

Course Syllabus

History of Art and Architecture

Prof. Benjamin H.D. Buchloh

Spring 2020

HAA 272 M / Graduate / Undergraduate Seminar

Post WW II American and European Painting and Mass Culture

Th 12 pm – 2.45 pm

Room: Sackler 521

Office Hours: Wednesday 4-6 pm Sackler 516 ([Sign up online](#)).[Links to an external site.](#)

Email: bbuchloh@fas.harvard.edu

Requirements:

Active attendance at all sessions, and reading preparation of all assignments for weekly reading are obviously mandatory.

Two oral presentations of assigned essays for seminar sessions (15 mins). Fully developed research paper (20-30 pages) on a topic to be discussed and developed in regular consultation with instructor to be handed in at the end of the semester.

Required Textbooks:

Hal Foster, *The First Pop Age*, (Princeton, Princeton University Press, 2012). TB 1

Branden Joseph, (ed.), *Robert Rauschenberg* (Cambridge/ London, MIT Press, *October Files*, 2002) TB 2

Annette Michelson (ed.), *Andy Warhol*, (Cambridge / London, MIT Press *October Files*, 2001) TB 3

January 30 :

General Introduction

February 6:

Robert Rauschenberg and the Photographic Image

Reading:

1. Laura Auricchio, "Lifting the veil: Robert Rauschenberg's Thirty-Four Drawings for Dante's Inferno and the commercial homoerotic imagery of 1950s America," in: *Genders*, 1997, Issue 26, pp.119-154.
2. Leah Dickerman, "Introduction to Robert Rauschenberg's Thirty-Four Drawings for Dante's Inferno," in Dickerman (ed.), *Robert Rauschenberg : Dante's Inferno*, (New York, The Museum of Modern Art, 2016).
3. Ed Krcma, *Robert Rauschenberg : A Modern Inferno*, (Yale University Press, 2017), chapter. 3

February 13:

Robert Rauschenberg and the Aesthetic of Collage/Assemblage

Reading:

1. Rosalind Krauss, "Perpetual Inventory," in: TB2, 93-130.
2. Branden Joseph, "A Duplication containing Duplications," in: TB2, 133-160.
3. Walter Hopps, "Europe and North Africa : Fall 1952-Spring 1953," in: Hopps (ed.), *Robert Rauschenberg : The Early 1950s* (Houston, The Menil Collection, 1991), 108-169.

February 20:

Cy Twombly : Surrealist Graffiti and the Legacy of Jackson Pollock

Reading:

1. Kirk Varnedoe, "Cy Twombly : Inscriptions in Arcadia," in Varnedoe (ed.), *Cy Twombly*, (New York, The Museum of Modern Art, 1995), pp.9-53.
2. Roland Barthes, "Cy Twombly: Works on Paper," in Barthes, *The Responsibility of Forms* (New York, Hill and Wang, 1985), pp.157-176.
3. Roland Barthes, "The Wisdom of Art," in: Barthes, *The Responsibility of Forms* (New York, Hill and Wang, 1985), pp.177-197.

February 27:

Cy Twombly: The Sculpture: American Fictions of Antiquity

Reading:

1. Giorgio Agamben, "Falling Beauty," in: Carla Schulz – Hoffmann (ed.), *Cy Twombly : Sculptures 1992-2005* (Munich, Schirmer Mosel, 2006), pp.13-15.
2. Kate Nesin, *Cy Twombly's Things*, (New Haver/London, Yale University Press, 2014) , Chapters V & VII.
3. Katharina Schmidt, "Looking at Cy Twombly's Sculpture," in Schmidt (ed.) *Cy Twombly : The Sculpture* (New York, Hatje/Cantz, 2000), pp. 15 – 152.

March 5:

Nancy Spero and the Vietnam War

Reading:

1. Mignon Nixon, "Spero's Curses," in: *October*, 122 (Fall 2007), pp.3-33.
2. Benjamin H.D. Buchloh, "Spero's Other Traditions," in Buchloh, *Neo-Avantgarde and Culture Industry*, (Cambridge/London, MIT Press, 2000), pp.429-442.
3. Jon Bird. "Nancy Spero: Dancing to a Different Tune, in Bird (ed.), *Nancy Spero*, (London/New York, Phaidon Publishers, 1996), pp.38-97.
4. Jo – Anna Isaak, "An Interview with Nancy Spero," in Bird (ed.) *Nancy Spero*, 6-35.

March 12:

Faith Ringgold and the Politics of Race

Reading:

1. Anne Monahan, "Faith Ringgold: Die," in Monahan, *Faith Ringgold*, (New York, The Museum of Modern Art, 2018).
2. Michele Wallace, "America Black : Faith Ringgold's Black Light Series," in: *NKA: Journal of Contemporary African Art*, (Issue 29, September 2011), pp.50-61.
3. Thelma Golden, *Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983*, (New York, Studio Museum in Harlem, 1984).

March 19 : Spring Break

March 26

Andy Warhol : From Ad Agency to Art Factory

Reading:

1. Lucy Mulroney, *Andy Warhol : Publisher*, (Chicago, University of Chicago Press, 2018), chapters 1 and 4.
2. John Curley, "Breaking it Down: Warhol's Newspaper Allegories," in Molly Donovan (ed.), *Warhol Headlines*, (Washington D.C. The National Gallery of Art, 2012), pp.26-36.
3. Jonathan Flatley, "Art Machine," in: Flatley, *Like Andy Warhol*, Chapter 2, (Chicago, Chicago University Press, 2017), pp.89-136.

April 2:

Andy Warhol : Death and Disasters

Reading:

1. Benjamin H.D. Buchloh, "Andy Warhol's One Dimensional Art," in: Michelson (ed.), *Andy Warhol*, 1-48. (TB3)
2. Thomas Crow, "Saturday Disasters : Trace and Reference in Early Warhol," in: Michelson (ed.), *Andy Warhol*, 49-68.
3. Hal Foster, "Death in America," in: Michelson (ed.), *Andy Warhol*, 69-90.

April 9

Richard Hamilton : The Politics of Pop in Europe

Reading:

1. Reading: John Paul Stonard, "Pop in the Age of Boom: Richard Hamilton's *Just What is it that Makes Today's Homes so Different, so Appealing ?*" in: *The Burlington Magazine*, (vol.149 , September 2007), pp.607-662.
2. Mark Godfrey, "Richard Hamilton: Television delivers People," in Godfrey (ed.) *Richard Hamilton : A Retrospective* (London, Tate Gallery / Madrid, Reina Sofia, 2014).
3. Kevin Lotery, " An Exhibition / An Aesthetic: Richard Hamilton and Postwar Exhibition Design," in *October*, 150 (Fall 2014), pp. 87-112.
4. Hal Foster, "Richard Hamilton or the Tabular Image," in : Foster, *The First Pop Age* (TB1), pp.17-61.

April 16

Ed Ruscha and Photography by the Books

Reading:

1. Margaret Iversen, "Auto – Maticity : Ruscha and Performative Photography," in: Iversen (ed), *Photography after Conceptual Art*, in: *Art History*, 32, no. 5, 2010 (Wiley / Blackwell Publishers, Oxford/Malden MA, 2010).
2. Jennifer Quick, "Paste Up Pictures: Ed Ruscha's *Every Building on the Sunset Strip*," in: *The Art Bulletin*, 100 (April 2018), pp.125-152.
3. Hal Foster, "Ed Ruscha and the Deadpan Image, " in Foster, TB 1, pp.210-239/

April 23

Gerhard Richter Memory Culture and the Archive

1. John Curley, "Socialist Realism and Gerhard Richter's 'Third Way,' in: Curley, A *Conspiracy of Images : Andy Warhol, Gerhard Richter and the Art of the Cold War*, (New Haven/London, Yale University Press, 2013), pp.83-115.
2. Alex Danchev, "The Artist and the Terrorist, or The Paintable and the Unpaintable: Gerhard Richter and the Baader – Meinhof Group, " in: *Alternatives*, Vol.35 , April - June 2010, pp.93-112.
3. Peter Geimer, "Seeing One Medium through Another: Gerhard Richter's Photo – Paintings of the 1960s," in Wagstaff (ed.), *Gerhard Richter : Painting After All*, (New York, The Metropolitan Museum, 2020), p.44 ff.

April 30

Gerhard Richter and German History

Reading:

1. Paul Jaskot, "Gerhard Richter and Adolf Eichmann," in: *Oxford Art Journal* . vol.28 (3), October 2005, pp.457 ff.
2. Benjamin H.D. Buchloh, "Documents of Culture, Documents of Barbarism," in: Sheena Wagstaff (ed.), *Gerhard Richter : Painting After All*, (New York, The Metropolitan Museum, 2020).

Course Summary:

Date	Details	Due
Thu Mar 26, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm
Thu Apr 2, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm
Thu Apr 9, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm
Thu Apr 16, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm
Thu Apr 23, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm
Thu Apr 30, 2020	Calendar Event HAA 272M: Painting and Mass Culture after 1945	12pm to 2:30pm