



**DEPARTMENT OF FINE ARTS
COURSE OUTLINE – WINTER 2020**

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

INSTRUCTOR:	Edward Bader	PHONE:	780 539 2013
OFFICE:	L217	EMAIL:	ebader@gprc.ab.ca
OFFICE HOURS:	Monday and Wednesdays: 1:00 -2:20 pm 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 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 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 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) from mid-20th century to 1980.
 3. Compare and contrast examples of art or architecture from 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).
 4. Describe associated art theories as well as practices.
 5. Discuss these examples *in context* (geographical, historical, cultural, economic political).

TRANSFERABILITY:

Please consult the Alberta Transfer Guide for specific course transfer information. You may check to ensure the transferability of this course at Alberta Transfer Guide main page <http://www.transferralberta.ca> or use the direct course search at <http://alis.alberta.ca/ps/tsp/ta/tbi/onlineSearch.html?SearchMode=S&step=2>

Students have the final responsibility for ensuring the transferability of courses taken at Alberta Colleges and Universities.

EVALUATIONS:

Research Paper	30%:	Thursday, April 9 th , 2020
Mid Term Exam	20%:	TBA
Worksheets	10%	
Participation	10%	
Final Exam	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.

Exams: The 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 mid 20th century art to early 1970s 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 2000 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.**

Select a contemporary artist active since 1955 and write an essay about their work discussing influences, social and philosophical implications and ramifications present in their practice. 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 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 16th, 2020
Bibliography: Thursday, January 30th, 2020
Rough Draft: Thursday, March 12th, 2020
Final Draft: Thursday, April 9th, 2020

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.

- Week 1 **Introduction to the course: Text, Assessment, Expectations.**
Lecture 1: Surrealism
Readings:
Chapter 14: *Surrealism.*
Chapter 8: *Early Modern Architecture*
- Week 2 **Lecture 2: Early Modern Architecture 1**
Readings: *Chapter 13: Bauhaus and the Teaching of Modernism*
- Week 2 **Lecture 3: Early Modern Architecture 2**
Readings: *Chapter 19: Abstract Expressionism and the New American Art*
Last Day to opt out-new students.
- Week 3 **Lecture 4: Robert Rauschenberg**
- 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**
- Week 6 **Lecture 9: Pop Art in America and Europe 2**
Readings: *Chapter 22: Sixties Abstraction*
- Week 7 *Reading Week: No classes*
- Week 8 **Lecture 10: Formalism: Painting**

Week 8	Lecture 11: Formalist Sculpture
Week 9	Mid Term Exam
Week 9	Lecture 12: Minimalist Painting
Week 10	Lecture 13: Minimalist Sculpture
Week 10	Lecture 14: Minimalist Sculpture: Heavy Metal Readings: Chapter 24: <i>The Pluralistic Seventies</i>
Week 11	Lecture 15: Op Art: The Doors of Perception
Week 11	Lecture 16: Process and Conceptual Art: Mind over Matter
Week 12	Lecture 17: New Realism: Monochromes and More
Week 12	Lecture 18: Performance & Body Art
Week 13	Lecture 19: Fluxus: Beuys and Piak Readings: Chapter 26: <i>The Retrospective Eighties</i>
Week 13	Lecture 20: Post-Modernism: Part 1
Week 14	Lecture 25: Post-Modernism: Part 2 Readings: Chapter 26: <i>The Retrospective Eighties</i>
Week 15	Lecture 26: Art Today: 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. GPRC Calendar 2018-19 p. 44-46
- **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.