



**DEPARTMENT OF FINE ARTS
COURSE OUTLINE – WINTER 2017**

AR2560 (A3): Art since 1945 – 3 (3-0-0) 45 Hours for 15 Weeks

INSTRUCTOR:	Edward Bader	PHONE:	780 539 2013
OFFICE:	L217	E-MAIL:	ebader@gprc.ab.ca
OFFICE HOURS:	Tuesday and Thursday: 10:00 -11:20 am By appointment		

CALENDAR DESCRIPTION: An in-depth investigation into the theory, practice, critical response and context of major North American and European art movements between 1945 and 1970.

PREREQUISITE(S)/COREQUISITE: AR2810

REQUIRED TEXT/RESOURCE MATERIALS:

H. H. Arnason, *History of Modern Art*, 7th Edition, ISBN-10: 0205259472

DELIVERY MODE(S): Lecture

COURSE OBJECTIVES:

This course provides an introduction to the work of contemporary artists and involves an examination and discussion of theoretical issues associated with current artistic practice. The course centers around lectures, videos and selected readings related to contemporary artistic discourse. Topics to be discussed:

1. A brief history and examination of the difference between traditional media i.e. drawing, painting, printmaking and sculpture versus photography, film, video, performance art, installation and computer media in the visual arts and how artists have responded to the arrival of new mass media in the 20th century.
2. The difference between Modernism and Post-modernism as it applies to the visual arts.
3. Examination of the role a contemporary artist play in a post-modern, culturally pluralistic world?

LEARNING OUTCOMES: By the end of this s course, students will be able to:

1. Identify and describe the major developments in Western visual culture from the Modernism to Postmodernism (including Abstract Expressionism, Neo-Dada, Pop, Minimalism, Conceptual Art, Performance Art, Video and Installation, Land Art, Photo-realism, Neo-expressionism).
2. Identify key examples of art and architecture (artist, title/description, date and relevant location).
3. Compare and contrast examples of art or architecture from these movements.
4. Describe associated art theories as well as practices.
5. Discuss these examples *in context* (geographical, historical, cultural, economic political).

TRANSFERABILITY: UA, UC*, UL, AU, AF, CU, CUC, GMU, KUC

***Warning:** Although we strive to make the transferability information in this document up-to-date and accurate, **the student has the final responsibility for ensuring the transferability of this course to Alberta Colleges and Universities.** Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at Alberta Transfer Guide main page <http://www.transferralberta.ca> or, if you do not want to navigate through few links, at <http://alis.alberta.ca/ps/tsp/ta/tbi/onlineSearch.html?SearchMode=S&step=2>

**** Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability**

EVALUATIONS:

Mid Term Exam	20%	February 28 th , 2017
Paper /Project	30%	April 6 th , 2017
Worksheets	10%	Grade based on completed worksheets
Participation	10%	Grade based on participation and class attendance
Final Exam	35%	During Examination Weeks

In grading the exams and quizzes, the instructor will evaluate the students' knowledge of the material presented in the course lectures/readings. The questions may address the following topics: stylistic definitions, geographic locations, historical dates, social historical analysis, thematic content and cultural context. The instructor will not only assess students' understanding of the information covered in the course, but s/he will also ask them to identify key art works, artists' names, titles of pieces and dates of stylistic movements.

Exams will test students' knowledge of the material covered in the course. To prepare for the exams and quizzes students should keep detailed notes on the lectures and readings throughout the semester. The questions will focus on the content, form, technique and materials of Modern Art. Additional questions may also focus on the social, historical and political significance of particular works and require students to identify important religious and cultural practices surrounding processes of art making.

Participation: Students will be asked to sign in every class. They must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should respect and remain sensitive to other people's opinions and ideas. The instructor will not allow disruptive and intolerant behavior. ***If you are unable to attend class for health or other reasons please let your instructor know.***

GRADING CRITERIA:

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than a C-**.

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	90-100	C+	2.3	67-69
A	4.0	85-89	C	2.0	63-66
A-	3.7	80-84	C-	1.7	60-62
B+	3.3	77-79	D+	1.3	55-59
B	3.0	73-76	D	1.0	50-54
B-	2.7	70-72	F	0.0	00-49

You have 2 choices for a major research/project for this course.

#1. RESEARCH PAPER:

1500 word typewritten double spaced paper in length on one of the following topics listed below.

1. What role do you foresee for the artist in the 21st century?

The critic Suzi Gablick has written that in the late 20th century:

"Art slowly transformed from a visual language of forms into something more interactive and dialectical in nature, I began to see how the model of the lone genius struggling against society, which has been the philosophical basis of Western culture, has deprived art of its astonishing potential to build community through empathic social interaction. Embedded in modernism is a subtle and far-reaching message concerning the loneliness and isolation of self, whereas the participatory and dialogical practices I had been writing about predispose one to step outside that frame of reference and invite others into the process. This line of thinking caused me to move away from romanticism and modernism, and to consider instead the possibility of a 'connective' aesthetics, based in vigorously active and impassioned engagement that would restore art's connectedness with the world after a century of vision-oriented, purist goals."

Examine some of the following ideas and give examples to support your thesis:

What purpose has art served in the 20th century?
What type of art is needed for a global culture?
How has mass media and new technologies changed the art making process?
Do the traditional arts still have a place in society?
Does an artist have a social conscience?

2. Select a contemporary artist and write an essay about their work discussing influences, social and philosophical implications and ramifications present in their practice.

After examining your textbooks, books on reserve in the Library select the work on a contemporary artist **active since 1955** whose work you enjoy. The instructor must approve your choice of an artist.

Please refer to the articles on reserve in the library on how to write an effective essay.

Your essay must be typewritten and include a bibliography, footnotes. Also a photocopy of all sources of quotes and source material used in your essay must be submitted.

Bibliography: Your references will have to include at least 4 books, one maybe the textbook, 4 journal articles and 3 web sources.

You should begin your research early, as much of the information is challenging to locate. You should use a minimum of six sources in addition to your textbook. You will need to consult a minimum of six (6) sources in researching your figure. Of these, only a third may come from the Internet (e.g., two of six); however, you can consult primary works of the figures among your sources. I will ask you two to submit a working bibliography by the end of the second week of classes to be sure that you are working diligently on this research.

#2. PROJECT/PAPER:

After examining your textbooks, books on reserve in the Library select the work on a contemporary artist **active since 1955** whose work you enjoy. The instructor must approve your choice of an artist.

1. Execute a series of 4 works in their style using similar materials and scale.

2. Write a 500 word essay about their work discussing influences, social and philosophical implications and ramifications present in their practice.

Please refer to the articles on reserve in the library on how to write an effective essay.

Your essay must be typewritten and include a bibliography, footnotes. Also, a photocopy of all sources of quotes and source material used in your essay must be submitted.

Bibliography: Your references will have to include at least 4 books, one maybe the textbook, 4 journal articles and 3 web sources.

You should begin your research early, as much of the information is challenging to locate. You should use a minimum of six sources in addition to your textbook. You will need to consult a minimum of six (6) sources in researching your figure. Of these, only a third may come from the Internet (e.g., two of six); however, you can consult primary works of the figures among your sources. I will ask you two to submit a working bibliography by the end of the second week of classes to be sure that you are working diligently on this research.

RESEARCH PAPER /PROJECT DUE DATES:

Topic/Thesis Statement: Thursday, January 12th, 2017

Outline: Thursday, January 19th, 2017

Bibliography: Thursday, February 2nd, 2017

2 works completed/First Draft: Thursday, March 16th, 2017

All works completed/Final Draft: Thursday, April 6th, 2017

Your essay must be typewritten and include a cover page with course name, title of paper, your name. Your paper must have an extensive Include a bibliography and footnotes.

NO LATE PAPERS/PROJECTS WILL BE ACCEPTED.

WORKSHEETS: You will be asked to a number of readings outside of the text and complete related worksheets.

ARTICLES ON RESERVE IN LIBRARY

1. *TRIUMPH OF THE IMAGE* by Luc Sante, New York Times Magazine, September 19, 1999
2. 1 by John Berger, Ways of Seeing, 1997 pp. 7 –33
3. *CORE TERMS/CONCEPTS* by John A. Walker, Art in the Age of Mass Media, 1994, pp. 7 – 14.
4. *POP ART TRANSLATES MASS CULTURE* by John A. Walker, Art in the Age of Mass Media, 1994, pp. 22 – 50.
5. *UP THE FUNDAMENTAL APERTURE* by Tom Wolfe, The Painted Word, Bantam Books, New York, 1975, pp. 92 -109.
6. 3 by John Berger, Ways of Seeing, 1997 pp. 45 –64
7. *CHAPTER TWO: INDIVIDUALISM ART FOR ART'S SAKE, OR ART FOR SOCIETY'S SAKE?* by Suzi Gablick, Has Modernism Failed? 2004.
8. *LEARNING TO LIVE WITH PLURALISM* by Arthur C. Danto Beyond the Brillo Box, 1998, pp. 217 – 231.

9. *Chapter Ten: The Dialogic Perspective* by Suzi Gablick, *The Re-enchantment of Art*, 1995, pp. 147 - 166.
10. *MURALS AS PEOPLE'S ART* by John Pitnam Weber, *Theories and Documents of Contemporary Art*, Edited by Stiles and Selz, 1996 pp. 269 - 273.
11. *THE UNIVERSE AS MEASURE* by Charles Jencks, *What is Post-Modernism?* 1996, pp. 70 - 77.

Articles related to Writing a Research Paper

1. In Brief: How to write an Effective Essay by Sylvan Barnet
A Short Guide to Writing About Art, 5th Edition, 1997, pp. 121 –135.
2. Manuscript Form by Sylvan Barnet
A Short Guide to Writing About Art, 5th Edition, 1997, pp. 121 –135.

NO LATE PROJECT/PAPERS WILL BE ACCEPTED.

COURSE SCHEDULE/TENTATIVE TIMELINE:

Fieldwork may require visits to museums and galleries. Students will be expected to invest a minimum of four hours a week out of class.

Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.

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| Week 1 | Lecture 1: Introduction to the course:
Text, Assessment, Expectations.
What is Modernism? Part 1 |
| Week 2 | Lecture 2: What is Modernism? Part 2
Readings: <i>Chapter 19: Abstract Expressionism and the New American Art</i> |
| Week 2 | Lecture 3: Robert Rauschenberg
Last Day to Add Drop Classes |
| Week 3 | Lecture 4: Screening: Rauschenberg: Man at Work, 1997
Worksheet #1: TRIUMPH OF THE IMAGE by Luc Sante
Last Day to opt out-new students. |
| Week 3 | Lecture 5: Jasper Johns |

- Week 4 **Lecture 6: Screening: *Jasper Johns: Ideas in Paint, 1998***
Readings: *Chapter 21: Pop Art and Europe's New Realism*
- Week 4 **Lecture 7: Pop Art**
- Week 5 **Lecture 8: Screening: *Warhol: Portrait of an Artist, 1991***
Worksheet #2: CORE TERMS/CONCEPTS by John A. Walker
- Week 5 **Lecture 9: Pop Art in America**
- Week 6 **Lecture 10: Screening: *Roy Lichtenstein: Portrait of an Artist, 1991***
- Week 6 **Lecture 11: Pop Art in America and Europe**
Readings: *Chapter 22: Sixties Abstraction*
Worksheet #3: POP ART TRANSLATES MASS CULTURE by John A. Walker
- Week 7 **Lecture 12: Formalism: Painting**
- Week 7 **Lecture 13: Formalist Sculpture**
Worksheet #4: UP THE FUNDAMENTAL APERTURE by Tom Wolfe
Last day to withdraw
- Week 8 ***Reading Week: No classes***
- Week 9 **Mid-Term Exam**
- Week 9 **Lecture 14: Minimalist Painting**
Last Day to withdraw
- Week 10 **Lecture 15: Minimalist Sculpture**
Worksheet #5: 3 by John Berger, *Ways of Seeing*
- Week 10 **Lecture 16: Minimalist Sculpture: Heavy Metal**
Readings: *Chapter 24: The Pluralistic Seventies*
- Week 11 **Lecture 17: Op Art: The Doors of Perception**
Worksheet #6: CHAPTER TWO: INDIVIDUALISM ART FOR ART'S SAKE, OR ART FOR SOCIETY'S SAKE? by Suzi Gablick
- Week 11 **Lecture 18: Process and Conceptual Art: Mind over Matter**
- Week 12 **Lecture 19: New Realism: Monochromes and More**
Worksheet #6: Chapter Ten: The Dialogic Perspective by Suzi Gablick
- Week 12 **Lecture 20: Fluxus: Beuys and Piak**
- Week 13 **Lecture 21: Performance & Body Art**

- Week 13 **Lecture 22: Video Installation Part 1**
 Readings: Chapter 26: *The Retrospective Eighties*
- Week 14 **Lecture 23: Video Installation Part 2**
- Week 14 **Lecture 24: Land and Environmental Art**
 Worksheet #7: THE UNIVERSE AS MEASURE by Charles Jencks
- Week 15 **Lecture 25: Post-Modernism: Review for Final**

STUDENT RESPONSIBILITIES:

- You are expected to arrive on time and remain for duration of class and related activities.
- **NOTE: LECTURES WILL BE POSTED ON MOODLE AFTER DATE OF DELIVERY!**
- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones, Blackberries, and other communication devices should be turned off before class. Exceptions are made for parental responsibilities or emergency situations. Social media (facebook, skype, etc.) are not to be used during class time. All cell phones must be turned off and stored away from view. ***Students found checking messages or texting in class will be asked to leave.***
- No IPOD or MP3 players allowed in the classroom. **Failure to do so will result in you being asked to leave the class.**

STATEMENT ON PLAGIARISM AND CHEATING:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, refer to the Student Conduct section of the College Calendar at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at <https://www.gprc.ab.ca/about/administration/policies>

Instructors reserve the right to use electronic plagiarism detection services on written assignments. **Instructors also reserve the right to ban the use of any form of electronics (cell phones, Blackberries, iPods, tablets, scanning pens, electronic dictionaries, etc.) during class and during exams.**

**Note: all Academic and Administrative policies are available on the same page.