

Postwar Art in the United States and Europe, 1945-1980

Syllabus incorporating the use of digital archives in the
Archive of American Art

Dr. Craig Houser, City College of New York

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Course Description:

This course examines art from 1945 through 1980 in the U.S. and Europe, including Abstract Expressionism, Art Informel, Nouveau Realisme, Pop art, Minimal art, Conceptual art, and the development of earthworks, as well as art related to race, feminism, queer culture, and other identity-based issues. Discussions will address art and the social politics of the period related to the cold war, civil rights, the Vietnam War, and other historical events. In addition, this course examines archival materials related to the development of artist's careers by exploring the digital archives of art dealers, most notably Betty Parsons and Leo Castelli, who were influential in promoting and shaping the art of the United States in this period.

Course learning goals:

- explore how US and European art developed in the middle of the 20th century and how New York became an international center for avant-garde art
- analyze how an artist's career develops over time, examine what an art dealer does, and discover how the artist and gallery might have worked together to build the artist's career
- move beyond writing a standard biographical analysis that an undergraduate often produces by narrowing a topic that may not be covered well in the secondary sources.
- learn how to speculate in an informed manner by analyzing different types of evidence
- compare and contrast primary and secondary sources
- consider possibilities for quantitative analyses

Required Texts:

Arnason, H. H., and Elizabeth C. Mansfield. *History of Modern Art*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 2012.

Gibson, Ann Eden. *Abstract Expressionism: Other Politics*. New Haven: Yale University Press, 1997.

Harrison, Charles, and Paul Wood, eds. *Art in Theory, 1900-2000*. Cambridge, Mass.: Blackwell Publishing, 2002.

Other sources:

Betty Parsons Gallery records and personal papers, 1916-1991, Archives of American Art, Smithsonian Institution, Washington, D.C.

Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 9th edition (Chicago: University of Chicago Press, 20018).

Grading for Assignments and exam:

Research Projects, Parts I-III (70%): The Research Project is divided into three parts:

Research Project, Part I, which takes place in the early part of the semester, is a scavenger hunt within the Betty Parsons Gallery records and personal papers and is designed to help students discover what is an archive and how it works, as well as what an art dealer does. (20% of your grade)

Research Project, Part II, which takes place in the midpoint of the semester, grapples with the relationship between an artist and gallery and involves synthesizing primary and secondary source material. (25% of your grade)

Research Project, Part III, which comes at the end of the semester, is a short standard research paper that requires the use of primary source materials, but it is not limited to Betty Parsons Gallery, Leo Castelli Gallery, and their artists. Part III gives students flexibility in their choices and enables them to apply their learning skills developed in parts I and II. (25% of your grade)

Presentation on one of the Readings (10%)

Final exam (20%)

Research Project, Part I: Scavenger Hunt: What Is an Archive? Who Was Betty Parsons? What Does an Art Dealer Do?

Note 1: This assignment will likely take you some time to complete, especially if you are not familiar with digital archives. You will likely not be able to finish the assignment the day before it's due. Please start early and complete portions of the assignment as you work on this part of the Research Project over the next two weeks.

Part I is meant to be an exercise that will help you discover the various types of information that is available in the Betty Parsons Gallery records and personal papers. Short answers are good. At times I ask you to write about what you see or think, but you don't need to provide long answers; one or two sentences will be fine. Please complete sections A-C by answering the questions below. You can cut and paste the sections below into a word document and fill in the blanks as necessary.

Note 2: Some of the correspondence is handwritten, which may not be easy to decipher for young adults to decipher. For help, please check out: Natural History Museum, "How to Decipher Unfamiliar Handwriting: A Short Introduction to Paleography,"

<https://archives.ncdcr.gov/nhm-palaeography-guide-2014/open>

Section A. Please look at the landing webpage for the Betty Parsons Gallery Record and Personal Papers at the Archive of American Art: <https://www.aaa.si.edu/collections/betty-parsons-gallery-records-and-personal-papers-7211/series-7>

On the lefthand side, please read the sections in maroon: Overview, Biographical Note, More Information, How to Use This Collection, and Contents and Arrangements. In a few sentences, please address these questions:

1. Please list two aspects of Parson's background that you think enabled her to become a successful art dealer in the 1940s-1960s:
2. Is there anything that you think might have been missing in her background that could have potentially been beneficial to her as an art dealer? If so, what?

Section B. Please look at the different series for the archive. This exercise will help you begin to examine each one of the categories that comprises the Betty Parsons Gallery Record and Personal Papers archive. If you need help, you could download the finding aid (go to the landing webpage and look on the righthand side) or use this link: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://sirismm.si.edu/EADpdfs/AAA.parsbett.pdf

You can search for specific names in the finding aid, but please keep in mind that spelling must be accurate.

1. Please click on **Artists Files, 1935-1983**. Please note that information on individual artists can be found not only here, but often elsewhere in the archive. There are an enormous number of artists listed. Reading the basic summary of the contents for the section, which is called a container listing, is useful because it helps you learn which artists might have the most information for you in your research. For this exercise, please check out Agnes Martin's file. Please find the artist-dealer contract between Parsons and Martin. Please answer the following questions:

- A. What was the Betty Parsons Gallery supposed to do in general for the artist?
 B. What was the financial arrangement between the dealer and the artist?
2. In the **Exhibition Files, 1941-1983**, please peruse the folders for *Northwest Coast Indian Painting*. You don't need to read everything word for word, but look at what's there. Which box and folders focus on the exhibition?
 In about 5-10 words, please provide a basic list identifying the various *types* of information that you see:
3. In the **Correspondence Files, 1941-1983**, please look at the Albright Knox Art Gallery, Box 21, Folder 5.
 A. The gallery purchased an art object by Jack Youngerman. What's the title and date?
 B. Please go back to the Artists Files and look up Youngerman's Box 18, Folder 2, images 7-9; was this work the same one that the Albright Knox Gallery had purchased in part A? How do you know?
4. In the **Appraisal Files, 1954-1983**, please click on Appraisals, 1954-62 and answer two questions:
 A. Please look at image 23. Can you find the following information?
 Artist:
 Title:
 Date:
 Medium:
 Size:
 Price:
 Appraised price and date of appraisal:
 What information is missing, if any?
 Now please go on Google, and search for the painting using the artist and the title as your terms. Where might the work be located today? But do you know for certain? What else would you need to do to check?
- B. Please look at images 26 and 27. Can you find the following information?
 Artist:
 Title:
 Date:
 Medium:
 Size:
 Purchase price:
 Appraised price and date of appraisal:
 What information is missing, if any?
 Now please go on Google, and search for the painting using the artist and the title as your search terms. Where might the work be located today? Do you know for certain? What else would you need to do to check?

- C. Are you surprised by the difference in the prices? Please explain in a couple sentences. What factors do you need to consider when analyzing the price differences?
5. In the **Sales and Inventory Files, 1946-1983**, please find the invoices for the Museum of Modern Art. What did the MoMA pay for Jackson Pollock's *No. 1A*? What was the discount?
 6. In the **General Business and Financial Records, 1946-1983**, please look up Gallery Leases. What did Parsons pay to rent her space for her gallery on 57th Street?
 7. Please look through the **Betty Parsons Personal Papers, 1916-1991**, and answer the following questions:
 - A. What type of art did Parsons make herself? Please pick one page from her notebooks that you find appealing, take a photo/screen shot of it, and in a couple sentences, please describe what you see.
 - B. In the general correspondence section, please look up Marjorie Liebman, circa 1950-1952, Box 57, Folder 47, with whom Parsons was romantically involved. Please skim through the letters. What's in the letters that reveals anything about their romantic relationship?

Please quote directly from one of the letters and provide the date of the letter:

Is the quoted statement explicit or implicit regarding their romantic relationship? Please explain.

- C. Please look up Women in the Arts. What is it? Did Parsons participate? If so, in what specific capacity?
- D. Not all the files have been digitized and made available online. Please look through the files and list one or two types of files that are not available:

Section C. After you complete sections A and B, please answer the questions below. As noted, before, part I of the Research Project is merely to help you learn how to locate specific information in the archive and discover what an art dealer does. I'm also curious to know if you had any preconceived notions about Betty Parsons, art dealers, the mid-20th century art market, etc. Being conscious of your assumptions can be useful in an analysis. Other people may have them too.

1. What surprised you the most as you explored the archive in general? In a couple sentences, please explain why.
2. What surprised you the least? In a couple sentences, please explain why.
3. What question are on your mind now?

Please remember: short answers are perfect for this exercise. Please run a spell check on this assignment before you submit it by the third week.

Research Project, Part II: How Does an Artist's Career Develop and How Is the Artist Promoted? Artists and Art Dealers Working Together

While many artists might work diligently by themselves in their studios to produce their work, one needs to consider that an artist's career does not develop in a vacuum. Artists are often influenced—positively or negatively, consciously or unconsciously—by many types of people including family members, teachers, friends, partners/spouses, other artists, political figures, to name only some. However, in the literature on a specific artist, the art dealer is not often considered strongly enough in the development of the artist's career. Nevertheless, art dealers promote artists and are significant in numerous ways, given that they typically provide a means for artists to show their work to the public, find resources to help artists produce certain types of work, and make connections with critics, collectors, and curators. Betty Parsons was a well-known art dealer in the United States from the 1940s to the early 1980s and championed the careers of Jackson Pollock, Mark Rothko, Clyfford Still, and Barnett Newman, among others. She also helped numerous lesser known artists, some of whom were women, identified as LGBTQIA+, and/or represented various ethnicities. In many respects Betty Parsons was one of the most pivotal figures in the development of the U.S. avant-garde art, especially Abstract Expressionism.

Your goal for this part of the assignment is to choose an artist who showed with Betty Parsons and research both the artist and the gallery, using library databases and the Betty Parsons Gallery records and personal papers in the Archives of American Art, as well as other sources. Your paper will likely be largely biographical in its method, but rather than follow the standard birth-to-death format, your paper will concentrate on the relationship between the artist and gallery: How did the artist interact with the gallery? How might the gallery have helped promote the career of your chosen artist? Please think carefully about the nature of the relationship in this case. It's not necessarily the same as a romantic or familial relationship like the ones you might typically read about in other biographies. The artist and gallery were business partners. Also, the information in the archive varies for each artist, so you need to focus your papers in a specific way that reflects what type of information you find. You might focus on a specific gallery exhibition, deal with a financial issue, or address a situation involving a sale or a specific collector. In the end, *you must analyze and cite primary source material from the archive.*

Notes on Evidence and Speculation

When working with an archive, you're examining a variety of documents. You might find correspondence, resumes, exhibition checklists, price lists, newspaper clippings, etc., which could help explain how the artist's career developed and the relationship between the gallery and the artist. You might see yourself as a detective as you try to put together a legitimate and clear story about their relationship. One issue to consider is that some artists' files might have more information than others. The information might also vary and not always be complete. For example, you might see a letter from Parsons to an artist, but no reply from the artist. In the latter case, you might have to speculate what happened based on what you find in books, articles, other material in the archive, etc.

Another issue to consider is that some information on the artist might contradict what's in the published materials (e.g., an article might mention that an artist lived lavishly, but correspondence between the dealer and artist might indicate that the artist struggled with money). You should point out these contradictions in your text. You'll have to think carefully about any contradictions and might have to speculate at times about the reason for the contradiction.

In general, speculation will require you to offer an informed opinion without having all the facts, but please keep in mind that you can't just make up stories; you'll have to rely upon evidence found in the archive and the published materials to make a legitimate and rational claim. You might also have to do more specific research to understand certain issues. In your paper you should feel free to indicate to your reader that you are speculating. It's okay to write something like the following: Based on Parsons's letter, one might speculate that ...

Please follow these steps:

1. Please read/listen to Parson's interviews with Paul Cummings and Gerald Silk in the Archives of American Art:

Cummings's interview:

Parsons-interviewwithPaul Cummings--AAA-1969.pdf

Silk's interview:

<https://sova.si.edu/record/AAA.parson81?s=24560&n=10&t=C&q=Collectibles&i=24569>

2. Below you will find a list of selected artists who showed at Betty Parsons Gallery. I tried to provide a range of artists. When choosing an artist, please follow these steps: 1. Look at each artist named in the list by examining the textbooks and searching on Google to come up with a short list of three artists whom you think you would like to study. 2. Given that some artists have more materials in the archive than others, you should take time to peruse what's available in general in the archive for each of your chosen three artists. Which of your three artists seems to have the most inspiring material for you?

After you choose your artist, please research your artist by using the school's library databases: check out Academic Search Complete, Oxford Art Online, JSTOR, and ProQuest Newspapers, among others. When using these databases, please try to do an advanced search at first using both your artist's name and Parsons's name and placing quotes around the names. If that doesn't work out, then you could focus on the artist alone, but please narrow the date range to the years when the artist worked with the gallery. You should find and read at least 3-4 articles on your chosen artist. It would also be a good idea, if possible, to find a monograph or a catalogue raisonne, so that you can examine the entire career of the artist with clear visual images. Please note that these books or articles are considered secondary sources.

3. Then you need to search your chosen artist's name carefully throughout Betty Parsons Gallery records and personal papers at the Archives of American Art. You should definitely search the Artists Files as well as other areas in the archive; please remember all your work from Part I of the Research Project, which could also be relevant for this part of the project. Most of the material in the archive (e.g., letters, checklists, etc.) is considered primary source material. You should also see if the Archives of American Art might have an oral history for your chosen artist. In addition, there may have a wholly or partially digitized archive for your chosen artist; if there is such an archive, please note that you will need to cross reference the archives.

4. Please complete the following exercise. You can cut and paste items A-E below into a word document and answer the questions below each item:

- A. In general, what information did you find in the archive that you didn't find in published sources? A list is sufficient.
- B. How did the archive help you learn more about the development of your artist's career than what you found in the school's library?
- C. Write a 3-page paper that concentrates on the relationship between your artist and the gallery in some way. The paper will likely be about 3-4 paragraphs in length. Put simply, your job is to weave the primary source materials found in the archive with the existing secondary source materials that you found in the school's library. You need notes and a bibliography for this section. In the end, you must analyze and cite materials found in the Parsons archive a number of times, and your text must be clear and cogent. Ideally, the archival material will enable students to come up with new and enlightening perspectives in their texts.
- D. If you were to develop this short paper into a longer research paper, what other sources might you need to consider? Is there any claim that you made that could be explored in greater detail? Please look at the bibliographies in your book(s) and articles. Think also about other archives that might exist.
- E. What questions are on your mind after completing this exercise?

Here are various questions to consider for section 4C of your exercise to help you shape your paper topic:

When did the artist work with the gallery? Think about the date range and the type of projects they created (e.g., exhibitions).

Can you find information about one or more one-person shows? What did the artist show? How well was the show received by the press? Are there press clippings in the archive? You should also check the ProQuest Newspapers database and other databases to obtain reviews.

Can you see any change in the artist's subject matter or style while s/he is working with the gallery? If yes, what is the change and is there anything noted in the correspondence that states/suggests the change?

How might you characterize the relationship between the artist and gallery? (e.g., Did they seem to get along? Were they friendly? Did they fight? Did any conflicts arise between the artist and dealer and/or a collector/curator/critic? Did any conflict affect the artist's career or the gallery?)

Did the artist sell her/his objects with the gallery? How much money did the artist make? Could you produce some sort of quantitative analysis for this short paper?

Did the artist stay with the gallery throughout her/his career? Or did s/he leave the gallery? If the latter is true, what was the reason?

Are there any larger issues to consider in your analysis, such as sexism, racism, classism, homophobia, or another type of discrimination, which might have had an impact on the development of the artist's career? Can you find any evidence in the archive that might relate to these issues?

As stated above, the information on each artist varies in the archive. So, you need to shape your topic accordingly. But you must address the relationship between the artist and gallery in your text and must analyze and cite materials found in the Betty Parsons archive properly.

Peer Review

After you complete a draft of your essay, you will provide feedback on one of your colleague's papers. Please be clear and precise by referring to details in your colleague's paper and offer critical comments in a diplomatic way. Does the text interweave primary and secondary sources? Is the text clear and cogent? What questions are on your mind? Is the research complete or does your colleague need to do more work? Did you find anything in your own research that you think might be useful for your colleague? Whenever you point out a problem in a colleague's text, please offer a constructive way to fix it.

Learning objectives

- explore how an artist's career develops over time and in relationship with an art dealer by moving beyond a standard biography
- learn to narrow a topic and focus on one specific issue or relationship
- learn how to make rational claims and speculate by analyzing different types of evidence
- compare and contrast primary and secondary sources

Sample Note and Bibliography

You'll have to follow the Chicago Manual of Style for your notes and bibliography. Archived resources can be complicated to write as notes. Please check out this link for help on the proper format: <https://libguides.csudh.edu/archives-citation/chicago#:~:text=Title%20or%20description%20of%20item,only%20used%20for%20specific%20titles>.

Here is an example of a note and bibliographic entry for a document found in Betty Parsons Gallery Records:

Note:

Forrest Bess, Biographical timeline of Forrest Bess' life, circa 1947, Bess, Forrest-Biographical Material, 1950-1977, Artists Files, 1935-1983, Box 1, Folder 17, Betty Parsons Gallery records and personal papers, 1916-1991. Archives of American Art, Smithsonian Institution, <https://www.aaa.si.edu/collections/betty-parsons-gallery-records-and-personal-papers-7211/series-1/box-1-folder-17>

Bibliography:

Betty Parsons Gallery records and personal papers, 1916-1991. Archives of American Art, Smithsonian Institution.

Please submit your final short paper by week six. Please see the grading rubric at the end of this document for help with how to evaluate your writing in part 4C.

Selection of Artists

Note: All these artists can be found in Betty Parsons Gallery records and personal papers. Some artists might have an oral history that can be found on the website for the Archives of American Art. A few artists might also have a wholly or partially digitized archive in the Archives of American Art, and in those cases, you will need to cross reference information between the two archives.

Forrest Bess

Barbara Chase-Riboud
Chryssa
Paul Feeley
Pearl Fine
Theora Hamblett
Agnes Martin
Barnett Newman
Alfonso Ossorio
Jackson Pollock
Richard Pousette-Dart
Ad Reinhardt
Anne Ryan
Mark Rothko
Hedda Stern
Clyfford Still
Jack Youngerman

Research Project, Part III

This part of the research project is a standard short research paper. Choose one of the three options:

Option 1: Students may expand upon part II of their research project and write a longer research paper that relies upon the archival material (approximately 10-12 pages).

Option 2: Students could choose a different artist from the Betty Parsons Gallery records and personal papers, 1916-1991 and write a longer 5–7-page paper. Students might also consider the Leo Castelli Gallery records, circa 1880-2000, bulk 1957-1000, which is partially digitized.

Option 3: Students may pursue an entirely new topic of interest that does not relate to any digital archive and write a short research paper (approximately 5-7 pages). While the topic does not have to relate to a digital archive, it must explore both primary and secondary source materials.

The assignment is broken down into parts, and each one has its own due date:

Week 7: Students pursuing option 1 should write a short paragraph explaining how they intend to expand upon their previous short paper. Students pursuing options 2 or 3 should submit *two ideas* for a possible research paper. The artist must have been working in Europe or the United States during 1945-80, and you must have a specific focus related to the artist (e.g., a show, a specific body of work, or a specific issue related to an art dealer, collector, or colleague, etc.) You'll explore each idea using the school's library databases and pick the one that has the best primary and secondary source materials that you can access. There is no grade for this part of the assignment.

Week 9: Please identify your topic: your chosen artist and specific focus. Please submit a preliminary bibliography of at least ten sources including books, articles, and other research materials. Please use subheads to separate the primary and secondary sources. For any source that you have already read, please provide an annotation that evaluates the source: How is it useful to your topic? For secondary sources specifically, please explain the goal of the author's text and analyze how/if the author is successful in realizing her/ his goal. You must follow the Chicago Manual of Style, and the assignment is worth 5% of your grade. For help with formatting, please check out this link:

https://d1lexza0zk46za.cloudfront.net/composition/write/documentationguidelines/pdf/documentation_guidelines_chicago.pdf
<https://docs.google.com/document/d/1uKtC3QPJN7H5qxYfYZYoP8ZRlpZKr7AbhGWWgWKAgrDpo/edit?usp=sharing>

Weeks 12 and 13: Present your paper in progress using PowerPoint, which is 10% of your grade. 10 minutes.

First slide: Your Artist and Specific Topic

Second slide: Draft of your introduction with thesis statement. Please remember: a thesis statement is specific and must take a stand. It's typically the last sentence in your introduction.

Third slide and others: Please present your outline and include images with captions, so we can understand how you are organizing your ideas.

Last slide: Please evaluate your research paper in its current state. What are the strengths and weaknesses? What do you need to do next to write a successful paper?

Week 14: Submit your final paper, which is 10% of your grade.

Presentation on a Selected Reading (10%)

Throughout the semester each student will make one presentation on one or two of the extra readings by an artist, critic, art historian, or someone else related to the visual arts. Please see the texts listed on the Course Schedule. You can find the texts themselves by clicking on the provided web link, looking at the Blackboard link for readings on the schedule day of the lecture, or using a library database that has been noted on the schedule. We will pick presentations on week 2, so please come to class with a few choices in mind in case your first or second choice is taken by another student.

Some of the readings are singular while others are combined with another text(s). If you have more than one text, you must compare and contrast the texts.

Some texts are secondary sources, while others are considered primary source materials. You will have to read your chosen text(s) and research the artist and/or issues at stake. In the end you will have to analyze the text(s) critically. Think about the purpose/goal of the text, the publication in which it was originally published, the assumptions of the text, and the larger context of the time period and place to help you in your analysis. You should differentiate your voice from the point of view of your chosen article. I'll add: not all articles were chosen because they are terrific; some might address controversial issues, and you will need to analyze your chosen text in relation to the time period when it was written and provide your own perspective.

Please include images with captions as needed. Please also do not present passages of text that you have underlined or cut and pasted. Too often such phrases and sentences read as fragmented thoughts and can confuse your listeners. Instead, please follow the following format:

1. Your first slide should SUMMARIZE the text(s). That means you should give us the author, title, and date of the text(s) and explain the general purpose(s). Where did the text(s) appear first? What was the GOAL of the text(s)? For example, many artists were upset by the criticism that their work received and therefore wrote articles to defend their work. Other artists wrote manifestos to champion what they believed were new and distinct practices in art. Critics also championed or disparaged new forms and ideas in contemporary art. (Some of the readings might offer a preamble that can help you figure out the purpose/goal of the text.)
2. Your second slide should present your THESIS STATEMENT. A thesis is typically one or two sentences and takes a stand on an issue that you will prove in your presentation. Your analysis must differentiate voice from that of your chosen text(s),
3. Your next slide, or slides, should ANALYZE the text(s). How does the writer(s) attempt to build her or his case successfully or unsuccessfully? Make an outline of the text and explain how the writer(s) tries to prove her or his main point. Please include images with complete captions, so your listeners can understand your presentation from not only a textual, but a visual perspective.
4. Your second-to-last slide should EVALUATE the text(s). What are the strengths and weaknesses of the text(s)? What generalizations does the writer(s) make? Are there words that the writer(s) uses that might be confusing? How could the text be better?

5. Final slide: Bibliography. You need four to five extra academic sources at least in addition to the text(s) you chose from the syllabus. You must follow *The Chicago Manual of Style*. Please upload your Power Point on Blackboard. If you file is too big, you can save it as a pdf to decrease the file size.

Class Schedule

1. Introduction

QUESTION/DEMONSTRATION: What Is an Archive? We'll review the website of the Archives of American Art.

2. American Art before World War II

(Arnason and Mansfield, *History of Modern Art*, 338-76.)

QUESTION/DEMONSTRATION: What is an Art Dealer?

Art Historians, Critics, Etc.

Anna Chave, "O'Keeffe and the Masculine Gaze," *Art in America*, (Jan. 1990): 115-24, 177, 179.

Clement Greenberg, "Avant-Garde and Kitsch," in Harrison and Wood, *Art in Theory*, 539-49.

Meyer Schapiro, "Social Bases of Art," in Harrison and Wood, *Art in Theory*, 514-18

Artists

Stuart Davis and Clarence Weinstock, "Abstract Painting in America," "Contradictions in Abstraction," and "A Medium of 2 Dimensions," in *Art in Theory*, 431-35; and Grant Wood, from *Revolt Against the City*, in *Art in Theory*, 435-36.

3. Abstract Expressionism I

(Gibson, *Abstract Expressionism: Other Politics*, 1-86)

DUE: Part I, Betty Parsons Gallery Archive

Art Historians, Critics, Etc.

Yve-Alain Bois, "On Two Paintings by Barnett Newman," *October*, no. 108 (Spring 2004): 3-34. (JSTOR)

David Craven, "Abstract Expressionism and Third World Art: A Post-Colonial Approach to 'American Art,'" *Oxford Art Journal* 14 (1990): 44-66. (JSTOR)

George A. Dondero, "Modern Art Shackled to Communism"; Alfred H. Barr, Jr., "Is Modern Art Communistic?" and Ben Shahn, "The Artist and the Politician," in *Art in Theory*, 665-68, 670-73, 674-77.

Ellen Landau, "Reinventing Muralism: Pollock, Mexican Art, and the Origins of Action Painting," Chap. 3 of *Mexico and American Modernism*. (New Haven and London: Yale University Press, 2013), 62-87. (Blackboard)

Artists

Romare Bearden, "The Negro Artists Dilemma," *Critique* 1 (November 1946): 16-22. (Blackboard)

De Kooning, Elaine, with Rosalyn Drexler, "Dialogue" *Art News*, <https://www.artnews.com/art-news/retrospective/eight-artists-reply-why-have-there-been-no-great-women-artists-4245/>

Norman Lewis, "Thesis," 1946 (Blackboard)

David Smith, "Aesthetics, the Artist and the Audience," in Harrison and Wood, *Art in Theory*, 586-88.

4. Abstract Expressionism II

(Gibson, *Abstract Expressionism: Other Politics*, 87-168)

QUESTIONS/DEMONSTRATIONS: How does a Scholar Examine Primary versus Secondary Sources? How Does a Scholar Speculate?**Art historian, critics, etc.**

James Baldwin, "On the Painter Beauford Delaney," *Transition*, no. 18 (1965): 45. (JSTOR)

T. J. Clark, "In Defense of Abstract Expressionism," *October*, no. 69 (Summer 1994): 22-48. (JSTOR)

Mona Hadler, "Jazz and the Visual Arts," *Arts* 57 (June 1983): 91-102. (Blackboard).

Anne Wagner, "Lee Krasner as L. K.," *Representations*, no. 25 (Winter 1989): 42-57. (JSTOR)

Artists

Louise Bourgeois, Statements from an Interview with Donald Kuspit, in *Theories and Documents in Contemporary Art*, 1088-90. (Blackboard)

Louise Nevelson, "Dawns and Dusks," in *Theories and Documents in Contemporary Art*, 603-5. (Blackboard)

5. Postwar European Art

(Arnason and Mansfield, *History of Modern Art*, 411-443)

Art historian, critics, etc.

Serge Guilbaut, "Postwar Painting Games: The Rough and the Slick," in *Reconstructing Modernism, Art in New York, Paris, and Montreal 1945-1964*. Cambridge, Mass.: MIT Press, 1986, 30- 38. (Blackboard)

Michael Plante, "Sculpture's Autre: Falkenstein's Direct Metal Sculpture and the Art Autre Aesthetic," *Art Journal* 53, no. 24 (Winter 1994): 66-72. (JSTOR)

Jean-Paul Sartre, from *Existentialism and Humanism*, and "The Search for the Absolute," in Harrison and Wood, *Art in Theory*, 600-3, 611-16.

Michel Tapie, from *An Other Art*, in Harrison and Wood, *Art in Theory*, 629-31.

Artists

Francis Bacon, "Interview with David Sylvester," in Harrison and Wood, *Art in Theory*, 635-39.

Jean Dubuffet, "Notes for the Well-Lettered," and "Crude Art Preferred to Cultural Art," in Harrison and Wood, *Art in Theory*, 603-5, 605-8.

6. Nouveau Realism and Fluxus

(Arnason and Mansfield, *History of Modern Art*, 444-455)

DUE: PART II, RESEARCH PROJECT

Art historian, critic, etc.

Benjamin H. D. Buchloh, "Beuys: The Twilight of the Idol" (Blackboard)

Pierre Restany, "The New Realists," in Harrison and Wood, *Art in Theory*, 724-25.

Artists

Joseph Beuys, "Not Just a Few Are Called, but Everyone," and "I Am Searching for a Field Character," Harrison and Wood, *Art in Theory*, 903-6, 929-30.

Yves Klein, from "The Evolution of Art towards the Immaterial," in Harrison and Wood, *Art in Theory*, 818-20.

George Maciunas, "Neo-Dada in Music, Theater, Poetry, Art," in Harrison and Wood, *Art in Theory*, 727-29.

Yoko Ono, "To the Wesleyan People," in *Theories and Documents of Contemporary Art*, 858-60. (Blackboard)

Niki de Saint Phalle, "Dear Mr. Iolas," in *Theories and Documents of Contemporary Art*, 357. (Blackboard)

7. Taking Chances with Popular Culture

(Arnason and Mansfield, *History of Modern Art*, 456-89)

Art historians, critics, etc.

L. Cooke, "The Independent Group: British and American Pop, a 'Palimpsestuous' Legacy," in K. Varnedoe, ed., *Modern Art and Popular Culture: Readings in High and Low* (New York, 1990). (Blackboard)

Jonathan Katz, "Reading Watchman: Through the Archive," *Archives of American Art Journal* 46, nos. ¾ (2007): 28-35. (JSTOR)

Marshall McLuhan, "Introduction," and "Challenge and Collapse: The Nemesis of Creativity," from *Understanding Media*, in Harrison and Wood, *Art in Theory*, 754-57.

Richard Meyer, "Most Wanted Men: Homoeroticism and the Secret of Censorship in Early Warhol," in *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford: Oxford University Press, 2002). (Blackboard)

Artists

Richard Hamilton, "For the Finest Art, Try Pop," in *Art in Theory*, 742-43.

Allan Kaprow, from *Assemblages, Environments and Happenings*, in Harrison and Wood, *Art in Theory*, 717-22.

Roy Lichtenstein, Lecture to the College Art Association, in *Art in Theory*, 749-51.

Andy Warhol, "Interview with Gene Swenson," in Harrison and Wood, *Art in Theory*, 747-49.

8. Playing by the Rules: 1960s Abstraction

(Arnason and Mansfield, *History of Modern Art*, 490-526)

DUE: PEER REVIEW, PART II, RESEARCH PROJECT

DISCUSSION: Feedback on Archival Assignment. What did you learn? How might the assignment be useful to you in the future? If we did it over gain, how could we make the assignment better?

Art historians, critics, etc.

Anna Chave, "Minimalism and the Rhetoric of Power," *Arts* (January 1990) (Blackboard)

_____, "Minimalism and Biography," *Art Bulletin* 82, no. 1 (March 2000): 149-63. (JSTOR)

Michael Fried, *Art and Objecthood*, in Harrison and Wood, *Art in Theory*, 835-46.

_____, *Three American Painters*, in Harrison and Wood, *Art in Theory*, 787-93.

Artists

Helen Frankenthaler, interview with Henry Geldzahler, 1965, in *Theories and Documents of Contemporary Art*, 29-32. (Blackboard)

Donald Judd, "Specific Objects," in Harrison and Wood, *Art in Theory*, 824-28.

Sol Lewitt, "Paragraphs on Conceptual Art," and "Sentences on Conceptual Art," in Harrison and Wood, *Art in Theory*, 846-849, 849-51.

Robert Morris, "Notes on Sculpture 1-3," in Harrison and Wood, *Art in Theory*, 828-35.

Bridget Riley, "Statement," 1968, in *Theories and Documents of Contemporary Art*, 136. (Blackboard)

9. Modernism in Architecture at Mid-Century (Arnason and Mansfield, *History of Modern Art*, 527-557)

10. Conceptual and Activist Art (Arnason and Mansfield, *History of Modern Art*, 558-86)

Art historians, critics, etc.

Artforum, from "The Artist and Politics: A Symposium," in Harrison and Wood, *Art in Theory*, 922-26.

Frazer Ward, "Some Relations between Conceptual and Performance Art," *Art Journal* 56, no. 6 (Winter 1997): 36-40. (JSTOR)

Josephine Withers, "Feminist Performance Art: Performing, Discovering, Transforming Ourselves," in *Power of Feminist Art*, 158-67. (Blackboard)

Artists

Dan Graham, "Presentation to an Open Hearing of the Art Workers' Coalition," in Harrison and Wood, *Art in Theory*, 915-17.

Hans Haacke, "Statement," and Marcel Broodthaers, "To be *bien pensant* ... or not to be. To be blind," in *Art in Theory*, 930-31 and 931-32.

Mary Kelly, "Re-viewing Modernist Criticism," in Harrison and Wood, *Art in Theory*, 1059-64.

Faith Ringgold, "Interview with Eleanor Munro," and Adrian Piper, "Ideology, Confrontation and Political Self-Awareness," in *Theories and Documents of Contemporary Art*, 411-14 and 921-24. (Blackboard)

11. Post-Minimalism, Earth Art, and New Imagists

(Arnason and Mansfield, *History of Modern Art*, 587-628)

Art historians, critics, etc.

Hal Foster, “Against Pluralism,” in *Recodings* (Seattle: Bay Press, 1985), 13-32. (Blackboard)

Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in Harrison and Wood, *Art in Theory*, 982-89.

Rosalind Krauss, “Sculpture in the Expanded Field,” in *The Originality of the Avant-Garde*, Cambridge, Massachusetts: MIT Press, 1985. (Blackboard)

Artists

Lynda Benglis, “Conversation with France Morin, 1977,” in *Theories and Documents of Contemporary Art*, 729-33. (Blackboard)

Eva Hesse, interview with Cindy Nemser, in Harrison and Wood, *Art in Theory*, 900-3.

Robert Morris, “Notes on Sculpture 4: Beyond Objects,” in Harrison and Wood, *Art in Theory*, 868-73.

Robert Smithson, “A Sedimentation of the Mind: Earth Projects,” and “Cultural Confinement,” in Harrison and Wood, *Art in Theory*, 877-81 and 970-71.

12. CLASS PRESENTATIONS—Final Papers in Progress

13. CLASS PRESENTATIONS—Final Papers in Progress

14. Catch Up and Review for Final Exam

DUE: PART III, RESEARCH PROJECT

15: FINAL EXAM