



**DEPARTMENT OF FINE ARTS**

**COURSE OUTLINE – WINTER 2015**

**AR2560 A3 – ART SINCE 1945 3 (3-0-3) UT**

**TUESDAY & THURSDAY 11.30-12.50, L207B**

**INSTRUCTOR:** Julie Fiala

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**OFFICE:** L215

**E-MAIL:** JFiala@gprc.ab.ca

**OFFICE HOURS:** Tuesday/Thursday, 10.00-11.00AM

**PREREQUISITE(S)/COREQUISITE:** AR2810

**REQUIRED TEXT/RESOURCE MATERIALS:**

1. Textbook: Hopkins, David. 2000. *After Modern Art 1945-2000*. Oxford University Press.

2. Other readings will be made available on Moodle as required. These are sourced from the following:

- Gablik, Suzi. 1992. "Connective Aesthetics." In *American Art* 6 (2): 2-7.
- Hills, Patricia. 2001. *Modern Art in the USA – Issues and Controversies of the 20<sup>th</sup> Century*. Upper Saddle River, NJ: Prentice Hall.
- Lippard, Lucy R. 1980. "Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s." In *Art Journal* 40 (1-2): 362-5.
- Waclawek, Anna. 2011. *Graffiti and Street Art*. New York: Thames & Hudson.

**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.

**CREDIT/CONTACT HOURS:** 3(3-0-3) UT 45 Hours

**DELIVERY MODE(S):**

Slide lecture, video, live work, class discussion and Moodle.

Lectures and readings will follow the course timeline/schedule included at the end of this document. However, the emphasis in the lectures will vary from that of the readings and additional material will be presented in class. Students are required to read the appropriate readings before the class. Students are required to use the GPRC Moodle system for this course.

**OBJECTIVES:**

This course is conceived as both an introduction to post-1945 art and an interrogation of the dominant ideas and investments that produce modern and contemporary art. As shifts occur between a modernist and a postmodernist era, the course pays attention to the competitive roles of artists, critics, curators, collectors and a range of institutions in the production of different knowledge and assets that together make up what we call “art history” in this period. We will consider how art production reinvents itself against a backdrop of political and social movements at the level of nations and communities, to shifts in intellectual and popular cultures, and to the segue between internationalism of the 20<sup>th</sup> century and a globalization that follows.

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

- Identify and describe the major developments in Western cultural and visual history from Modernism to Postmodernism (including Abstract Expressionism, The *Informel*, Pop, Minimalism, Feminism, Land Art, Conceptualism, Live Art, Public Art, Community Arts).
- Describe associated art theories as well as practices.
- Experiment fluidly with live art and ephemeral practices in order to explore learning and exemplify artistic concepts.
- Articulate well-argued and balanced critiques of examples of modern and contemporary art.
- Discuss examples of modern and contemporary art *in context* (geographical, historical, cultural, economic, political).

**TRANSFERABILITY:** UA, UC, UL, AU, GMU, KUC

\*\* 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:**

<b>GRANDE PRAIRIE REGIONAL COLLEGE</b>			
<b>GRADING CONVERSION CHART</b>			
<b>Alpha Grade</b>	<b>4-point Equivalent</b>	<b>Percentage Guidelines</b>	<b>Designation</b>
<b>A<sup>+</sup></b>	<b>4.0</b>	<b>90 – 100</b>	<b>EXCELLENT</b>
<b>A</b>	<b>4.0</b>	<b>85 – 89</b>	
<b>A<sup>-</sup></b>	<b>3.7</b>	<b>80 – 84</b>	<b>FIRST CLASS STANDING</b>
<b>B<sup>+</sup></b>	<b>3.3</b>	<b>77 – 79</b>	
<b>B</b>	<b>3.0</b>	<b>73 – 76</b>	<b>GOOD</b>
<b>B<sup>-</sup></b>	<b>2.7</b>	<b>70 – 72</b>	
<b>C<sup>+</sup></b>	<b>2.3</b>	<b>67 – 69</b>	<b>SATISFACTORY</b>
<b>C</b>	<b>2.0</b>	<b>63 – 66</b>	
<b>C<sup>-</sup></b>	<b>1.7</b>	<b>60 – 62</b>	
<b>D<sup>+</sup></b>	<b>1.3</b>	<b>55 – 59</b>	<b>MINIMAL PASS</b>
<b>D</b>	<b>1.0</b>	<b>50 – 54</b>	
<b>F</b>	<b>0.0</b>	<b>0 – 49</b>	<b>FAIL</b>
<b>WF</b>	<b>0.0</b>	<b>0</b>	<b>FAIL, withdrawal after the deadline</b>

## **EVALUATIONS:**

Participation in class discussions and live art: 10%

Journal/Assigned readings\*: 20% (evaluated twice, 2 x 10% on 29 Jan and 7 Apr)

Midterm Review/Curatorial Proposal: 20% (24 Feb)

Oral presentation (10 mins in length; with annotated bibliography): 20% (9 Apr)

Final Exam: 30% (date TBD)

## **STUDENT RESPONSIBILITIES:**

You should intend to attend every class and complete the assigned reading prior to class. As ongoing “homework,” you will be asked to respond to the readings for each class using a journal. Please use a dedicated notebook appropriate for this and bring it to every class as this may be used as the basis of a discussion.

### **\*Assigned readings (10%)**

Each week there are assigned readings from which you are expected to provide two questions. These are questions that you think are worth posing as you read and identify questions that the text raises or general assertions about a period or issue made in the text. You should document your questions bi-weekly and hand these written questions in together with information identifying each reading (author/pages/date assigned) twice in the term.

## **STATEMENT ON PLAGIARISM AND CHEATING:**

Refer to the College Policy on Student Misconduct: Plagiarism and Cheating at

[https://www.gprc.ab.ca/files/forms\\_documents/Student\\_Misconduct.pdf](https://www.gprc.ab.ca/files/forms_documents/Student_Misconduct.pdf)

\*\*Note: all Academic and Administrative policies are available at

<https://www.gprc.ab.ca/about/administration/policies/>

## COURSE SCHEDULE/TENTATIVE TIMELINE:

	A - Day 1	B - Day 2
1 Jan 6-9	<b>Introduction to the course and expectations</b> (Course outline on Moodle)	<b>Abstract Expressionism</b> Read: Hopkins, pp. 5-16.
2 Jan 12-16	<b>The Informel and the Transcendent Greenbergian Thought and Critiques</b> Read: Hopkins, pp. 16-34.	<b>Pollock</b> <b>Excerpts from videos about Jackson Pollock, including:</b> <i>Jackson Pollock</i> . 2004. Films On Demand; <i>Pollock</i> . 2001. Sony Pictures Classics/Columbia TriStar Home Entertainment.
3 Jan 19-23	<b>Duchamp's Legacy</b> Read: Hopkins, pp. 37-47.	<b>Masculinity, Sexual Tropes and Ambiguity</b> Read: Hopkins, pp. 48-61. <b>Excerpts from videos including:</b> <i>Robert Rauschenberg: Man at Work</i> . 1997. BBC/RM Arts. <i>Jasper Johns: Ideas in Paint</i> . 1989. RM Arts.
4 Jan 26-30	<b>Pop Art in Britain and America</b> Read: Hopkins, pp. 95-103, pp. 110-119. <b>Excerpts from videos:</b> <i>Portrait of an Artist: Andy Warhol</i> . 1987. RM Arts. <i>Portrait of an Artist: Roy Lichtenstein</i> . 1991. RM Arts.  <b>*Note: Jeremy Hof's opening reception at the Art Gallery of Grande Prairie on Wed, 28 January. You are required to visit this exhibition in order to complete the take-home "midterm," which will take the form of an exhibition review/curatorial proposal.</b>	Videos (cont) <b>Art and Life: Fluxus, Kaprow, Happenings</b> Read: Hopkins, pp. 104-110.
		<b>Journal collected: 29 Jan</b>
5 Feb 2-6	<b>Reinvented Human Iconographies</b> Read: Hopkins, pp. 67-78.  <b>**Midterm guidelines given to students.</b>	<b>Reinvented Human Iconographies (cont)</b> Read: Hopkins, pp. 79-93.
6 Feb 9-13	<b>Minimalist Aesthetics and Beyond</b> Read: Hopkins, pp. 131-142.	<b>Minimalist Aesthetics and Beyond (cont)</b> Read: Hopkins, pp. 143-159.  <b>***There will also be time reserved to discuss any lingering questions you may have regarding the Midterm.</b>
<b>READING</b> Feb 16-20		

7 Feb 23-27	<b>****Midterm due: 24 Feb, beginning of class.</b>	<b>Women's Movement and Feminisms in Art</b> Read: Hills, pp. 316-334 (reading on Moodle).
	<b>Video:</b> <i>Who gets to call it Art? The New York art scene of the 1960s and the man who made it POP.</i> 2005. Director, Peter Rosen.	
8 Mar 2-6	<b>Feminisms in Art (cont)</b> Read: Lippard ("Sweeping Exchanges"), pp. 362-365 (reading on Moodle). Read: Hopkins, pp. 183-6.  <b>Video:</b> <i>Reclaiming the Body: Feminist Art in America.</i> 1995. Director, Michael Blackwood.	<b>Conceptualism 1</b> Read: Hopkins, pp. 161-172.  <b>Excerpts from video:</b> <i>Graffiti Vérité (Read the writing on the wall).</i> 1995. Director, Bob Bryans.
9 Mar 9-13	<b>Expanding the Field: Land Art</b> Read: Hopkins, pp. 172-176. <b>Excerpts from video:</b> <i>Andy Goldsworthy: Rivers and Tides.</i> 2004. Mediopolis Films	<b>Dematerialization and Conceptual Art: photography, live art, performance art, body art, social sculpture.</b> Read: Hopkins, pp. 177-183, 187-195.
10 Mar 16-20	<b>Conceptualism 2</b> Read: Hills, pp. 366-376 (reading on Moodle).	<b>Conceptualism 2 (cont)</b> <b>Video:</b> <i>Maya Lin: A Strong Clear Vision.</i> 1995. Director, Freida Lee Mock.
11 Mar 23-27	<b>Postmodernism: Into the 1980s</b> Read: Hopkins, pp. 197-212.	<b>Into the 1980s (cont)</b> Read: Hopkins, pp. 213-231.
12 Mar 30- Apr 2	<b>Artist-Run Culture</b> Visit websites: <a href="http://www.arccc-cccaa.org/en/">http://www.arccc-cccaa.org/en/</a> <a href="http://aaarc.ca/">http://aaarc.ca/</a> <a href="http://latitude53.org/">http://latitude53.org/</a> <a href="http://www.truck.ca/">http://www.truck.ca/</a> <a href="http://mstfestival.org/">http://mstfestival.org/</a> <a href="http://www.modernfuel.org/">http://www.modernfuel.org/</a>	<b>From Graffiti to Street Art</b> Read: Waclawek, pp. 14-19, 65-74 (reading on Moodle).
13 Apr 6-10	<b>Community, Collaboration and Connective Aesthetics</b> Read: Gablik, pp. 2-7 (reading on Moodle).	<b>Oral Presentations (10 mins per student)</b>
	<b>Journal collected: 7 Apr</b>	
14 Apr 13-17	<b>Final Exam Review</b> <i>(Apr 14<sup>th</sup> is our last class)</i>	<b>Exam Date TBD</b> <i>(The exam period starts on Apr 16<sup>th</sup>)</i>
15 Exam wk		