

# ART

## *An Introduction to the Art of the 1960s*

- I. ART FUNDAMENTALS 20%
- A. Introduction to Art History
1. Methods and Inquiries of Art History
    - a. The Nature of Art Historical Inquiry
    - b. Sources, Documents, and the Work of Art Historians
    - c. The Development of Art History
  2. Brief Overview of Art in the Western World
    - a. Ancient Civilizations
    - b. Greek and Roman Art
    - c. Early Christian and Medieval Art
    - d. The Renaissance and Baroque
    - e. Rococo, Neoclassicism, and Romanticism
    - f. Realism and Impressionism
    - g. Post-Impressionism and Other Late Nineteenth-Century Developments
    - h. The Emergence of Modernism
    - i. Abstraction
    - j. Pop Art, Minimalism, and Photo Realism
    - k. Earthworks, Installations, and Performance
  3. Brief Overview of Non-Western Art
    - a. Asian Art
    - b. African and Oceanic Art
    - c. Islamic Art
    - d. The Americas
- B. Elements of Art
1. Formal Qualities of Art
    - a. Line
    - b. Shape and Form
    - c. Perspective
    - d. Color
    - e. Texture
    - f. Composition
  2. Processes and Techniques
    - a. Drawing
    - b. Printmaking
    - c. Painting
    - d. Photography
    - e. Sculpture
    - f. Mixed Media
    - g. Performance

- h. Craft and Folk Art
  - i. Architecture
- II. SETTING THE STAGE FOR THE ART OF THE 1960s 16%
- A. Introducing the Sixties
  - B. Rewind: An Overview of Art in Europe and America after World War II
  - C. SELECTED ARTWORK: JASPER JOHNS, *FLAG*, 1954–55
    - 1. Johns’ Early Life and Career
    - 2. *Flag*: Analysis
    - 3. Johns’ Continued Development and Influence
  - D. SELECTED ARTWORK: ALLAN KAPROW, *18 HAPPENINGS IN 6 PARTS*, 1959
    - 1. Kaprow’s Early Career
    - 2. Kaprow’s Writing on Jackson Pollock
    - 3. *18 Happenings in 6 Parts*: Analysis
    - 4. Kaprow’s Influence
- III. EARLY SIXTIES: MELDING ART AND LIFE 16%
- A. Melding Art and Life
  - B. SELECTED ARTWORK: ROBERT RAUSCHENBERG, *BLACK MARKET*, 1961
    - 1. Rauschenberg’s Early Career
    - 2. *Black Market*: Analysis
    - 3. Larger Context: Interactivity, Participation, and Collaboration
  - C. SELECTED ARTWORK: CLAES OLDENBURG, *FLOOR CAKE*, 1962
    - 1. Oldenburg’s Early Career
    - 2. *Floor Cake*: Analysis
  - D. SELECTED ARTWORK: ANDY WARHOL, *MARILYN DIPTYCH*, 1962
    - 1. Warhol’s Early Career
    - 2. Warhol’s Factory
    - 3. *Marilyn Diptych*: Analysis
  - E. SELECTED ARTWORK: NAM JUNE PAIK, *ZEN FOR TV*, 1963, 1976 VERSION
    - 1. Paik’s Early Career
    - 2. Larger Context: Fluxus in West Germany
    - 3. *Zen for TV*: Analysis
- IV. THE SIXTIES: ART AND POLITICS 16%
- A. The Political Context of the 1960s in Europe and the U.S.
  - B. SELECTED ARTWORK: Edward Kienholz, *The Portable War Memorial*, 1968
    - 1. Kienholz’s Early Career
    - 2. Larger Context: From Assemblage to Tableaux
    - 3. *The Portable War Memorial*: Analysis
  - C. SELECTED ARTWORK: MARTHA ROSLER, *RED STRIPE KITCHEN*, FROM THE SERIES “HOUSE BEAUTIFUL: BRINGING THE WAR HOME,” c. 1967–72
    - 1. Rosler’s Career
    - 2. Historical Development of Photomontage
    - 3. *Red Stripe Kitchen*: Analysis
  - D. SELECTED ARTWORK: FAITH RINGGOLD, *AMERICAN PEOPLE SERIES #20: DIE*, 1967

1. Ringgold's Career
2. *American People Series #20: Die*: Analysis
3. Reception of African-American Art in the U.S. in the '60s and '70s

V. THE SIXTIES: MINIMALISM AND CONCEPTUALISM 16%

- A. SELECTED WORK: AD REINHARDT, *ABSTRACT PAINTING*, 1960–61
  1. Reinhardt's Early Career
  2. *Abstract Painting*: Analysis
  3. From the Monochrome to Minimalism
- B. SELECTED WORK: DONALD JUDD, *UNTITLED (STACK)*, 1967
  1. Judd's Early Career
  2. Judd's Essay "Specific Objects" and the Debate Over Minimalism
  3. *Untitled (Stack)*: Analysis
  4. Larger Context: Fabrication and the Artist's Hand
- C. SELECTED WORK: SOL LEWITT, *WALL DRAWING I*, 1968
  1. LeWitt's Early Career
  2. *Wall Drawing I*: Analysis
  3. Larger Context: Minimalism's Relationship to Architecture
- D. SELECTED WORK: JOSEPH KOSUTH, *ONE AND THREE CHAIRS*, 1965
  1. Kosuth's Early Career
  2. "Art After Philosophy"
  3. *One and Three Chairs*: Analysis
- E. SELECTED WORK: EDWARD RUSCHA, *EVERY BUILDING ON THE SUNSET STRIP*, 1966
  1. Ruscha's Early Career
  2. *Every Building on the Sunset Strip*: Analysis
  3. Larger Context: West Coast Conceptualism
- F. SELECTED WORK: HANS HAACKE, *NEWS*, 1969/2008
  1. Haacke's Early Career
  2. *News*: Analysis
  3. The Development of Institutional Critique

VI. THE SIXTIES: POST-MINIMALISM 16%

- A. SELECTED WORK: EVA HESSE, *REPETITION NINETEEN III*, 1968
  1. Hesse's Career
  2. Larger Context: From Minimalism to Post-Minimalism
  3. *Repetition Nineteen III*: Analysis
- B. SELECTED WORK: RICHARD SERRA, *GUTTER CORNER SPLASH: NIGHT SHIFT* (FORMERLY TITLED *SPLASH PIECE: CASTING*), 1969/1995
  1. Serra's Early Career
  2. *Gutter Corner Splash: Night Shift* (Formerly Titled *Splash Piece: Casting*): Analysis
  3. Larger Context: "Process" Art and the Reaction to Minimalism
- C. SELECTED WORK: MICHAEL HEIZER, *DOUBLE NEGATIVE*, 1969–70
  1. Heizer's Early Work
  2. From Minimalism to Land Art
  3. *Double Negative*: Analysis
  4. Documenting Land Art