# Contemporary Art: Art since 1945

<table>
<thead>
<tr>
<th>CREDIT</th>
<th>3</th>
<th>INSTRUCTOR</th>
<th>Kevin Hatch</th>
</tr>
</thead>
<tbody>
<tr>
<td>OFFICE</td>
<td>N/A</td>
<td>OFFICE HOURS</td>
<td>By Appointment</td>
</tr>
<tr>
<td>TIME</td>
<td>TBA</td>
<td>CLASSROOM LOCATION</td>
<td>TBA</td>
</tr>
<tr>
<td>E-MAIL</td>
<td><a href="mailto:khatch@binghamton.edu">khatch@binghamton.edu</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* 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.

### IMPORTANT INFORMATION
Attendance is mandatory, and the professor should be notified of necessary and unavoidable absences in advance. Please note that due to the brevity of the session, makeup exams will not be possible.

### GRADING POLICY
Grades will be apportioned according to the following formula:
- Participation and Attendance: 15%
- Midterm: 25%
- In-Class Writing: 25%
- Final Exam: 35%
- Total: 100%

### TEXTBOOK

(The book above will not be available at on-campus bookstore, but you could purchase it either via Amazon’s Kindle store or the e-textbook site CourseSmart [www.coursesmart.com].)

### 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, 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
His research has been supported by a number of sources including the Henry Luce Foundation/American Council of Learned Societies.

**[WEEKLY SCHEDULE]**

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

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
<th>READING</th>
</tr>
</thead>
</table>
| 1: 1-3 July | Tue: Introduction  
Wed: The Situation circa 1945  
Thu: Abstract Expressionism | Tue: None  
Wed: Arnason & Mansfield, 377-92  
Thu: Arnason & Mansfield, 392-404; Greenberg, “Modernist Painting”  
Rosenberg, “American Action Painters” |
| 2: 7-10 July | Mon: Art and Politics in Postwar Europe and South America  
Tue: Painting and Performance  
Wed: Other Criteria  
Thu: Pop Art; FIRST IN-CLASS WRITING | Mon: Arnason & Mansfield, 411-23; 431-33  
Tue: Arnason & Mansfield, 444-46; 466-71  
Wed: Arnason & Mansfield, 452-55; 460-66  
Steinberg, from “Other Criteria”  
Thu: Arnason & Mansfield, 471-83 |
| 3: 14-17 July | Mon: Andy Warhol  
Tue: Minimalism  
Wed: Process and Site-Specific Art  
Thu: MIDTERM | Mon: Arnason & Mansfield, 476-78  
Tue: Arnason & Mansfield, 490-96; 510-20  
Judd, “Specific Objects”  
Wed: Arnason & Mansfield, 587-605  
Thu: None |
| 4: 21-24 July | Mon: Conceptual Art  
Tue: Feminist Performance  
Wed: Postmodernism  
Thu: Painting after Painting; SECOND IN-CLASS WRITING | Mon: Arnason & Mansfield, 558-68  
LeWitt, “Paragraphs on Conceptual Art”  
Kosuth, “Art after Philosophy”  
Tue: Arnason & Mansfield, 569-81  
Wed: Arnason & Mansfield, 629-30; 658-65  
Thu: None |
| 5: 28-31 July | Mon: The “Return to the Body”  
Tue: A Globalized Art World  
Wed: The Curious Case of Contemporary Art in China  
Thu: Contemporary Art in Japan; THIRD IN-CLASS WRITING | Mon: Arnason & Mansfield, 695-700; 742-50  
Tue: Arnason & Mansfield, 729-41  
Wed: Griffin, “Worlds Apart”  
Thu: None |
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
<th>READING</th>
</tr>
</thead>
<tbody>
<tr>
<td>6: 4-7 August</td>
<td>Mon: Contemporary Art in Korea&lt;br&gt;Tue: Politics and Art Today&lt;br&gt;Wed: Review&lt;br&gt;Thu: FINAL EXAM</td>
<td>Mon: None&lt;br&gt;Tue: Arnason &amp; Mansfield, 750-54&lt;br&gt;Wed: None&lt;br&gt;Thu: None</td>
</tr>
</tbody>
</table>