, and you do not need to notify me in advance except in the case of a religious holy day (see below). In the case of an illness or emergency that causes you to miss more than three consecutive class days, please contact the Dean of Students (http://sa.utep.edu/dean/about-2/), who will contact all of your professors. Exemptions to the absence policy may be made on a case-by-case basis. More than three absences from class will result in a lowering of your overall grade by **twenty points per absence** (remember that this class is graded on a scale of 500 points). Students who are more than **five minutes late** or who leave early without permission will be given half credit for attendance. **Tardies / half credits** will figure into the absence count. **Six absences will result in an automatic failure of the course; this includes tardies.** That said, you will receive an **attendance bonus** of ten points to your final grade if you have perfect attendance and no tardies (no exceptions; attendance must be 100%).

Students are responsible for acquiring notes and announcements made during missed classes, so make a friend and exchange contact information. Dr. Warak will keep a running tally of absences in a column on the Gradebook section of Blackboard.

**EXAMS**

Exams will consist of a single essay question (you will have a choice among three or four topics). We will not have specific image lists for each exam. Instead, students will decide on appropriate examples from class for their essay exams. Exams will be **OPEN NOTE**, so make sure to take notes extensively. Students will be allowed to bring the following to the exams: 1) notebook; 2) quizzes; and 3) student presentation handouts. You may not bring copies of the readings or class Powerpoint presentations. The exams are **not cumulative**. See me during office hours for help improving your note-taking skills. Students will not be allowed to leave the room and will be asked to put phones and Apple Watches (or similar) at the front of the room during the exams.

**READING QUIZZES**

Students will take the daily ten-minute reading quizzes at the beginning of class. Be sure to arrive to class on time. There are no makeup quizzes. The quizzes may be on one or all of the readings assigned for a given day and will likely be short answer, fill-in-the-blank, and true/false questions. To prepare for these, you should make sure to read the texts carefully and take notes on them in your notebook (this will also help with the exams). You may find it useful to skim the readings once for the larger issues at stake and then take notes during a second more careful reading. Be sure that you can identify the author’s arguments and the primary evidence used to support them. As you read, think critically about what might be useful about the texts for our course topic.

**TAKING NOTES IN CLASS**

Exam material will come from ideas discussed in class; the readings supplement lectures and discussions. Completing the readings will not take the place of attendance and participation in class. It is critical that students take notes in class. Think of the exams as a way to show off what you have learned in class. I recommend bringing a notebook designated just for this course. Using bullet points will help you write down more information. Vocabulary and important terms will be written on the Powerpoint presentation slides and you should pay special attention to these terms and the works of art where they may be applicable. Basic identifying information for each work will also be provided on the Powerpoints (artist name, title, date); these will be uploaded to Blackboard for your use. It is a good idea to date your notes so you know what we covered
each day.

***COURSE POLICIES***

EMAIL POLICY
All course correspondence from me will take place via Blackboard’s email function. Make sure that you are receiving emails through Blackboard and that you have a current email address on file. Please note that, due to FERPA regulations, I will not email with students about grades. If you have a question or concern about a grade, please visit office hours or make an appointment. If you would like to Skype with me during office hours (username: melissa.warak), please let me know in advance. Additionally, if you have a question that requires a long answer, I may ask you to come see me in person to save time. Lastly, please remember that emails are considered a form of professional correspondence and a little courtesy goes a long way.

LAPTOPS, TABLETS, AND PHONES
Students may not use computers and other electronic devices (including recording devices) during class. It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Cell phones and tablets should be silent and kept out of sight. Their bright lights are very distracting in a dark classroom. You will be reprimanded and marked absent if you are caught using your phone in the classroom. Repeat offenses will result in disciplinary action. If a cell phone or an Apple Watch is in any way visible during an examination, that student will automatically fail the exam; for this reason, students should bring their phones to the front of the classroom during exams and retrieve the phone upon turning in the exam.

CLASSROOM ETIQUETTE
Please be respectful of other students in the classroom. The classroom door will be open for five minutes after class begins; after that, tardies will be given. Inappropriate behavior includes coming late or leaving early, using phones or electronic devices for any reason, passing notes, excessive whispering with friends, and packing bags before class is over. Use the restroom BEFORE class, as entering or leaving the room is very distracting. Inappropriate behavior in the classroom may result in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with UTEP policy. You may bring food and drinks, but the drinks must have a sealable lid. A note on bags: please make sure your bag is small enough to fit fully under your chair. If not, you will be asked to put it to the side of the classroom. Art supplies, gym bags, and other items will need to be stored at the side of the classroom to keep the floor tidy.

MAKE-UP POLICY
The paper assignment sheet explains a late work policy. There are no makeup exams or quizzes, except in extreme circumstances documented with the Dean of Students. Plan your semester accordingly.

PAPER FORMATTING AND WRITING HELP
All papers should be uploaded to SafeAssign (via Blackboard) by the due date; I may also require a paper copy. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the Chicago Manual of Style. For an excellent tutorial on how to document sources properly, see the following webpage: http://www.chicagomanualofstyle.org

Students who are concerned about the quality of their writing should contact the Writing Center and make an appointment well before the deadline: http://academics.utep.edu/writingcenter/
ACADEMIC DISHONESTY AND PLAGIARISM
Academic dishonesty or cheating will result in failure in this course. All students are expected to engage in all academic pursuits in a professional manner and to maintain honesty and integrity. All students are responsible for knowing the requirements of academic honesty set forth by UTEP. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to the following: cheating on an examination or other academic work which is to be submitted, plagiarism, forgery of signatures, collusion and the abuse of resource materials. See the UTEP policy on academic integrity and scholastic dishonesty: http://sa.utep.edu/osccr/academic-integrity/

POLICY FOR STUDENTS WITH DISABILITIES
Reasonable accommodations will be made for students with limitations due to disabilities provided that they are registered with the Center for Accommodations and Support Services (CASS) and procure the proper documentation: http://sa.utep.edu/cass (telephone: (915) 747-5148). Students with documented disabilities must meet with the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs. If particular accommodations are required for the exams, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

POLICY FOR STUDENT ABSENCES ON RELIGIOUS HOLY DAYS
Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20….” See your professor at least a week in advance if you intend to miss class or an examination in observance of a religious holy day and accommodations will be made.

***TENTATIVE COURSE SCHEDULE (subject to change)***

T, Aug. 23
Topic: Introductions and Syllabus Review

TH, Aug. 25
Topic: Modernism Review I

T, Aug. 30
University Writing Center presentation in classroom. Review of Chicago Style citations and UWC services.

Th, Sept. 1
No regular class. Go to the El Paso Museum of Art to view the exhibitions “Celebrating Picasso: Photographs by David Douglas Duncan” and “Posting Picasso” (2nd floor). Submit worksheet Tuesday, Sept. 6 for attendance credit.

Address: 1 Arts Festival Plaza, El Paso, TX 79901 (located downtown at N. Santa Fe and W. Main); free admission and open from 9:00 a.m. to 9:00 p.m. on Thursdays.
Reading: None. Read ahead for quiz on Tuesday. The Benjamin essay is a bit tricky as it is a translation from the original German.

T, Sept. 6
Reading Quiz #1
***EPMA worksheet due***
Topic: Modernism Review II
Reading: Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (PDF); William Camfield, “Marcel Duchamp’s Fountain: Its History and Aesthetics in the Context of 1917” (PDF)
Student Presentation: Marguerite Friedlaender

TH, Sept. 8
Topic: Late Surrealism: Pablo Picasso, Salvador Dalí, Max Ernst
Reading: Eugene Cantelupe, “Picasso’s Guernica” (PDF); Rachel Wischnitzer, “Picasso’s Guernica: A Matter of Metaphor” (PDF)
Student Presentation: Victor Brauner

T, Sept. 13
Reading Quiz #2
Topic: Art and World War II: Entartete Kunst, Norman Rockwell, and Tom Lea
Reading: Stephanie Barron, “Modern Art and Politics in Prewar Germany” (PDF); Clement Greenberg, “Avant-Garde and Kitsch” (PDF); optional reading: Alexander Nemerov, “Coming Home in 1945: Reading Robert Frost and Norman Rockwell” (PDF)
Student Presentation: Ben Shahn / Sister Maria Innocentia Hummel

TH, Sept. 15
Reading Quiz #3
Topic: Abstract Expressionism: Jackson Pollock, Mark Rothko, Adolph Gottlieb
Reading: Michael Leja, “Jackson Pollock: Representing the Unconscious” (PDF); Dominique de Menil, “The Rothko Chapel” (PDF); optional reading: Dore Ashton, “Abstract Expressionism,” from The New York School: A Cultural Reckoning (PDF)
Student Presentation: Helen Frankenthaler

T, Sept. 20
Topic: Postwar Art in France and Northern Europe: Jean Fautrier, Wols, Jean Dubuffet, Asger Jörn
Reading: Hal Foster, “Creaturely Cobra” (PDF); Jean Dubuffet, “Anticultural Positions” (PDF)
Student Presentation: Henri Michaux

TH, Sept. 22
Topic: Mid-Century Design: Ray and Charles Eames, Harry Bertoia, Philip Johnson, Isamu Noguchi
Student Presentation: Eero Saarinen (designer/architect) / Bob Kane (comics artist)

T, Sept. 27
Reading Quiz #4
Topic: Kinetic Art: Alexander Calder, GRAV, Jesus Raphael Soto
Reading: James Johnson Sweeney, “Alexander Calder” (PDF); Alexander Calder, “What Abstract Art Means to Me” (PDF); Gabriel Pérez-Barreiro, “Introduction,” from The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection (PDF)
Student Presentation: Naum Gabo / Agam

TH, Sept. 29
Topic: British and Spanish Art of the 1950s: Lucian Freud, Francis Bacon, Equipo 57 / Exam Review
Student Presentation: Antoni Tàpies

T, Oct. 4
***EXAM 1*** (bring your notebook, quizzes, presentation handouts)

TH, Oct. 6
Reading Quiz #5
Topic: Post-Painterly Abstraction and Op Art: Ad Reinhardt, Peter Voulkos, Bridget Riley, Larry Poons
Reading: Sam Hunter, “Ad Reinhardt, Sacred and Profane” (PDF); Yve-Alain Bois and Christopher Lyon, “What Is There to See? On a Picture by Ad Reinhardt” (PDF)
Student Presentation: Sam Francis / Rogelio Polesello

Oct. 7-9
Optional: Chinati Open House Weekend, Marfa, TX

T, Oct. 11
***last day to register to vote for November 2016 elections***
Topic: Happenings and Fluxus: Allan Kaprow, Claes Oldenburg, George Maciunas, La Monte Young
Reading: Hannah Higgins, from The Fluxus Experience (PDF)
Student Presentation: Ray Johnson

TH, Oct. 13
Reading Quiz #6
Topic: Postwar German Art: Group Zero, Georg Baselitz, Joseph Beuys, Hilla and Bernd Becher
Reading: Valerie Hillings, “Countdown to a New Beginning: The Multinational Zero Network, 1950s-1960s” (PDF); Thierry de Duve, “Joseph Beuys, Or the Last of the Proletarians” (PDF)
Student Presentation: Sigmar Polke

T, Oct. 18
Reading Quiz #7
Reading: Nuit Banai, “Introduction: Klein the Paradox” from Yves Klein (PDF); Kelly Baum, “The Sex of the Situationists International” (PDF); Optional: Julia Robinson, “Before Attitudes Became Form...” (PDF)
Student Presentation: Daniel Spoerri

TH, Oct. 20
Topic: Pop Goes the World: Jasper Johns, Andy Warhol, James Rosenquist
Reading: Arthur Danto, “The Artworld” (PDF)
Student Presentation: Marisol Escobar

T, Oct. 25
Reading Quiz #8
Topic: Italian Postwar Art: Luciano Fontana, Piero Manzoni, and Arte Povera
Reading: Lucio Fontana, “Manifesto Blanco” (PDF); Burt Wasserman, “Giacometti & Fontana: Art Pierced by Space” (PDF); Nicholas Cullinan, “From Vietnam to Fiat-nam: The Politics of Arte Povera” (PDF); Optional: Germano Celant, “Arte Povera: Appunti per una guerriglia” (PDF; this is in Italian)
Student Presentation: Alberto Burri

TH, Oct. 27
***Exhibition proposal outline, checklists draft (with images), and bibliography due***
Topic: In-class peer review / Exam review

T, Nov. 1
***EXAM 2*** (bring your notebook)

TH, Nov. 3
Reading Quiz #9
Topic: Hyper-Realism: Richard Estes, Audrey Flack, Duane Hanson, John De Andrea
Reading: Joseph Masheck, “Verist Sculpture: Hanson and de Andrea” (PDF)
Student Presentation: Paul Thek / Kelvin Okafor (contemporary artist)

T, Nov. 8
***ELECTION DAY - REMEMBER TO VOTE!***
Topic: Minimalism and Idea Art: Donald Judd, Dan Flavin, Sol LeWitt, Joseph Kosuth
Reading: Michael Fried, “Art and Objecthood” (PDF); Sol LeWitt, “Sentences on Conceptual Art” (PDF); Sol LeWitt, “Paragraphs on Conceptual Art” (PDF)
Student Presentations: Anne Truitt / Gordon Matta-Clark

TH, Nov. 10
Reading Quiz #10
Topic: Body Art: Chris Burden, Vito Acconci, Ana Mendieta, Marina Abramović
Reading: Lucy Lippard, “The Pains and Pleasures of Rebirth: European and American Women’s Body Art” (PDF); Optional: Lea Vergine, “The Body as Language, Body Art and Like Stories,” from Body Art and Performance (PDF)
Student Presentation: Trisha Brown (dancer)

T, Nov. 15
Reading Quiz #11
Topic: Land Arts: Robert Smithson, Christo and Jeanne-Claude, James Turrell
Reading: Robert Smithson, “A Provisional Theory of Non-Sites” (PDF); Suzann Boettger, “1969: Endings and Dispersals,” from Earthworks: Art and the Landscape from the 1960s (PDF)
Student Presentation: Alan Sonfist

TH, Nov. 17
Topic: Art of the Civil Rights Movement: Gordon Parks, Moneta Sleet, Jr., Emory Douglas
Reading: Martin Luther King, “I Have a Dream...” (PDF); Gordon Parks, prologue and chapter 21 from autobiography A Choice of Weapons (PDF)
Student Presentation: John Lewis (House of Representatives, D-GA)

T, Nov. 22
Topic: Art of the Chicanx Movement: Manuel Acosta, Yolanda López, Victor Ochoa
Reading: Shifra Goldman, from Tradition and Transformation: Chicano/a Art from the 1970s to the 1990s (PDF)
Student Presentation: César Chavez (political activist)
***Exhibition Projects Due by 11:59 p.m.***

Th, Nov. 24
NO CLASS / Thanksgiving holiday

T, Nov. 29
Reading Quiz #12
Topic: Feminist Art of the 1970s: Womanhouse, Judy Chicago, M.C. Richards
Reading: Linda Nochlin, “Why Have There Been No Great Woman Artists?” (PDF); Jenni Sorkin, from Live Form: Women, Ceramics, and Community (PDF)
Student Presentation: Roszika Parker

Th, Dec. 1
Toward the 1980s: Course Wrap-up and Exam Review
Presentations: Seminar Papers

Exam 3 will take place during the designated final exam time for the course:
Thursday, December 8th, 10:00 a.m.