



**DEPARTMENT OF FINE ARTS  
COURSE OUTLINE – WINTER 2018**

**AR 2560 A3 ART SINCE 1945 – 3 (3-0-0) 45 Hours for 15 Weeks**

<b>INSTRUCTOR:</b>	Edward Bader	<b>PHONE:</b>	780 539 2013
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<b>OFFICE HOURS:</b>	Monday and Wednesdays: 10:0 -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*, 7<sup>th</sup> 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 ie. 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 20<sup>th</sup> 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 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, CUC, KUC\*, GMU

**\*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.transferalberta.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**

### **ASSESSMENT AND GRADING:**

<b>Research Paper</b>	30%: Thursday, April 12 <sup>th</sup> , 2018
<b>Mid Term Exam</b>	20%: Thursday, March 1 <sup>st</sup> , 2018
<b>Worksheets</b>	10%
<b>Participation</b>	10%
<b>Final Exam</b>	30% 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.

**Quizzes and Exams:** The exams and quizzes 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 prehistoric to Gothic 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.*

## **RESEARCH PAPER:**

The research paper provides a student an opportunity to develop their analytical skills. Students write an essay that critically examines the subject matter they have selected. In discussing works of art, students must reflect upon the ideas/concepts explored in the course readings/lectures. This is not a summary, but rather an opportunity for students to link the readings/ questions/themes/theories addressed in class.

Your paper will be 1500 words in length, typewritten, with title page, double spaced on one of the following topics listed below. Paper must include footnotes and bibliography.

**Papers that do not follow the above criteria will not be accepted.**

You can select from the following topics:

### **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.

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.

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

Your essay must include a bibliography, footnotes. Your essay should follow academic

formats: Chicago or APA.

<http://www.chicagomanualofstyle.org>

<http://www.apastyle.org>

**Bibliography:** Your references will have to include at least 4 books, one maybe the textbook, 4 journal articles and 3 web sources. **No online or print encyclopedias can be used as primary resource** i.e. Wikipedia, Encyclopedia Britannica, etc.

You should begin your research early, as much of the information is challenging to locate. I will ask you to submit a working bibliography by the end of the first month of classes to be sure that you are working diligently on this research.

**Students that do not submit an outline on the due date will be assigned a topic by the instructor.**

**Note: No late papers will be accepted.**

### **RESEARCH PAPER GRADING:**

The Paper is worth 30% of Final Course Grade.

### **RESEARCH PAPER DATES:**

**Outline:** Thursday, January 18<sup>th</sup>, 2018

**Bibliography:** Thursday, February 1<sup>st</sup>, 2018

**Rough Draft:** Thursday, March 16<sup>th</sup>, 2018

**Final Draft:** Thursday, April 12<sup>th</sup>, 2018

**NO LATE PAPERS 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. *I* 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.

**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

### **COURSE SCHEDULE/TENTATIVE TIMELINE:**

Students will be expected to invest a minimum of four hours a week out of class. Assignments will be expected on the date required.

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.

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:** *Chapter 19: Abstract Expressionism and the New American Art*

Week 2      **Lecture 3: Robert Rauschenberg**  
**Worksheet #1: TRIUMPH OF THE IMAGE** by Luc Sante  
Last Day to Add Drop Classes

Week 3      **Lecture 4: Screening: Rauschenberg: Man at Work, 1997**  
  
*Last Day to opt out-new students.*

Week 4      **Lecture 5: Jasper Johns**  
**Readings:** *Chapter 21: Pop Art and Europe's New Realism*

Week 4      **Lecture 6: Pop Art**  
**Readings:** *Chapter 21: Pop Art and Europe's New Realism*

Week 5      **Lecture 7: Screening: Warhol: Portrait of an Artist, 1991**

Week 5      **Lecture 8: Pop Art in America 1**

**Worksheet #2:** *I* by John Berger, *Ways of Seeing*, 1997 pp. 7 –33

Week 6      **Lecture 9: Pop Art in America and Europe 2**

**Readings:** *Chapter 22: Sixties Abstraction*

Week 7      **Screening: Roy Lichtenstein: Portrait of an Artist, 1991**

**Readings:** *Chapter 22: Sixties Abstraction*

Week 7      **Lecture 10: Formalism: Painting**

**Worksheet #3:** *CORE TERMS/CONCEPTS* by John A. Walker

Week 8      **Reading Week: No classes**

Week 9      **Lecture 11: Formalist Sculpture**

**Worksheet #4 POP ART TRANSLATES MASS CULTURE** by John A. Walker

Week 9      **Mid Term Exam**

Week 10     **Lecture 12: Minimalist Painting**

Week 10     **Lecture 16: Minimalist Sculpture**

**Worksheet #5:** *3* by John Berger, *Ways of Seeing*

Week 11     **Lecture 17: Minimalist Sculpture: Heavy Metal**

**Readings:** *Chapter 24: The Pluralistic Seventies*

Week 11     **Lecture 18: 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 12     **Lecture 19: Process and Conceptual Art: Mind over Matter**

Week 12     **Lecture 20: New Realism: Monochromes and More**

**Worksheet #7:** *Chapter Ten: The Dialogic Perspective* by Suzi Gablick

Week 13     **Lecture 21: Fluxus: Beuys and Piak**

Week 13     **Lecture 22: Performance & Body Art**



- Week 14    **Lecture 23: Video Installation Part 1**
- Week 14    **Lecture 24: Video Installation Part 2**
- Week 15    **Lecture 25: Land and Environmental Art**  
**Worksheet #8: THE UNIVERSE AS MEASURE** by Charles Jencks  
**Readings:** Chapter 26: *The Retrospective Eighties*
- Week 15    **Lecture 26: Post-Modernism:**  
**Research Paper Due**

### **STUDENT RESPONSIBILITIES:**

- You are expected to arrive on time and remain for duration of class and related activities.
- 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. **See GPRC Calendar 2014-15 p. 42-43.**
- **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 Admission Guide at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at <http://www.gprc.ab.ca/about/administration/policies/>

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

### **Additional Information:**