Course Title: The Art of the 1960s and Its Enduring Impact on the Art of Today
Course Code: ARTH 252
Instructor: Kevin R. Muller

Grade Options and Requirements:
- No Grade Requested (NGR)
  - Come and enjoy.
- Credit/No Credit (CR/NC)
  - Regular attendance and participation.
- Letter Grade (A, B, C, D, No Pass)
  - Regular attendance and participation plus one completed short essay. Details will be announced on the first day of class. Assignment may require visit to local art museum.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

Tentative Weekly Outline:

**Week One: Pop**
We begin with a focus on the theme of consumer culture. We will explore how, in the sixties, Andy Warhol, Tom Wesselmann, and James Rosenquist incorporated the imagery and techniques associated with mid-century popular culture, and in so doing, offered critiques of then-cherished values associated with Modernism. Fast forward some four decades and we find postmodernists Jeff Koons, Damien Hirst, and Takashi Murakami incorporating consumer imagery, but in such a way that may not offer much by way of a concrete critique of the engine that now drives the global economy.

**Week Two: Minimalism**
In the sixties, Robert Morris, Carl Andre, Richard Serra, and others challenged longstanding conventions regarding the proper subject and form of sculpture itself. After briefly reviewing these conventions, we will see how these Minimalist artists redefined the medium of sculpture to embrace the artist-made object, the viewer, and the environment in which both object and viewer exist. Minimalism of the sixties was primarily an American art movement with little regard for larger social issues. However, present-day international artists, including Palestinian-born Mona Hatoum, Pakistani-born Anila Quayyum, and
Vietnamese-born Dinh Q Le, apply the tenants of Minimalism to address issues relevant our globalized world.

**Week Three: Conceptualism**
The 1960s saw the flowering of Conceptual Art. We will explore how artists like Sol Lewitt, Mel Bochner, and Joseph Kosuth challenged long established qualities attributed to fine art by creating works that put a priority on an intellectual, rather than aesthetic, response. For conceptual artists, the idea was everything. Then we turn to more recent artists working in the conceptual vein, including Felix Gonzales-Torres, Robert Montgomery, and Ai Wei-Wei, all of whom draw on their artistic forebears, but do so in an effort to also engage deeper social issues.

**Week Four: Video**
In 1967, Sony introduced its PortaPak, the first portable video recorder that made it possible for anyone to produce a video. As a result, video art was born. Early experiments with the medium by William Wegman, Vito Acconci, and Steven Beck explored ways that video could offer an experience unlike anything to be seen on broadcast television. Now a digital form, video art has matured to become more complex and sophisticated in both form and content. A look at recent work by Arthur Jafa, Bill Viola, and others reveals how newer work offers thought-provoking imagery that often exists in dialog with content found on the internet and in the multiplex.

**Week Five: Performance**
Rejecting all traditional media, some artists of the sixties turned to the human body as their medium. Examining select works by Alan Kaprow, Yoko Ono, and Teching (Sam) Hsieh, we will see how the artist became simultaneously subject and object, and how at times the audience was implicated in producing the meaning of a work. While performance art has grown rarer since then—in part because it’s extremely difficult to make a living as a performance artist—it continues to be among the most provocative and visceral of all art media, as we will see by examining performances by Frenchman Olivier de Sagazan, Iraqi-born Waffa Bilal, and others.

**Week Six: Painting**
Reading canonical histories of art—at least those written for American audiences—one might be tempted to believe that artists simply gave up on the long-standing tradition of painting the human figure. But this was not the case. Artists working in Britain, notably Lucien Freud and Frank Auerbach, methodically and insightfully built on tradition, while taking the subject in new and unexpected directions. In many ways, these artists established continuity between the past and the present, as we shall see by turning to the recent paintings by Jenny Saville, Kehinde Wiley, and Cecily Brown.