COURSE SYLLABUS

**Course Title:** Art after Expressionism: 1950s-1970s

**Instructor:** Dr. Valerie Hellstein  
Valerie Hellstein has a Ph.D. in art history, teaches at various colleges and universities, leads tours at the Clyfford Still Museum, and is currently writing a book on Abstract Expressionism, collectivity, and the Cold War.

**Course Times:** Wednesdays 9:30-11:30 (Sept 18-October 9, 2019)

**Course Location:** Ruffatto Hall, Room 408

**Course Description:** While Abstract Expressionism continued well into the 1950s, many younger artists abandoned the romantic rhetoric that clung to elder painters and began pushing art in radical new directions, moving beyond traditional painting and sculpture. Artists experimented with performance and video technology, engaged more directly with popular culture, and moved beyond the confines of the gallery. Harkening back to earlier, overlooked artistic strategies and inventing new ones, artists in the postwar period changed the very parameters of what constitutes art.

In this course, we will explore the proliferation of artists, movements, and the explosion of the art market in the United States starting in the mid-1950s. Beginning with the Neo-Dada experiments of Robert Rauschenberg and Jasper Johns, we will also consider the rise of Minimalism, Pop Art, Conceptualism, and Feminist art as we make our way through the fast-changing art world of the Cold War era that many now consider the dawn of the Postmodernism.

**RECOMMENDED BOOKS OR MATERIALS (note if they will be supplied by instructor)**  
Readings in the form of PDFs will be emailed to participants in advance of the class by the instructor.

**Class 1  September 18: The Blurring of Art and Life**  
Readings: Allan Kaprow, “The Legacy of Jackson Pollock”  
Thomas Crow, “Living with Pop”  
Leo Steinberg, “Contemporary Art and the Plight of Its Public”

**Class 2  September 25: Colorfields and Minimalisms**  
Readings: Clement Greenberg, “Modernist Painting”  
James Meyers, “Tour of Primary Structures”

**Class 3  October 2: Art in the Expanded Field**  
Readings: Robert Smithson, “Tour of the Monuments of Passaic, New Jersey”  
Briony Fer, “Studio”

**Class 4  October 9: Performance, Video, and Feminism**  
WHITNEY CHADWICK, “NEGOTIATING THE FEMINIST DIVIDE”

VERY IMPORTANT

If you are unable to attend the first session of the class, or if you have decided to drop the class, please notify the instructor by e-mail ASAP so someone from the wait list may take the class.

Thanks for your cooperation.

See you in class!