

**FALL 2015**

**Professor Benjamin H.D. Buchloh**

Department of History of Art and Architecture

***Post-World War II American and European Art: 1945 -1975***

HAA 175k / Harvard College GSAS: 6910

**Office Hours:**

Th 2-4 pm / Sackler 512 / Phone: 6-2348

Email: [bbuchloh@fas.harvard.edu](mailto:bbuchloh@fas.harvard.edu)

**Head Teaching Fellow:**

**Katrin Schamun**

[schamun@fas.harvard.edu](mailto:schamun@fas.harvard.edu)

All lectures take place in Sackler Auditorium, M/W 12 noon – 1 pm

***Course Description***

This lecture course examines the artistic production of the United States and Europe during the first three decades after WW II, from 1945-1975. Its historical and theoretical scope focuses on three complexes: first, how does the production of the postwar neo-avant-garde relate to, repeat and/or transform the paradigms of the historical avant-garde from the period of 1915-1935 (e.g. Abstraction and International Constructivism, Dada, Duchamp and the Ready Made, Surrealism and Automatism).

The second set of questions addresses the various interactions (from opposition to pure affirmation, between neo - avant-garde practices and the increasingly powerful formations of mass media culture, identified by T.W. Adorno in 1947 as the ‘Culture Industry.’

The third group of questions tries to clarify in each particular context how the cultural production of the immediate post - war years attempted, succeeded, or failed to address the caesura of civilization brought about by the Holocaust and WW II, with the inherent destruction of traditional

concepts of humanist subjectivity, and the annihilation of nation state identity and its cultural representations.

Even though we consider it to be the primary task of this course to familiarize the student with the historical material and the theoretical questions outlined above, one additional focus will be of central interest throughout the lectures: to clarify the differences of art historical *methods* and critical and theoretical models, and their often rather diverse attempts (and results) at understanding and interpreting the artistic production of this period.

***Course Requirements:***

- 1.Regular class attendance, and *mandatory* participation in discussion section meetings (20%).
  - 2.Regular completion of reading assignments (average 20-40 pages weekly) is required. While not all reading assignments might be part of the lectures, they will be expected as *one* of your resources for discussion sections and as preparation for your responses to the Mid -Term and the Final Examinations.
  - 3.Two papers of no less than five, and no more than seven pages on topics to be assigned. (15% each).
- First paper due in lecture October 22.  
Second paper due in lecture November 26.
- 3.Mid Term Examination (in class) and Final Examination (25 % each)

***Required Texts:***

You are responsible for acquiring the following textbooks which are integral to a successful completion of the reading and study assignments for this course and its weekly section meetings. Readings to be focused on for section discussions will be indicated in the syllabus.

**Textbook 1 (TB1):**

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh, David Joselit,  
*Art Since 1900 (Thames & Hudson, London/ New York,*  
 Second Edition, 2011).  
 Vol. 2 (1945-2010).  
 Available at Harvard COOP.

*This textbook will serve as your general introduction to all lectures, and most importantly, it will serve as your primary image bank, and as your reference work to verify dates and facts. The volume's key theoretical introductions will be discussed separately in class and in sections and they will form the basis of methodological debates.*

**Textbook 2 (TB2):**

Charles Harrison and Paul Wood (eds.), *Art in Theory 1900-2000: An Anthology of Changing Ideas*, (Oxford/Malden, MA: Blackwell, 2004).  
 Available at Harvard COOP.

**E-Reserves (ER):**

Many of the required readings are made available to you electronically via HOLLIS E-Resources. Links to these readings may be found in the "Reserves List" section of the course website.

**Course Website (isite):**

In place of the traditional xerox reader, additional required readings will be made available for download in PDF format from the course website. You can find them in the "Readings" folder in the "Course Documents" section of the website.

**Academic Integrity:** Students in this course often form study groups in sections to discuss course material. Such informal interactions among students are an important part of the course. They give all students more opportunities, in addition to those in class and section discussions, to talk about the issues, ask questions, and teach and learn from each other. We want to encourage such cooperative exchanges, which can be extremely valuable for clarifying complicated concepts and the complex relationships among thinkers, ideas, and historical contexts. Once you begin writing your papers or preparing your answers to part two of the mid-term and final examinations, however, such exchanges of ideas are no longer appropriate. Sharing your written work, or your outlines of your essays for the take-home parts of the mid-term and final, constitutes a breach of academic integrity. All work you hand in must be your own.

## ***Schedule of Lectures and Readings***

### **September 2**

#### ***Introduction***

#### ***Modernism, Avantgarde, and Neo-Avantgarde: History and Formations***

#### *Reading:*

a) TB1, 380-386.

b) Clement Greenberg, "Avant-Garde and Kitsch," TB2, 539-549

c) Rosalind Krauss, "The Crisis of the Easel Picture," in Kirk Varnedoe and Pepe Karmel, eds. *Jackson Pollock: New Approaches*, (New York: MoMA, 1999), 155- 179. (isite)

### **September 7**

#### ***Abstract Expressionism in New York I: Jackson Pollock***

#### *Reading:*

a) TB1, pages 387-391.

b) Jackson Pollock, "Answers to a Questionnaire," (1944) and "Two Statements," (1947-48) TB2, 569-571.

c) Harold Rosenberg, "The American Action Painters" TB2, 589-592.

**No section this week**

**September 9**

***Abstract Expressionism in New York II:  
Barnett Newman***

*Reading:*

- a) TB1, 400-405.
- b) Barnett Newman, “The Sublime is Now” (1948), TB2, 580-582.
- c) Mark Godfrey, “Barnett Newman’s *Stations* and the Memory of the Holocaust,” *October* 108 (Spring 2004), 35-50. (ER) (Section)

**September 14**

***Paris after War and Vichy I: Jean Dubuffet and Jean Fautrier***

*Reading:*

- a) TB1, 369-374.
- b) Jean Dubuffet, “Notes for the Well-Lettered” (1946) and “Crude Art Preferred to Cultural Art,” (1949) TB2, 603-608.
- c) Rachel Perry, “Jean Fautrier’s *Jolies Juives*,” (*October*, Spring 2004), ER (Section)

**September 16**

***Paris after War and Vichy II: Alberto Giacometti***

*Reading:*

- a) TB1, 459-463.
- b) Jean- Paul Sartre, “The Search for the Absolute,” (1948) TB2, 611-616. (Section)
- c) Jean-Paul Sartre, “Giacometti in Search of Space,” in: *Art News*, vol. 54, no. 5 (Sep. 1955), 26-29, (isite).

### **September 21**

#### ***New Realism, Neo-Dada and Pop in New York I: Robert Rauschenberg, and Cy Twombly***

Reading:

- a) TB1, 406-410, 442-448, 513-518
- b) Allan Kaprow, “The Legacy of Jackson Pollock” (1958) (isite).
- c) John Cage, “On Robert Rauschenberg, Artist and his Work,” TB2, 734-737.

### **September 23**

#### ***New Realism, Neo-Dada and Pop in New York II: Jasper Johns***

- a) Leo Steinberg, “Jasper Johns: The First Seven Years of his Art,” in *Other Criteria*, (London: Oxford University Press, 1972), 17-54, (isite). (Section)

### **September 28**

#### ***New Realism, Design and Pop in the UK: Richard Hamilton and The Independent Group***

Reading:

- a) TB1, 423-428.
- b) Richard Hamilton, "For The Best Art, Try Pop," (1961) TB2, 742-743
- c) David Mellor, "A Glorious Technicuture in Nineteen Fifties Britain: The Many Cultural Contexts of the Independent Group," in D. Robbins, ed., *The Independent Group: Post-War Britain and the Aesthetics of Plenty*, (Cambridge: MIT Press, 1990), 229-236. (isite).

### **September 30**

***Italy between Fascism and Spectacle:  
Lucio Fontana, Piero Manzoni, Giuseppe Pinot Gallizio***

Reading:

- a) TB 1, 449-452.
- b) Lucio Fontana, 'The White Manifesto,' TB 2, 652-656
- c) Anthony White, "TV and Not TV: Lucio Fontana's Luminous Images in Movement,' in: *Grey Room* 34 (ER) (Section)
- d) Jaleh Mansoor, "Piero Manzoni: We Want to Organicize Disintegration," in: *October*, No. 95 (Winter 2001), (ER).
- e) Frances Stracey, "Pinot Gallizio's 'Industrial Painting': Towards a Surpluse of Life," in: *Oxford Art Journal*, (October 2005), 391-405.

### **October 5**

***Paris After War and Vichy III : Nouveau Réalisme  
Arman, Hains, Klein, Villeglé***

Reading:

- a) TB1 472-476.

- b) Pierre Restany, "The New Realists," TB 2, 724-725. (Section)
- c) Kaira Cabañas, "Yves Klein's Performative Realism," in: *Grey Room* 31 (Spring 2008), 6-31. (Section)
- d) Hannah Feldman, "Of the Public Born: Raymond Hains and La France déchirée," in: *October Magazine*, vol.106 (2004), 73-96.

### **October 7**

#### ***New Realism and Pop in New York II: Andy Warhol and Claes Oldenburg***

Reading:

- a) TB1, 483-487, 488-493, 530-535.
- b) Claes Oldenburg, "Documents from the Store," TB2, 743-7.
- c) Andy Warhol, "Interview with Gene Swenson," TB2, 747-9.
- d) Benjamin Buchloh, "Andy Warhol's One Dimensional Art," in: Kynaston Mc Shine, *Andy Warhol: A Retrospective*, (New York: MoMA 1989) (isite) (Section)

### **October 12**

#### ***John Cage and Fluxus: George Brecht, Alison Knowles, George Maciunas, Robert Watts***

Reading:

- a) TB 1, 494-501.



b) Julia Robinson, “Maciunas as Producer: Performative Design in the Art of the 1960s,” in: *Grey Room* 33 (Fall 2008), 56-83 (ER).

c) Branden Joseph. “The Tower and the Line: Toward a Genealogy of Minimalism,” *Grey Room*, 27 (Spring 2007): 56-81. (isite) (Section)

## **October 14**

### ***West Germany after Nazi Fascism : Joseph Beuys and Gerhard Richter***

#### *Reading:*

a) TB1, 524-529.

b) Joseph Beuys, “Not Just a Few Are Called, But Everyone” and “I am Searching for Field Character”, TB2, 903-906, 929-930.

c) Gene Ray, “Joseph Beuys and the After Auschwitz Sublime”, in Gene Ray, ed. *Joseph Beuys: Mapping the Legacy*, (Sarasota, FL: John and Mable Ringling Museum of Art, 2001). 55-74 (isite).

c) Benjamin H.D. Buchloh, “Divided Memory and Post-Traditional Identity: Gerhard Richter’s Work of Mourning”, *October* 75, (Winter 1996), 60-82, (ER). (Section)

## **October 19**

### ***MID TERM EXAM NO LECTURE***

***\*\*\*First Writing Assignment due in Class October 21\*\****

**October 21*****American Abstraction:  
Ellsworth Kelly and Agnes Martin****Reading:*

- a) TB1, 406-410, 436-441.
- b) Yve-Alain Bois, “Ellsworth Kelly in France: Anti-Composition in Its Many Guises,” in: *Ellsworth Kelly: The Years in France, 1948-1954*, ed. Yve-Alain Bois et al. (Washington, D.C.: National Gallery of Art, 1992), 9-36. (isite) (Section)
- c) Anne Wagner, “Agnes Martin: The Cause of the Response,” in: Anne Wagner, *A House Divided: American Art since 1955* (University of California Press, Berkeley / Los Angeles, 2012, pp.202-213). (isite)

**October 26*****Minimalism I :  
Robert Ryman and Frank Stella,****Reading:*

- a) TB1, 508-512.
- b) Bruce Glaser, “Questions to Stella and Judd,” (isite).
- c) Anna Chave, “Minimalism and the Rhetoric of Power,” (isite). (Section)
- d) Harry Cooper, “What you See and What he Said,” in: Cooper and Luke (eds.), *Frank Stella 1958* (Harvard University Art Museums. 2005). (isite).

**October 29*****Minimalism II : Carl Andre and Robert Morris***

*Reading:*

- a) TB1, 536-539.
- b) Robert Morris, “Notes on Sculpture 1-3”, TB2, 828-835.
- c) Annette Michelson, “Robert Morris: An Aesthetics of Transgression,” in *Robert Morris*. (Washington D.C.: Corcoran Gallery of Art, 1969). (isite) (Section)

**November 2*****Post - Minimalism: Bruce Nauman and Richard Serra****Reading:*

- a) TB1, 540-543, 578-581, 584-589.
- b) Janet Kraynak, “Dependent Participation: Bruce Nauman’s Environments,” *Grey Room* 10 (Winter 2003), 22-45. (ER)
- c) Hal Foster, “The Un/making of Sculpture,” in *Richard Serra*. (Cambridge, MA: MIT Press, 2000), 175-200. (isite) (Section)
- d) Hal Foster, “Richard Serra in Conversation with Hal Foster,” in: Carmen Gimenez (ed.), *Richard Serra: The Matter of Time*, (Bilbao, Guggenheim Museum, 2005), pp. 23-42.

**November 4*****Post - Minimalism and Feminist Abstraction : Eva Hesse****Reading:*

- a) TB1, 544-548.
- b) Cindy Nemser, “A Conversation with Eva Hesse,” in Mignon Nixon, ed.,

*Eva Hesse* (Cambridge: MIT Press, 2002), 1-26. (isite)

c) Briony Fer, “Bordering on Blank: Eva Hesse and Minimalism,” in : *Art History* v. 17, no. 3, September 1994, 424-448. (ER) (Section)

## November 9

### ***Post Minimalism and Feminist Abstraction in Latin America : Lygia Clark, Gego and Mira Schendel***

Reading:

a) TB1, 411-416.

b) Yve-Alain Bois, “Some Latin Americans in Paris,” in *Geometric Abstraction: Latin American Art from the Patricia Phelps de Cisneros Collection*, (Cambridge: Harvard University Art Museums, 2001), 77-103. (isite) (Section)

c) Juan Ledezma, “Assembling Collective Reason: Gego’s Structures as Public Space,” in Nadja Rottner, ed. *Thinking the Line: Gego 1957-88*, (Hatje Cantz, 2006). (isite)

## November 11

### ***Arte Povera in Italy : Iannis Kounellis, Mario Merz, Pino Pascali***

Reading:

a) TB1: 553-558.

b) Robert Lumley, “Spaces of Arte Povera,” in: Richard Flood (ed.), *Zero to Infinity : Arte Povera 1962 – 1972*, (Minneapolis, Walker Art Center, London, Tate Gallery, 2001, pp.41-66. (isite)

c) Carolyn Christov - Bakargiev, *Arte Povera*, (London, Phaidon, 1999), pp.233, 237, 248,262. (isite)

## November 16

### ***Conceptual Photography and Public Space: Bernd & Hilla Becher and Ed Ruscha***

a) Margaret Iversen, "Auto-maticity: Ed Ruscha and Performative Photography," in: Iversen (ed.), *Photography after Conceptual Art*, Special issue of *Art History*, Vol.32, issue 5, 2010. (isite)

b) Blake Stimson, "Bernd and Hilla Becher," Chapter 3 in Stimson, *The Pivot of the World*, (MIT Press, Cambridge/London, 2006).

## November 18

### ***Conceptual Art : On Kawara, Sol Lewitt and Lawrence Weiner***

*Reading:*

a) TB1, 571-577, 598-603

b) Sol LeWitt, "Paragraphs on Conceptual Art", TB2, 846 – 849.

c) Kathryn Chiong, "Kawara On Kawara." *October*, 90 (Autumn 1999): 51-75 (ER). (Section)

## November 23

### ***From Conceptual Art to Institutional Critique: Michael Asher, Daniel Buren, Louise Lawler***

*Reading:*

a) TB1, 559-564, 584-588, 593-597, 589-592.

b) Alexander Alberro, "The Turn of the Screw" *October*, vol. 80 (Spring 1997), 57-84. (ER).

c) Daniel Buren, "Beware", TB2, 861-867.

d) Andrea Fraser, "Louise Lawler: In and Out of Place, " in: *Art in America*, (June 1985), 125 ff.

**THANKSGIVING BREAK NO CLASS NOV 25**

**November 30**

***Allegories of the Avantgarde: Marcel Broodthaers and Hans Haacke***

a) Benjamin H.D. Buchloh, "Open Letters, Industrial Poems," in Buchloh (ed.), *Broodthaers: Writings, Interviews, Photographs*, Special Issue of *October Magazine*, vol.42, Fall, 1987, pp.67-100.

b) Rachel Haidu, "Laughter: Marcel Broodthaers," in: Helen Molesworth (ed.), *Part Object Part Sculpture*, (Columbus, The Wexner Center, 2005. (isite)

c) Hans Haacke, "Museums, Managers of Consciousness", in: Brian Wallis, (ed.), *Hans Haacke: Unfinished Business*, (New York: New Museum of Contemporary Art, 1987), 60 -72. (isite).

***Second Writing Assignment due in Last Lecture November 30***  
***Final Examination to be announced***