



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-571-ExtremeAbstraction

9-15 revision to prereq, removed ARTH-368 & ARTH-369, changed course title for ARTH-136

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes	<input type="checkbox"/>		
Writing Intensive:	Yes	<input type="checkbox"/>		
Honors		No		

2.0 Course information:

Course title:	Extreme Abstraction
Credit hours:	3
Prerequisite(s):	ARTH-136 History of Western Art: Renaissance to Modern or by permission of instructor
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

2.b Semester(s) offered

Fall	Spring √	Summer	Other
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

This course is open to all students from RIT who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course (including rationale for the course, when appropriate):

3.1 To define and/or develop a working definition of abstraction in the visual arts. This definition will help students understand the events that took place in Western culture that led to art practices that became removed from the everyday consciousness of the “common man”.

4.0 Course description

Course number: ARTH-571

Long Course title: Extreme Abstraction

Short Course title: Extreme Abstraction

Prerequisites: ARTH-135 History of Western Art: Renaissance to Modern **or by permission of instructor.**

Lec 3, Credit 3 (S)

This course examines the historical foundation, critical debate, and ideological motivations regarding abstraction in the modern era. It also explores some of the key theorists of abstraction (Wassily Kandinsky, Paul Klee, Clement Greenberg, Stan Brakhage, and B.H.D. Buchloh), as well as the critical grounds for the shift toward the nonfigurative. Relevant historical movements that will be studied include Abstract Expressionism, Suprematism, De Stijl, Cubism, the Monochrome, Photographic and Filmic Abstraction, and the limits of representation. Key artists to be considered include: Man Ray, Charles Biederman, Gerhard Richter, Chuck Close, Ellsworth Kelly, Robert Ryman, Agnes Martin, Robert Mangold, Bridget Riley, Tony Conrad, Stan Brakhage and Harry Smith.

5.0 Possible resources (texts, references, computer packages, etc.)

Required And Recommended Texts

- 5.1 Paternosto, Cesar. *Abstraction: The Amerindian Paradigm*. (Brussels: Exhibitions International, 2001).
- 5.2 Rosenthal, Mark. *Abstraction in the Twentieth Century: Total risk, Freedom, Discipline*. (New York: Guggenheim Museum, 1996).
- 5.3 Bruderlin, Markus. *Ornament and Abstraction: The Dialogue Between Non-Western, Modern and Contemporary Art*. (New Haven: Yale University Press, 2001).
- 5.4 Malevich, Kasimir. *The Non-Objective World*. (Chicago: Paul Theobald and Co., 1959).
- 5.5 Steiner, Robert. *Toward a Grammar of Abstraction: Modernity, Wittgenstein, and the Paintings of Jackson Pollock*. (University Park, Pennsylvania: The Pennsylvania State University Press, 1992).
- 5.6 Gooding, Mel. *Abstract Art*. (Cambridge: Cambridge University Press, 2001).
- 5.7 Avital, Tsion. *Art Versus Nonart: Art Out of Mind*. (Cambridge: Cambridge University Press, 2003).
- 5.8 Cheetham, Mark A. *The Rhetoric of Purity: The Essentialist Theory and the Advent of Abstract Painting*. (Cambridge: Cambridge University Press, 1991).
- 5.9 Grachos, Louis and Claire Schneider. *Extreme Abstraction*. (Buffalo, New York: Albright-Knox, 2005).
- 5.10 Sussman, Elizabeth. *Remote Viewing: (Invented worlds in Recent Painting and Drawing)*. (New York: Whitney Museum of American Art, 2005).
- 5.11 Moos, David, ed. *The Shape of Color: Excursions in Colour Field Art 1950-2005*. (Toronto: AGO, 2005).
- 5.12 Colpitt, Frances, ed. *Abstract Art in the Late Twentieth Century*. (Cambridge: Cambridge University Press, 2002).
- 5.13 Fer, Briony. *On Abstract Art*. (New Haven: Yale University Press, 1997).
- 5.14 Gibson, Anne. "Color and Difference in Abstract Painting: the Ultimate Case of Monochrome," *Genders*, 13 (Spring 1992), 123-152.
- 5.15 Buchloh, Benjamin H. D., *Neo-Avantgarde and Culture Industry*. (Cambridge, MA: MIT Press, 2000).
- 5.16 Papadakis, Andreas. *Abstract Art and the Rediscovery of the Spiritual*. (London: Art and Design, 1987).

6.0 Topics (outline):

- 6.1 Kandinsky, *Concerning the Spiritual in Art*
- 6.2 Clement Greenberg, Modernism and Modernist Painting
- 6.3 Purity, Autonomy and the Avant Garde
- 6.4 The Politics of Abstraction
- 6.5 Cubism
- 6.6 Malevich, Rodchenko, Lissitzky
- 6.7 Mondrian
- 6.8 Albers and the legacy of Black Mountain
- 6.9 Abstract expressionism, minimalism and after
- 6.10 Op Art and "Shape as Form"
- 6.11 Photography, Film and flatness

6.12 <i>Extreme Abstraction</i> : The exhibition
6.13 Monochromy and the figure/ground relationship
6.14 Charles Biederman
6.15 Abstraction today

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify, differentiate, and evaluate the many theoretical impulses of critical theory and intellectual history connected to issues within the discourses of Modernism, and the movements of modern art emphasizing radical abstraction, as well as familiarize the key thinkers associated with this period	Critical response papers
7.2 Write a coherent synopsis of the concepts discussed throughout the quarter and be able to understand the period as an intellectual and cultural logic.	Term paper
7.3 Describe and summarize the trajectory of art and theory and its historical change and development during the late 19 th and early 20 th centuries.	Critical response papers.
7.4 Place the material objects and the theoretical texts of the late 19 th and early 20 th centuries within its broader intellectual and historical context, and critically discuss some of their ideological implications.	Critical response papers

8.0 Program outcomes and/or goals supported by this course

8.1 Enable students to obtain an understanding of the forms, functions and meanings of works of art and architecture in their historical context.
8.2 Enable students to develop critical thinking and reading, writing and speaking skills that may be applied to the contextual analysis of works of art and architecture, and, in fact, an entire world of objects and images. These skills will be of capital importance in whatever field the student chooses to work.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<i>Communication</i>		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Brief individual and group presentations
	Comprehend information accessed through reading and	Critical

√	discussion	response papers and written exams
<i>Intellectual Inquiry</i>		
√	Review, assess, and draw conclusions about hypotheses and theories	Critical response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
√	Identify contemporary ethical questions and relevant stakeholder positions	Brief individual and group presentations and critical response papers
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response

		papers, written exams.
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10.0 Other relevant information

10.1 Plug and Go Classroom with DVD, VCR, and laptop projection.
