

Visual Arts 2212: Critical Studies in Late Twentieth Century Art
Winter 2023 Online
Instructor: TBD


Course Description


This course provides an overview of North American and Western European art from the second half of the twentieth century. We will discuss the major artistic movements (including Abstract Expressionism, Minimalism, Pop Art, and Conceptual Art) in relation to their cultural, political and social contexts. The educational presentation of this course will be in seminar format, which will permit us to have exploratory conversations while looking closely at works by artists such as Jackson Pollock, Joan Mitchell, Willem de Kooning, Hellen Frankenthaler, Frank Stella, Agnes Martin, Robert Rauschenberg, and Andy Warhol.

Prerequisites

This course is open to students in their second-year level or higher. Students who have previous credit in Visual Arts 2220 may not take Visual Arts 2212 for credit.

Required Textbooks

 *Varieties of Modernism*
Edited by Paul Wood
Yale University Press & The Open University, 2004
ISBN-10: 0300102968

 *Themes in Contemporary Art*
Edited by Gill Perry and Paul Wood
Yale University Press & The Open University, 2004
ISBN-10: 0300102976

Course Purpose

- ▶ To expose students to art from the second half of the twentieth century
- ▶ To promote a better understanding of modern and contemporary artmaking processes involving, for example, **assemblage**, **performance**, and **video**
- ▶ To expand students' knowledge of North American and Western European cultures, especially in relation to ideas, beliefs and values expressed in works of art
- ▶ To engage students in critical analysis and the formation of judgments and arguments in relation to late twentieth century art

Expected Learning Outcomes

Upon completion of this course, students should:

- ▶ Have a basic knowledge of North American and Western European art from the late twentieth century
- ▶ Have a sound grasp of key terms (e.g. **formalism**, **modernism**, and **postmodernism**)
- ▶ Be able to identify and differentiate major works of art
- ▶ Understand and be able to explain the basic relation of creative works to their cultural and historical contexts
- ▶ Have improved their critical analysis of works of art
- ▶ Have improved their art history presentation, research and writing skills
- ▶ Be able to respectfully engage others in critical dialogue about art

Methods for Assessing the Expected Learning Outcomes

The expected learning outcomes for this course will be assessed through 1) one **exhibition review**, 2) one **oral presentation**, 3) one **notebook submission**, and 3) one **research paper**.

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|---|---------------------------|-----|
| 1. Exhibition Review | March 6 th | 15% |
| 2. Chapter Presentation | See sign-up sheet | 25% |
| 3. Art History Notebook | April 3 rd | 25% |
| 4. Research Paper | | 35% |
| ▶ Thesis Statement and Annotated Bibliography | February 27 th | 10% |
| ▶ Term Paper | April 12 th | 25% |

Exhibition Review

Students will write a review of a local art exhibition. The instructor will provide a list of upcoming exhibitions for students to choose from. In preparation for the assignment, we will discuss writing strategies and refer to examples of published reviews.

Chapter Presentation

Students will plan and deliver a 30-minute oral presentation of material from an assigned chapter. Each presentation must have a supporting visual component (e.g. Apple Keynote or Microsoft PowerPoint, or a self-made video), and a summarizing handout must be distributed to the class.

Art History Notebook

Students will keep a notebook in which to record their impressions (ideas, feelings, opinions) of late 20th-century art. Over the course of the semester, students will be asked to look at and make notes on approximately 10 works of art (1 work per week, announced in class). Art may come from a local gallery or museum, regional public site, or major museum database.

Research Paper

The final assignment is a research paper. Students will select a late 20th-century work of art from one of the required textbooks and elaborate a key matter in a term paper. The paper will be evaluated in two stages: In the first stage, students will draft a thesis statement and preliminary annotated bibliography, and in the second stage, students will submit a 10-page term paper.

Grading Standards

| A+ | A | B | C | D | E | F | F |
|--------------------------------|-------|-------|-------|-------|--------|------|----------------|
| 90–100 | 80–89 | 70–79 | 60–69 | 50–59 | 40–49 | 1–39 | 0 ¹ |
| 1 st Class Standing | | | | | Failed | | |

Note on Attendance

Absence from class prevents students from gaining the full benefit of the course. Please make sure you show up to class and be on time.

- ▶ Tardiness more than 15 minutes per class is considered absence for that class.
- ▶ Students with more than 3 unexcused absences will be advised to drop the course.

The instructor recognizes that there are legitimate circumstances that may occasionally result in absence from class. Excused absences include: religious observances; university-sanctioned activities; jury duty, military obligations or other governmental obligations; health procedures; and illness or injury to the student or an immediate family member. It is the student’s responsibility to communicate with the instructor about missing class.

¹ A mark of 0 denotes academic misconduct. Read about Academic Integrity (under Academic Policies & Procedures) on page 4 of this syllabus for more information.

Academic Policies & Procedures

Missed or Late Assignments and Exams

Late assignments will incur a one-letter penalty for each day they remain incomplete.

Classroom Conduct

The classroom is a setting in which the exchange of ideas and creative thinking is encouraged, and where intellectual growth and development are fostered. Students who disrupt the class with abusive, obscene or threatening language and/or behaviour will be subject to appropriate sanctions according to the [Code of Student Behaviour and Disciplinary Procedures](#).

Academic Integrity

- ▶ **Academic integrity** is taking responsibility for one's own work, being individually accountable, and demonstrating intellectual honesty and ethical behaviour.
 - ▶ **Academic dishonesty** includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student.
 - ▶ Academic dishonesty renders the offender liable to the consequences set out in the [Code of Student Behaviour and Disciplinary Procedures](#).
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Accommodations and Access for Students with Disabilities/Medical Conditions

Any student who, because of a disability or medical condition, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make necessary arrangements. Students must present appropriate verification from [Student Accessibility Services](#) to the instructor. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from Student Accessibility Services has been provided.

For additional information, please visit the Student Accessibility Services office in SC 0003 or call (807) 343-8047.

Course Schedule

January

- 9** • Introduction to the course
-
- 16** • **Independent work period**
-
- 23** • *VoM* – Chapter 3: Realism and Modernism
-
- 10-minute break
-
- Discussion
-
- 30** • *VoM* – Chapter 4: Jackson Pollock
-
- 10-minute break
-
- *VoM* – Chapter 5: Abstract Expressionism and Masculinity
-

February

- 6** • *VoM* – Chapter 6: The Critical Terrain of ‘High Modernism’
-
- 10-minute break
-
- Discussion
-
- 13** • *VoM* – Chapter 7: Minimalism’s Situation
-
- 10-minute break
-
- Discussion
-
- 20** • **No classes; February Break**
-
- 27** • *VoM* – Chapter 8: Vernacular Modernism
-
- 10-minute break
-
- *VoM* – Chapter 9: The ‘Neo-Avant-Garde’
-
- **Thesis Statement & Preliminary Annotated Bibliography due**
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VoM = *Varieties of Modernism*; TiCA = *Themes in Contemporary Art*

March

- 6
- VoM – Chapter 10: How New York Queered the Idea of Modern Art
 - 10-minute break
 - VoM – Chapter 11: Warhol’s ‘Factory’: Painting and the Mass-Cultural Spectator
 - **Exhibition Review due**

Note: Last day to withdraw is Friday, March 10, 2023

- 13
- TBA

- 20
- TiCA – Chapter 1: Inside the Whale: An Introduction to Postmodernist Art
 - 10-minute break
 - TiCA – Chapter 2: Conceptual Art, the Aesthetic and the End(s) of Art

- 27
- TiCA – Chapter 3: Post-Conceptual Painting: Gerhard Richter’s Extended Leave-Taking
 - 10-minute break
 - TiCA – Chapter 4: Photography out of Conceptual Art

April

- 3
- TiCA – Chapter 5: I/Eye/Oculus: Performance, Installation and Video
 - 10-minute break
 - Discussion
 - **Art History Notebook due**

- 11
- **Research Paper due**

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