



Graduate

**Arts 539- 88026 – History of Contemporary Art - Spring 2026
Tues-Thursday – 9:30– 10:45 am – Art 111**

INSTRUCTOR INFORMATION

Instructor: Melynda Seaton, Associate Professor of Art History

Office Location: Art 113

Office Hours: TR 12:30-1:30 pm and by appointment

Department of Art Office - 903-886-5208

Office Fax: 903-886-5987

University Email Address: Melynda.Seaton@etamu.edu

Preferred Form of Communication: email

Communication Response Time: M-TH: 24-48 hours, F-Sun will reply following Monday

COURSE INFORMATION

Textbook(s) Required:

After Modern Art: 1945-2017 (Oxford History of Art) 2nd Edition by David Hopkins
ISBN-10 : 0199218455

Additional readings posted to D2L

Course Description

In this course, students will gain a wide knowledge of art practices and artistic movements from the 1960s to the present. Catalog listing

Students will acquire an understanding of art movements from the mid-twentieth century to the present, focusing on identifying key artists and artworks, as well as the technological, social, and political developments that shaped art in this period.

Student Learning Outcomes:

1. Discuss and explain major artistic movements, style, and characteristics of works of art and how this was reflected in the shifting political and social trends at the time.
2. Enhance visual literacy and critical thinking skills.
3. Develop the ability to analyze important articles, texts and artistic writings.
4. Develop the ability to think critically about museums and exhibitions.

5. **Develop art history-based research skills to evaluate artistic production as a means of creating new and innovative artworks.**

Minimal Technical Skills Needed

Using D2L Brightspace learning management system, Microsoft Word.

Course Instruction Methods and Student Expectations:

This course will require both reading material accessed via the D2L classroom or the TAMUC library, regular class attendance, and active participation in class discussion. Assessments will include in-class assignments/quizzes, an exhibition review, and exams.

COURSE REQUIREMENTS

Grading

Final grades in this course will be based on the following scale:

A = 89.5%-100%	A = 360- 400 Points
B = 79.5%-89.4%	B = 320- 359 Points
C = 69.5%-79.4% OR	C = 280- 321 Points
D = 59.5%-69.4%	D = 240- 279 Points
F = 59% or below	F = 239 & > Points

Assessments

Exams: 2 @ 100 pts each = 200 pts
Reading Response Papers -3 @ 50 pts each = 150 pts
Participation/In-class assignments/quizzes - 50 pts
Research/Studio Project - 100 pts
Total Points - 500

Course Policies:

In-Class Projects/Quizzes: Can be made up only if absence falls within one of these categories: (1) participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) verifiable legal proceedings; and (3) cases of severe illness, injury, or emergencies. Documentation will be required.

Reading Responses/Exhibition Reviews:

A total of three (3) short writing assignments will be posted and submitted via D2L due on the date indicated in the course schedule. Late submissions will receive a ½ letter grade deduction for each day submitted late and will not be accepted after three (3) days past the deadline. See the course schedule for deadlines.

Exams: Midterm and Final; dates noted on the course schedule. Exams will cover information from the course text, all readings available on D2L, and material covered in lectures and group discussions.

Exams can only be made up if you experience an emergency that prevents you from taking an exam. An email notification must be sent to the professor before the exam deadline, and documentation of the circumstances will be required. See the course schedule for exam dates.

Research/Studio Project: A research paper and studio project applying research materials relevant to course topics. No late final project will be accepted.

Attendance: Regular class attendance is expected. It is each student's responsibility to monitor their attendance. Each student in this course is allowed five (5) unexcused absences. Unexcused absences require no explanation from the student.

In this class, excused absences are: (1) participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) verifiable legal proceedings; and (3) cases of illness, injury, or emergencies. For any absences to be considered excused, illness or otherwise, documentation is required for your absence. Documentation must be emailed to your professor not later than 5 days after the missed class. Failure to do so will result in an unexcused absence; no exceptions.

When a student accrues more than five (5) unexcused absences, the instructor has the prerogative to drop the student one (1) letter grade for each unexcused absence exceeding five (5). For example, six (6) unexcused absences will drop an "A" to a "B" and so forth. Students with excessive absences may be dropped from the course for non-attendance. Students with excessive absences may be dropped from the course.

Note: It is the student's responsibility to sign the attendance sheet each class and keep track of their absences. If your signature is not on the sign-in sheet, you are considered absent. If you forget to sign in or arrive more than 10 minutes late to class, you will be marked absent. No, you cannot show the professor you were in class on a later date if you forgot to sign in. NO EXCEPTIONS.

Academic dishonesty:

There is zero tolerance for academic dishonesty in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, **use of AI technology**, etc.). Academic dishonesty is a serious offense in college and may result in referral to the Dean of Students, dismissal from a class, expulsion from the University, and a failing grade. Please see **Undergraduate Academic Dishonesty 13.99.99.R0.03**

Classroom Etiquette:

CELL PHONE USE IS NOT PERMITTED IN THE CLASSROOM. ANY STUDENT USING TEXT MESSAGING WILL BE ASKED TO LEAVE CLASS. NO EXCEPTIONS.

Please be mindful and respectful of others in the classroom. In all communication, including email and discussion groups, please adhere to the following guidelines:

- Use of profanity, slang, or racial slurs is NOT permitted
- Be mindful of tone, keep it professional and respectful of others
- Avoid jokes, as they may not come across as such to others

Any behavior deemed disruptive by the instructor may result in a student being asked to leave class, and continued disruptions may result in expulsion from the class.

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@etamu.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

STUDENT RESPONSIBILITIES FOR COURSE

CWID and Password

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@etamu.edu.

Technology-Related Issues

Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

TECHNOLOGY REQUIREMENTS AND SUPPORT

Minimal Technical Skills Needed

Students will need reliable computer and internet access for this course. Students must be able to effectively use myLeo email, myLeo Online D2L, and Microsoft Office.

Learning Management System (LMS) – D2L

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are the technical requirements:

- View the [Learning Management System Requirements Webpage](#).
- Learn more on the [LMS Browser Support Webpage](#).

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found on the [Brightspace Support Webpage](#).

COMMUNICATION AND SUPPORT

Interaction with Instructor Statement

Email is the quickest and most reliable way to contact me at Melynda.Seaton@etamu.edu
I will conduct email correspondence according to the following schedule:

- Monday–Thursday: Every effort will be made to answer your emails within a 24-48-hour period.
- Friday–Sunday: I will try to answer your emails promptly, but please understand you may not receive a response until the following Monday or Tuesday.

Please feel free to contact me with any questions or concerns you may have.

If you encounter problems accessing D2L, please get in touch with Technical Support at 1-877-325-7778.

If you have any questions or are having difficulties with the course material, please contact your instructor. Correspondence will always be through university email (your “myLeo” mail) and announcements in myLeo online (D2L). You will not RECEIVE email through D2L, so be sure to check your ETAMU email for communication. Students are encouraged to check university email daily.

Include the Following in Emails with Instructor:

- Course name and subject in the subject line
- Salutation (Good afternoon, Dr. Jackson)
- Proper email etiquette (no “text” emails – use proper grammar and punctuation)
- Student name and CWID after the body of the email (possibly add to student signature on email)

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The [Code of Student Conduct](#) is described in detail online in the [Student Guidebook](#).

Students should also consult the [Rules of Netiquette Webpage](#) for more information regarding how to interact with students in an online forum.

ETAMU Attendance

For more information about the attendance policy, please view the [Attendance Webpage](#) and the [Class Attendance Policy](#).

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty University Procedure 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty University Procedure 13.99.99.R0.10](#)

[Graduate Student Academic Dishonesty Form](#)

Use of Artificial Intelligence

East Texas A&M University acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

East Texas A&M University
Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@etamu.edu
Website: [Office of Student Disability Services](#)

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information, or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and ETAMU Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M University campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

East Texas A&M Supports Students' Mental Health – Counseling Services

The Counseling Center at East Texas A&M University, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connections to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

Mental Health and Well-Being

The university aims to provide students with essential knowledge and tools to understand and support mental health. As part of our commitment to your well-being, we offer access to Telus Health, a service available 24/7/365 via chat, phone, or webinar. Scan the QR code to download the app and explore the resources available to you for guidance and support whenever you need it.



East Texas State A&M University supports the Association's commitment to student health and wellness.

Arts 539 - History of Contemporary Art Schedule – Spring 2026

*Each weekly reading assignments are expected to be completed by the beginning of class for the date assigned, except for Week 1.

Week	Date	Topic	Reading Assignment
1	Jan 13-15	Course Overview Art Historical Methodologies	Handouts: Art Historical Methods of Interpretation Contextual Analysis Elements & Principle of Design Media
2	Jan 20-22	Modernism Abstract Expressionism Chromatic Abstraction Post Painterly Abstraction	Chapter 1 Anna C. Chave, "Pollock and Krasner: Script and Postscript," <i>Res</i> 24 (Autumn 1993): 95-111. Ad Reinhardt: Twelve Rules for a New Academy (1953) in <i>Theories and Documents of Contemporary Art</i> . Berkeley, CA, London: U of California, 2010: 113-118.
3	Jan 27-29	Pre-Pop Tendencies Influence of Duchamp Postwar European Art Paper topic due by Jan 29	Chapters 2 & 3 Clement Greenberg, "Avant-Garde and Kitsch" (1939) http://www.sharecom.ca/greenberg/kitsch.html
4	Feb 3-5	Pop Art Fluxus/Happenings	Chapter 4 "Pop Art" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 79-104. "Happenings and Other Pre-Pop Art." in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 57-71.

Schwartz, Alexandra. "Second City': Ed Ruscha and the Reception of Los Angeles Pop." *October* 111 (January 2005): 23-43. <https://doi.org/10.1162/0162287053148120>.

5	Feb 10-12	Minimalism Postminimalism	Chapter 5 Nixon, Mignon. 2003. "Eva Hesse Retrospective: A Note on Milieu". <i>October</i> 104. The MIT Press: 149-56; Henning, Edward B. 1977. Henning, Edward B. "Sky Cathedral-moon Garden Wall by Louise Nevelson". <i>The Bulletin of the Cleveland Museum of Art</i> 64 (7). Cleveland Museum of Art: 242-51. Michael Fried, "Art and Objecthood" original published in <i>Artforum</i> , 1967
6	Feb 17-19	Conceptualism Performance Art	Chapter 6 "Sol Lewitt" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson "Vitto Acconci" & "Chris Burden" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 236-40 and 125-127. Umathum, Sandra. "Given the Felix Gonzalez-Torres's Case: The Art of Placing a Different Idea of Participation at Our Disposal." <i>Performance Research</i> 16, no. 3 (September 2011): 94-98. https://doi.org/10.1080/13528165.2011.606032 .
7	Feb 24-26	Site Specific Art: Public Art Earthworks	"Earth and Process Art" and "Robert Smithson" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 169-178. Kelly, Michael. 1996. "Public Art Controversy: The Serra and Lin Cases". <i>The Journal of Aesthetics and Art Criticism</i> 54 (1).

			[Wiley, American Society for Aesthetics]: 15–22.
			Nisbet, James. "Surface/Sphere: Walter De Maria's Geopolitical Dimensions." <i>The Art Bulletin</i> 98, no. 3 (July 2, 2016): 373–94. https://doi.org/10.1080/00043079.2016.1143755 .
8	Mar 3	Feminism in the 1960-70s	<p>"Decorative, Narrative, and Popular Image Painting and Installations" and "Miriam Schapiro" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 245-249.; Balducci, Temma. 2006.</p> <p>Badlucci, Temma. "Revisiting "womanhouse": Welcome to the (deconstructed) "dollhouse"". <i>Woman's Art Journal</i> 27 (2). Old City Publishing, Inc.: 17–23.</p> <p>Nochlin, Linda. "Why Have There Been No Great Women Artists?" In <i>Women, Art, and Power and Other Essays</i>, by Linda Nochlin, 145–78, 1st ed. Routledge, 2018. https://doi.org/10.4324/9780429502996-7.</p>
8	Mar 5	Midterm Exam	
9	Mar 10-12	SPRING BREAK	
10	Mar 17	Postmodernism	<p>Chapter 7</p> <p>Crimp, Douglas. "Pictures." <i>October</i> 8 (19790401): 75–88.</p> <p>Foster, Hal. "Signs Taken for Wonders." In <i>Postmodern Perspectives: Issues in Contemporary Art</i>, edited by Howard Risatti, 2nd ed., 153–64. Upper Saddle River, N.J: Prentice Hall, 1998.</p>

11	Mar 19	Photography 1960s-1980s	<p>Ollman, Leah. "LACMA traces photography's New Topographics movement." <i>Los Angeles Times</i>. November 15, 2009.</p> <p>Cressman, Gwen. "Documentary Photography and the Representation of Life on the Streets in Two Works by Martha Rosler and Jeff Wall: Ethical and Aesthetic Considerations." <i>IdeAs</i>, no. 13 (March 1, 2019). https://doi.org/10.4000/ideas.5233.</p> <p>Phelan, Peggy. "Developing the Negative: Mapplethorpe, Schor, and Sherman." In <i>Unmarked: The Politics of Performance</i>, 34-70. Abingdon, UK: Taylor & Francis, 1993. https://doi.org/10.4324/9780203359433.</p>
12	Mar 24-26	Photorealism & Painting in the 1980s	<p>"Photo-Realist Painting and Super-Realist Sculpture" in <i>American Artists on Art: From 1940-1980</i> ed. Ellen H. Johnson (New York: Harper & Row, 1982): 145-167.</p> <p>Lawson, Todd. "Last Exit: Painting". <i>Artforum</i> 20, 1981: 40-47.</p> <p>Rose, Barbara. "American Painting: The Eighties" in <i>Theories of Contemporary Art</i>. Englewood Cliffs, NJ: Prentice-Hall, 1985: 17-30.</p>
13	Mar 31 Apr 2	New Media	<p>Hanhardt, John G. 2008. "From Screen to Gallery: Cinema, Video, and Installation Art Practices". <i>American Art</i> 22 (2). [University of Chicago Press, Smithsonian American Art Museum]: 2-8.</p> <p>VIOLA, BILL. 1984. "VIDEO AS ART". <i>Journal of Film and Video</i> 36 (1). University of Illinois Press: 36-41.</p> <p>Ana, Tiffany. "Imaging Community: Video in the Installation Work of Pepon Osorio," Winter 1995., 58-64.</p>
14	Apr 7-9	1990s	Chapter 8

			Sandler, Irving. "The 'Other': From the Marginal into the Mainstream." In <i>Art of the Postmodern Era: From the Late 1960s to the Early 1990s</i> , 1st ed., 523–43. New York: Icon Editions, 1996.
15	Apr 21-23	Social and Political Art	<p>Fisher, Jean. 1992. "In Search of the 'inauthentic': Disturbing Signs in Contemporary Native American Art". <i>Art Journal</i> 51 (3). College Art Association: 44–50.</p> <p>O'Grady, Megan. "How Carrie Mae Weems Rewrote the Rules of Image-Making." <i>The New York Times</i>, 15 Oct. 2018, www.nytimes.com/2018/10/15/t-magazine/carrie-mae-weems-interview.html.</p> <p>Kuspit, Donald. 1991. "The Appropriation of Marginal Art in the 1980s". <i>American Art</i> 5 (1/2). [University of Chicago Press, Smithsonian American Art Museum]: 133–41. http://www.jstor.org.library.unl.edu/stable/3109034.</p>
16	Apr 28-30	Art Since 2000	Chapter 9
		Present research and finished artwork to class – April 30	<p>Anthes, Bill. "Contemporary Native Artists and International Biennial Culture." <i>Visual Anthropology Review</i> 25, no. 2 (November 2009): 109–27. https://doi.org/10.1111/j.1548-7458.2009.01037.x.</p> <p>Smith, Terry. 2010. "The State of Art History: Contemporary Art". <i>The Art Bulletin</i> 92 (4). College Art Association: 366–83. http://www.jstor.org.library.unl.edu/stable/29546137.</p>
	May 7	Final Exam	Research Paper Due by 1 pm