

HA 706/906

Fall 2019

Thursday, 2:30-5:00, Murphy Seminar Room
John Pultz, Associate Professor, History of Art

Art on the Margins 1960-2000

The U.S. art world burst open in the later decades of the twentieth century. Earlier styles and movements (Abstract Expressionism, Pop) with handmade, valuable, monumental commodities at their core gave way to art that did not leave its trace in the same way, and consequently gets ignored.

Included in this category are conceptual art, happenings, Fluxus, process art, site-specific art, the art of institutional critique, performance art, photo-conceptualism, the art of ACT Up and other activist groups, but also neo-constructivism and minimalism, with their reconsideration of the art object.

To remedy this, the seminar will look at conceptual, performance, site-specific, and other art that resisted or redefined the art object. Because much of that art relied for its presentation and preservation on photography and video, we will also consider how the practice and status of those media (photography and video) were transformed in the process. Various critical perspectives, including postmodernist, queer, and feminist theory, will be studied in the context of this art.

Topics for class meetings and possible student projects include the emergence of feminist art and theory; the emergence of queer art and theory; photography and the social and built environments of cities, suburbs, and exurbia; the reexamination of conceptualism; the role of public funding of the arts; and activism of race and gender.

Advanced undergraduate students in history of art and graduate students from other departments are encouraged to seek admission to the seminar by emailing the instructor.