



**DEPARTMENT OF FINE ARTS**  
**COURSE OUTLINE – WINTER 2016**

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

**INSTRUCTOR:** Edward Bader                      **PHONE:** 780 539 2013  
**OFFICE:** L217    **E-MAIL:** ebader@gprc.ab.ca  
**OFFICE HOURS:** Monday and Wednesdays: 10:00 -11:20 a.m. 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:**

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 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:**

University of Alberta  
 University of Calgary  
 University of Lethbridge  
 Athabasca University  
 Grant MacEwan University  
 King's University College \*  
 University of Lethbridge

\* An asterisk (\*) beside any transfer institution indicates important transfer information. Please consult the Alberta Transfer Guide for more information. ([www.transferalberta.com](http://www.transferalberta.com))

\*\* 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

**GRADING CRITERIA:**

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than C-**. This means **DO NOT GET LESS THAN "C-" IF YOU ARE PLANNING TO TRANSFER TO A UNIVERSITY.**

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

## **ASSESSMENT AND GRADING:**

Mid-term Exam: 20% Grade, **Wednesday, February 10<sup>th</sup>, 2016.**

Final: 35% Grade based on final exam **TBA.**

Research paper/Project 25% Grade **Wednesday, April 6<sup>th</sup>, 2016.**

Worksheets: 10% Grade based on completed worksheets

Involvement: 10% grade based on participation and class attendance.

**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.

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#### **RESEARCH PAPER /PROJECT DUE DATES:**

**Topic/Thesis Statement:** Wednesday, January 14<sup>th</sup>, 2016

**Outline:** Wednesday, January 21<sup>st</sup>, 2016

**Bibliography:** Wednesday, February 4<sup>th</sup>, 2016

**2 works completed/First Draft:** Wednesday, March 11<sup>th</sup>, 2016

**All works completed/Final Draft:** Wednesday, April 8<sup>th</sup>, 2016

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*, 5<sup>th</sup> Edition, 1997, pp. 121 –135.
2. Manuscript Form by Sylvan Barnet  
*A Short Guide to Writing About Art*, 5<sup>th</sup> 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.

- R Jan 7      **Lecture 1: Introduction to the course:**  
Text, Assessment, Expectations.  
**What is Modernism? Part 1**
- T Jan 12      **Lecture 2: What is Modernism? Part 2**  
**Readings:** *Chapter 19: Abstract Expressionism and the New American Art*
- R Jan 14      **Lecture 3: Robert Rauschenberg**  
Last Day to Add Drop Classes
- T Jan 19      **Lecture 4: Screening: *Rauschenberg: Man at Work, 1997***  
**Worksheet #1: TRIUMPH OF THE IMAGE** by Luc Sante  
*Last Day to opt out-new students.*
- R Jan 21      **Lecture 5: Jasper Johns**
- T Jan 26      **Lecture 6: Screening: *Jasper Johns: Ideas in Paint, 1998***  
**Readings:** *Chapter 21: Pop Art and Europe's New Realism*
- R Jan 28      **Lecture 7: Pop Art**
- T Feb 2      **Lecture 8: Screening: *Warhol: Portrait of an Artist, 1991***  
**Worksheet #2: CORE TERMS/CONCEPTS** by John A. Walker
- R Feb 4      **Lecture 9: Pop Art in America**
- T Feb 9      **Lecture 10: Screening: *Roy Lichtenstein: Portrait of an Artist, 1991***
- R Feb 11      **Lecture 11: Pop Art in America and Europe**  
**Worksheet #3: POP ART TRANSLATES MASS CULTURE** by John A. Walker

- Feb 15 - 19 **Reading Week: No classes**
- T Feb 23 **Lecture 12: Mid Term Review**
- R Feb 25 **Mid Term Exam**  
**Readings:** *Chapter 22: Sixties Abstraction*
- T Mar 1 **Lecture 13: Formalism: Painting**
- R Mar 3 **Lecture 14: Formalist Sculpture**  
**Worksheet #4:** *UP THE FUNDAMENTAL APERTURE* by Tom Wolfe  
*Last day to withdraw*
- T Mar 8 **Lecture 15: Minimalist Painting**
- R Mar 10 **Lecture 16: Minimalist Sculpture**  
**Worksheet #5:** *3* by John Berger, *Ways of Seeing*
- T Mar 15 **Lecture 17: Minimalist Sculpture: Heavy Metal**  
**Readings:** *Chapter 24: The Pluralistic Seventies*
- R Mar 17 **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
- T Mar 22 **Lecture 19: Process and Conceptual Art: Mind over Matter**
- R Mar 24 **Lecture 20: New Realism: Monochromes and More**  
**Worksheet #6:** *Chapter Ten: The Dialogic Perspective* by Suzi Gablick
- T Mar 29 **Lecture 21: Fluxus: Beuys and Piak**
- R Mar 31 **Lecture 22: Performance & Body Art**
- T Apr 5 **Lecture 23: Video Installation Part 1**  
**Readings:** *Chapter 26: The Retrospective Eighties*
- R Apr 7 **Lecture 24: Video Installation Part 2**



T Apr 12    **Lecture 25: Land and Environmental Art**  
**Worksheet #7: *THE UNIVERSE AS MEASURE*** by Charles Jencks

R Apr 14    **Lecture 26: Post-Modernism: Review for Final**

**STUDENT RESPONSIBILITIES:**

You are expected to arrive on time and remain for duration of class and related activities. See GPRC Admissions Guide 2011-12 p. 49.

**ELECTRONIC DEVICES IN THE CLASSROOM:**

No IPOD or MP3 players allowed in the classroom. All cell phones must be turned off and put away. Failure to do so will result in you being asked to leave the class.

**STATEMENT ON PLAGIARISM AND CHEATING:**

Please refer to page 50 of GPRC Admissions Guide 2011-12 regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely.

**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 [www.gprc.ab.ca/about/administration/policies/\\*\\*](http://www.gprc.ab.ca/about/administration/policies/**)

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