

**MODERN ART: POP TO PRESENT
COURSE NUMBER: HAVC 141C**



Ryan Trecartin: Temple Time, 2016, single-channel HD video, 49 minutes. Courtesy Andrea Rosen Gallery, New York.

Instructor: Jeppe Ugelvig

SUMMER SESSION 2023

**MEETING PLACE/TIME: SYNCHRONOUS ONLINE
(TIME: MON, WED, FRI 09:00AM-11:30AM)**

COURSE DESCRIPTION:

Modern Art: Pop to Present surveys the art forms and critical ideas that have shaped artistic practice from the 1950s to the present, including an overview of the socio-political, economic, technological, and cultural forces that inspire artists to articulate human experience in visual form. The course begins by examining how popular culture in the post-War United States became intertwined with visual art, forming into the artistic genre known as Pop Art. This important aesthetic shift challenged the political, ideological, and representational value systems that inform our understanding of so-called “high art.” The course explores the impact of this artistic legacy on subsequent generations of artists and visual producers from the 1950s to the present. Each session critically considers the work of various artists whose production has been deeply inspired by Pop Art or has been in critical (and often antagonistic) dialogue with its aesthetic and political imperatives.

Throughout the quarter, *Modern Art: Pop to Present* explores a diverse range of artists and forms of visual media and considers how scholars and visual producers utilize theory creatively and in studying aesthetic objects and experiences. The course is committed to gaining insight into the social and ideological function of images from an interdisciplinary perspective, with a particular focus on video art and art in an age of consumerism. Students will be introduced to key concepts in critical theory and will gain an understanding of their far-reaching impacts on art and visual culture in general. This course is designed to enhance student understanding of the critical ideas and aesthetic forms currently informing the interpretation of contemporary art and visual culture.

HAVC 141C is an online course, so all materials – lecture content, notes, full-length films/clips, and office hours – will take place via Zoom and Canvas. We will meet three times a week for Zoom lectures and discussions, while further resource sharing and discussion will happen over Canvas.

There will be a midterm and final examination. Both exams will be completed on Canvas. Testing is largely based on lectures, assigned readings, and screenings.

**ALL FILM AND DOCUMENTARY SCREENINGS WILL BE ON CANVAS*

LEARNING OUTCOMES

STUDENT OUTCOMES:

Students who successfully complete the course will have demonstrated the following:

PLO 1- Breadth of Cultural Knowledge

Students will be able to demonstrate an appreciation for, and foundation in, art history and visual studies grounded in a range of historical, social, cultural, and ideological perspectives.

PLO 2- Critical Thinking

Students will be able to apply critical thinking skills that will enable them to analyze and solve problems through observation, experience, reflection, interpretation, analysis, evaluation, and/or explanation of visual, material, and historical cultural forms and values. Students will demonstrate critical thinking skills through oral and/or written communication.

PLO 4- Written Communication

Students will be able to present clear visual and historical analysis and interpretation in writing. Students will be able to demonstrate standard writing conventions in visual studies appropriate to purpose and context; in particular, short-form essays and annotations/responses to academic texts.

COURSE LEARNING OUTCOMES:

In completing the course, students will gain a cross-cultural and comparative understanding of visual culture in an international context. Additionally, students will dramatically improve their reading, writing, critical, and visual interpretation skills. Specifically, students will be able to critically analyze modern contemporary artworks thoroughly and systematically, placing it in

social, political, and art historical contexts. Students will demonstrate a command of Pop Art and its legacies in contemporary art. Students will be comfortable and familiar with major currents in contemporary art since the 1960s, including specific artists, exhibitions, and key theoretical texts.

REQUIRED TEXT BOOK: There is no required text book for the course. All readings will be provided via Canvas as downloadable PDF files. Readings are subject to change at the instructor's discretion.

SESSION 1: COURSE INTRODUCTION & WHAT IS POP ART?

Introduction to course requirements: attendance, grading, midterm and final exams will be discussed in detail. Followed by a general introduction to Pop.

Assigned Readings:

—Cécile Whiting, "Shopping for Pop," in *A Taste for Pop: Pop Art, Gender, and Consumer Culture* (Yale University Press, 2018), 7-49.

—Stephen Bann, "Pop Art and Genre," in *New Literary History*, Vol. 24, No. 1, Culture and Everyday Life (Winter, 1993) pp. 115-124

Screenings: *Painters Painting* (1973) Emile de Antonio

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SESSION 2: ANDY WARHOL AND THE FACTORY PT. 1

The social world of Warhol's Factory; consumerism and mass-production; film and video art; queer icons; underground and counter-culture, music, and its connection to high art.

Assigned Readings:

—Blake Stimson, "Andy Warhol's Red Beard," in *The Art Bulletin*, Vol. 83, No. 3 (Sep., 2001), pp. 527-547

—Paul Mattick, "The Andy Warhol of Philosophy and the Philosophy of Andy Warhol," in *Critical Inquiry*, Vol. 24, No. 4 (Summer, 1998), pp. 965-987

Further reading:

—Graig Uhlin, "TV, Time, and the Films of Andy Warhol," in *Cinema Journal*, Vol. 49, No. 3 (Spring, 2010) pp. 1-23

—Paul Bergin, "Andy Warhol: The Artist as Machine," in *Art Journal*, Vol. 26, No. 4 (Summer, 1967), pp. 359-363

Screenings: *Andy Warhol* Documentary Film Part 1 (YouTube)

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 3: ANDY WARHOL AND THE FACTORY PT. 2

The social world of Warhol's Factory; consumerism and mass-production; film and video art; queer icons; underground and counter-culture, music, and its connection to high art

—Matthew Tinkcom, “Andy Warhol and the Crises Of Value's Appearances” in Matthew Tinkcom, *Working like a Homosexual: Camp, Capital, Cinema*, (Durham: Duke University Press, 2002), 73-118

Screenings: *Andy Warhol* Documentary Film Part 2 (YouTube)

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 4: KEITH HARING AND JEAN MICHEL BASQUIAT

Street culture and its politics; graffiti vs painting; art and pop culture.

Assigned Readings:

—Jordana Moore Saggese, ““Cut and Mix”: Jean-Michel Basquiat in Retrospect,” in *Nka: Journal of Contemporary African Art*, Number 28, 2011, pp. 88-95

—Amy Raffel, “Hitting the Streets: Early Lessons in Populism and Advertising” in Amy Raffel, *Art and Merchandise in Keith Haring’s Pop Shop*, (New York: Routledge, Taylor & Francis Group, 2021), 18-47.

Further readings:

—Natalie E. Phillips, “The Radiant (Christ) Child: Keith Haring and the Jesus Movement,” in *American Art*, Vol. 21, No. 3 (Fall, 2007), pp. 54-73

Screenings: *Jean-Michel Basquiat: The Radiant Child* (2010) Dir. Tamra Davis

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Discussion: DUE NIGHT BEFORE, 11:59PM

Written Assignment: NEW YORK POP – DUE NIGHT BEFORE, 11:59PM

SESSION 5: QUEER MOURNING – ACT UP

The AIDS crisis; art and activism; sexual difference; queer theory.

Assigned Readings:

— Douglas Crimp, “Mourning and Militancy.” *October* 51 (1989): 3–18. [Excerpt]

Screenings: David Wojnarowicz, *Art, AIDS, and New York in the 80s*, 2020.

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 6: QUEER POP – GENERAL IDEA

The AIDS crisis; art and consumerism; sexual difference; queer theory.

— Joshua Decter, “Infect the Public Domain with an Imagevirus: General Idea’s AIDS Project,” *Afterall* 15, no. 15 (2007): 96–105

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 7: THE YOUNG BRITISH ARTISTS (YBAS)

Overview of central YBA artists; postcolonialism, race and gender.

Assigned Readings:

— Kobena Mercer, “Ethnicity and Internationally,” *Third Text* 13, no. 49 (December 1, 1999): 51–62.

— Tracey Emin, “Tracey Emin and Sarah Lucas: How we made The Shop,” *The Guardian*, 2013. Link [here](#).

— Hilton Als et. al., “Remembering Tracey Emin and Sarah Lucas’s ‘The Shop,’” *Frieze*, Issue 220, 2023.

Screenings: BBC Documentary: *Sensationalists: The Bad Girls and Boys of British Art*

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 8: JAPANESE SUPERFLAT

Japanese and East Asian popular culture; Takashi Murakami; global models of artistic practice; consumerism and merchandising; art and entertainment; postmodernism and consumerism.

Assigned Readings:

— Darling, Michael. “Plumbing the Depths of Superflatness.” *Art Journal* 60, no. 3 (September 1, 2001): 76–89. [Excerpt]

— Shigemi Inaga, “To Be a Japanese Artist in the So-called Postmodern Era,” *Third Text* 9, no. 33 (December 1995): 17–24. [Excerpt]

Screening: *Takashi Murakami 1996-2002* Documentary

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 9: BIENNALES AND RELATIONAL AESTHETICS PT 1.

The international art market; “global art” and biennialization; performance art; politics of participation.

Assigned Readings:

— Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les Presses du Réel, 2002. [excerpts]

SESSION 10: BIENNALES AND RELATIONAL AESTHETICS PT 1.

The international art market; “global art” and biennialization; performance art; politics of participation.

— Claire Bishop, “Antagonism and Relational Aesthetics,” *October*, no. 110 (October 1, 2004): 51–79.

Discussion: DUE NIGHT BEFORE, 11:59PM

Written Assignment: Pop Art's Legacy – DUE NIGHT BEFORE, 11:59PM

SESSION 11: WOMEN ONLINE

Feminism and video art; performance; gender and sexuality; history of net.art; Youtube; Young Girl theory.

— Megan Driscoll, “Now You’re in My Computer: Performing in the Network’s Theater of Visibility,” in New Museum of Contemporary Art et al. eds, *The Art Happens Here: Net Art Anthology* (New York, NY: Rhizome, 2019).

— Maria Walsh, “From Performing Resistance to Performing Autonomy and Back Again: Alex Bag Meets Ann Hirsch,” *Text* (Intellect, December 1, 2015), 14 – 31.

Screenings: Various films by Ann Hirsch, Alex Bag, Amalia Ulman.

Discussion: DUE NIGHT BEFORE, 11:59PM

SESSION 12: UPLOADED WORKS

Post-internet aesthetics; content circulation; Web 2.0; dispersed media; horizontal curatorial models.

Assigned Readings:

— Seth Price, “Dispersion” in Lauren Cornell and Ed Halter, *Mass Effect: Art and the Internet in the Twenty-First Century*, Critical Anthologies in Art and Culture (Cambridge, Massachusetts: The MIT Press, 2015).

Screenings: Various films by Seth Price and Hito Steyerl

SESSION 13: UPLOADED WORKS (Special guest visit: Ryan Trecartin)

Post-internet aesthetics; content circulation; Web 2.0; dispersed media; horizontal curatorial models.

Assigned Readings:

— Seth Price, “Dispersion” in Lauren Cornell and Ed Halter, *Mass Effect: Art and the Internet in the Twenty-First Century*, Critical Anthologies in Art and Culture (Cambridge, Massachusetts: The MIT Press, 2015).

— Åkervall, Lisa. “Networked Selves: Ryan Trecartin and Lizzie Fitch’s Postcinematic Aesthetics.” *Screen* 57, no. 1 (March 1, 2016): 35–51. <https://doi.org/10.1093/screen/hjw004>.
Ryan Trecartin

Screenings: Various films by Ryan Trecartin and Lizzie Fitch

Discussion: DUE NIGHT BEFORE, 11:59PM

Written Assignment: Pop Internet – DUE, 11:59PM

SESSION 14: THE BLACK INTERNET

Black critiques of technology; BLM; race and embodiment; identity politics; politics of visibility and opacity.

Assigned Readings:

—Alessandra Raengo, “Close-Up: #BlackLivesMatter and Media: Dreams are colder than Death and the Gathering of Black Sociality,” *Black Camera*, Volume 8, Number 2, Spring 2017 (New Series), pp. 120-140

—Aria Dean, “Poor Meme, Rich Meme” in *Real Life Mag*, 2016. <https://reallifemag.com/poor-meme-rich-meme/>

Screenings: *Selected works by Arthur Jafa*

Discussion: DUE NIGHT BEFORE, 11:59PM

Written Assignment: Final Paper -- DUE NIGHT BEFORE, 11:59PM

COURSE REQUIREMENTS

During the quarter we will view an array of visual material. It is absolutely essential that you do the readings and screen all assigned films. Because HAVC 141C is a synchronous online course, working in an individualized and independent manner is essential to academic success. It is crucial to attend every online lecture and to be diligent in submitting assignments on time.

Online courses require you to stay engaged and check in frequently. If you fall behind for more than two weeks, you'll have difficulty catching up. Fall behind for too long and you'll likely fail the course. Check in at least 3 times weekly. Remember that online courses require you to stay self-motivated and engaged, since we are not meeting in person.

WORKLOAD

UC Senate Regulation 760 specifies that one academic credit corresponds to a total of 30 hours of work for the median student over the quarter. This means that for a 5-credit course, students are expected to do thirty hours of work per week during a 5-week term. For this course, about seven hours per week are spent attending synchronous lectures and related videos, and two hours per week should be devoted to studying the lecture slides and notes. While everyone reads and writes at their own pace, it is recommended that students allow six hours per week to read and take notes on the required texts. Four hours per week should be spent preparing for and completing the discussion post assignments, five hours per week should be used to study for the next quiz, and six hours per week should be spent preparing for the next writing assignment.

WRITTEN RESPONSE PAPERS (30% OF FINAL GRADE)

You will be required to write (3) written essays due periodically throughout the quarter. Your essays must be a minimum of 1,200 words each. Due dates are listed in the schedule above. For these assignments, you are required to write a critical essay on specified course content as instructed in the course modules. Weekly modules will give detailed instructions for the completion of these written assignments. Make sure to follow instructions carefully and do not wait until the last minute to complete the assignments. Written responses will be submitted via

Canvas.

Please use paragraph format, and spell-check—no bullet points or lists. Keep a copy for yourself on your computer or storage device in the event that the submitted assignment is lost or destroyed. Responses will be assessed based upon the quality and specificity of your critical analysis, and proper length. Please adhere to the word count.

4TH RESPONSE PAPER OR FINAL PAPER (30% OF FINAL GRADE)

The final paper should be your most polished, and can either be on a new topic or a further development of a past paper. Similarly, you are required to write a critical essay on specified course content as instructed in the course modules. Weekly modules will give detailed instructions for the completion of these written assignments. Make sure to follow instructions carefully and do not wait until the last minute to complete the assignments. Written responses will be submitted via Canvas.

Please use paragraph format, and spell-check—no bullet points or lists. Keep a copy for yourself on your computer or storage device in the event that the submitted assignment is lost or destroyed. Responses will be assessed based upon the quality and specificity of your critical analysis, and proper length. Please adhere to the word count.

SYNCHRONOUS AND ASYNCHRONOUS DISCUSSION PARTICIPATION (20% OF FINAL GRADE)

To encourage discussion and peer engagement, each student is required to post a comment on the course discussion forum ahead of class: these will be used to stimulate conversations during synchronous lectures. Post must be a minimum of 100 words. Written commentaries can be on anything related to the class: lectures, readings, personal observations and opinions, material viewed outside of the class, etc. You are also urged to respond to your classmates' posts. I'm keeping these dialogues open, but you must participate to receive credit. You must post before you can see your classmates' posts. Please observe good citizenship and always keep the conversation constructive. No profanity or offensive language!

IN-CLASS PRESENTATION (15% OF FINAL GRADE)

Each student is required to give a 10 to 15-minute presentation to the class introducing a reading or an artwork of their choice. This is an opportunity for the student to apply their own research interests and ideas to the course material. Sign-ups to the specific sessions will be made available by the instructor after the first session. Students are encouraged to book an office hour with the instructor before their presentation to talk through ideas and formats.

OFFICE HOUR (5% OF FINAL GRADE)

Students are required to schedule a minimum of one office hour with the instructor during the course. This is an opportunity for the instructor to support students in their papers, presentations, and general interests.

Note: Students are required to complete all assignments to pass the course.

STANDARD FORMATTING FOR WRITTEN ASSIGNMENTS

- Use only 11 or 12-point type in Times.
- The essays should be double-spaced

- Use 1.25-inch or smaller margins on the left and right, 1-inch margins on the top and bottom.
- Your name should appear on each page of your exam with page numbers at the bottom.
- All papers must have the date of submission and “HAVC 141C” on them.

***EXTRA CREDIT ASSIGNMENTS WILL BE OFFERED AT THE PROFESSOR’S DISCRETION. DETAILS WILL BE ANNOUNCED VIA CANVAS.**

Late Assignments: My policy is to not accept late assignments. Doing so creates administrative complications, but most importantly, the policy is implemented for the purpose of fairness to all students. I routinely offer the opportunity to make up for any missed assignments in the form of extra credit, so points can always be made up. If you are unable to complete a written assignment, please notify the instructor and TA in advance. Exceptions will be made in the event of serious extended illness, or family emergency. If you are having a serious medical or family emergency, communicate with me if you know you won’t be able to keep up with coursework, so that we can make a plan.

FINAL GRADES

Your final grade will be based upon the quality of your written responses, discussions, and your midterm and final exam scores. A final grade of C-, D+, D, D-, or F cannot be used to satisfy a course prerequisite or to satisfy major or general education requirements. Any course graded P is equivalent to a C or better and can be used to satisfy general education requirements.

LATENES AND EXTENSIONS

All assignments and exams must be turned in on time. Assignments will not be accepted after 11:59PM on the day they are due. If you are confused about an assignment, or having difficulty completing the course, contact your TA right away.

CANVAS

To login Canvas, go to: <https://its.ucsc.edu/canvas/>. Log in using your username and CruzID password.

SUPPORT FOR STUDENTS

How to get help and see tutorials on CANVAS:

<https://its.ucsc.edu/canvas/canvas-student.html>

Get help around the clock from Instructure using the Help button in your Canvas course.

*Please note that I will occasionally send updates and distribute information through the CANVAS page. CANVAS only works with UCSC accounts, so, if you regularly use another email address, please be sure that your UCSC account forwards to it. Also, within CANVAS, please keep your NOTIFICATIONS ON, so that you receive announcements.

DISABILITY RESOURCE CENTER

Canvas is generally accessible for people with disabilities, but individual resources (handouts, lecture notes, audio and/or video files) may or may not be accessible. If you need

accommodation, please contact the UCSC Disability Resource Center at <http://drc.ucsc.edu/>. The DRC provides a variety of accommodations and services to currently enrolled UCSC students to support them in making the most of their educational experience.

ACADEMIC HONOR CODE

Passing off someone else's ideas or writing as your own (plagiarizing), even unintentionally, violates UCSC's Code of Academic Conduct—and, in certain instances, the law. If there is clear and convincing evidence of plagiarism, a professor may give a student any grade penalty including failure in the course. Cheating, plagiarism or fabrication will be dealt with in accordance to the university's policies on the matter.

CARE/ TITLE IX

Please be aware that under the UC Policy on Sexual Violence and Sexual Harassment, faculty and student employees (including Teaching Assistants, Readers, Tutors, etc.) are "responsible employees" and are required to notify the Title IX Officer of any reports of incidents of sexual harassment and sexual violence (sexual assault, domestic and dating violence, stalking, etc.) involving students. Academic freedom exceptions exist for disclosures made within a class discussion or assignment related to course content; under those conditions only, a report to the Title IX Officer is not required.

The Campus Advocacy Resources and Education (CARE) Office (831) 502-2273, care@ucsc.edu can provide confidential support, resources, and assist with academic accommodations. To make a Title IX report, please contact Tracey Tsugawa, Title IX Officer, (831) 459-2462, tsugawa@ucsc.edu.

Finally, I ask that you **refrain from audio- or video-recording this seminar, selling class notes or recordings to any note-taking services.**