# Contemporary Art: Art Since 1945

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<tr>
<td>INSTRUCTOR</td>
<td>Kevin Hatch</td>
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<td>OFFICE HOURS</td>
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<td>CLASSROOM LOCATION</td>
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<tr>
<td>E-MAIL</td>
<td><a href="mailto:khatch@binghamton.edu">khatch@binghamton.edu</a></td>
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* Please leave the fields blank which haven’t been decided yet.

## [COURSE INFORMATION]

### COURSE DESCRIPTION & GOALS
The art of the recent past can bewilder: the range of materials, practices, and subjects open to artists has expanded enormously in the past several decades, while sites where it is created and consumed—once limited to a few European and American cities—have proliferated across the globe. This course introduces the major movements and artists of the postwar period, emphasizing the varied social, historical, and theoretical contexts that have shaped them. Keeping our minds open and our critical faculties sharp, we will gain an understanding of the vital but complicated role art continues to play in our postmodern world.

### PREREQUISITE

### COURSE REQUIREMENTS

### GRADING POLICY

Grades will be apportioned according to the following formula:

- Participation: 15%
- Midterm Quiz: 25%
- Final Paper: 25%
- Final Exam: 35%

**Total:** 100%

### TEXTS & REFERENCES


### INSTRUCTOR’S PROFILE

Kevin Hatch is Assistant Professor of Art History at Binghamton University, the State University of New York. He received his MA from the University of Delaware in 2001 and his PhD from Princeton University in 2008, both in art history. Professor Hatch’s teaching and research traverses the twentieth century, with particular attention paid to the intersections of art, cinema, and new media in the postwar period. His book *Looking for Bruce Conner* (MIT Press, 2004) is an advanced introduction to the life and work of one of the most important figures in late twentieth-century art.
2012) investigates Conner’s enormously influential but insufficiently understood work while exploring that artist’s position on the geographical, cultural, and critical margins. Hatch’s current book project, tentatively titled Rapture/Rupture: Art, Criticism, and the New-Media Sublime, investigates new media practices originating in the 1990s that trouble the outwardly stable categories of cinema and visual art. He has published essays on Roy Lichtenstein and Ed Ruscha, among others. His research has been supported by a number of sources including the Henry Luce Foundation/American Council of Learned Societies.

[WEEKLY SCHEDULE]
* Your detailed explanations would be very helpful for prospective students to get a pre-approval for credit-transfer from their home university in advance.

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<tr>
<th>WEEK (PERIOD)</th>
<th>WEEKLY TOPIC &amp; CONTENTS</th>
<th>COURSE MATERIAL &amp; ASSIGNMENTS</th>
<th>REFERENCE</th>
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| **1** | Mon: Introductions  
Tue: The situation circa 1945: Autonomy, Avant-Garde, and Kitsch  
Wed: Abstract Expressionism  
Thu: Art and Politics in Europe after World War II | Mon: None  
Tue: Arnason & Mansfield, 169-178; 235-254; 380-387  
Wed: Arnason & Mansfield, 403-428  
Thu: Arnason & Mansfield, 439-453 | |
| **2** | Mon: Postwar Sculpture  
Tue: The Legacies of Jackson Pollock: Painting and Performance  
Wed: Other Criteria: Robert Rauschenberg and Jasper Johns  
Thurs: British and American Pop Art | Mon: Arnason & Mansfield, 428-435  
Tue: Arnason & Mansfield, 492-496  
Wed: Arnason & Mansfield, 486-491  
Thu: Arnason & Mansfield, 508-512 | |
| **3** | Mon: European Art in the 1950s and ’60s  
Tue: The Crux of Minimalism  
Wed: After Minimalism: Process Art  
Thurs: MIDTERM QUIZ; Site-Specificity | Mon: Arnason & Mansfield, 472-482  
Tue: Arnason & Mansfield, 518-524; 540-556  
Wed: Arnason & Mansfield, 630-637  
Thu: Arnason & Mansfield, 615-626 | |
| **4** | Mon: "The Dematerialization of the Object": Conceptual Art  
Tue: Feminist Insurrections  
Wed: Neo-Expressionism and the Art Market  
Thu: Postmodern Critiques | Mon: Arnason & Mansfield, 587-593  
Tue: Arnason & Mansfield, 597-614  
Wed: Arnason & Mansfield, 695-708  
Thu: Arnason & Mansfield, 686-694 | |
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<tr>
<td>5</td>
<td>Mon: The “Culture Wars”</td>
<td>Mon: Arnason &amp; Mansfield, 724-725</td>
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<td>Tue: Abject Art</td>
<td>Tue: Arnason &amp; Mansfield, 757-765</td>
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<td>Wed: Postcolonial Discourse</td>
<td>Wed: Arnason &amp; Mansfield, 744-757</td>
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<td>Thu: PAPER DUE; New Media</td>
<td>Thu: Arnason &amp; Mansfield, 595-597</td>
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<td>Mon: Contemporary Art in Asia</td>
<td>Mon: Arnason &amp; Mansfield, 768-773</td>
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<td>Tue: Biennials and Museums</td>
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<td>Wed: A Globalized Art World</td>
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<td>Thu: FINAL EXAM</td>
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