

Bishop's University
Fine Arts 105 B 01
Art since 1950
Winter 2006

Instructor: Dr. Claude Lacroix

Course description from the Academic Calendar 2004/05: International movements in art from Abstract Expressionism through Pop, Minimal Art and tendencies of the 1970's and 80's.

CONTENT and OBJECTIVES

This course introduces students to major artistic productions of the second half of the Twentieth Century, the terminology associated with different art forms and events (painting, sculpture, photography, video, installation, Earthworks and Land art, happenings and performances, etc.), and the concepts they evoke. So-called "High" Modernism and Postmodernism will be discussed through specific issues raised by the works of art and the critical and theoretical debates around them. The lectures will deal with the different art works and movements from a variety of perspectives: aesthetic, art historical, social, political... Other aspects will be considered in light of the public's reception (the involvement of the individual viewer and/or the audience at large), and the challenge posed to the institutions (museum, galleries, and other places of exhibition). Students will be encouraged to develop their critical thinking concerning general assumptions about artists, works of art, the public, the art institutions, and art criticism.

CALENDAR

Topics and required readings

N.B.: *This schedule serves only as a guide line. It is subject to modification depending on how the course evolves and on student interests and participation.*

You must read on each and every one of these topics during the week preceding the scheduled lecture. Use the compulsory textbook selected for this course:

Hal FOSTER, Rosaling KRAUSS, Yve-Alain BOIS and Benjamin H.D. BUCHLOH, *Art Since 1900 - Volume 2 (1945 to the present)*, New York: Thames and Hudson, 2004.

- *The book is sold at the University bookstore for approximately 67.00\$.*

- *A copy has been placed on library reserve for convenience.*

You should also read from the other books placed on library reserve.

Jan. 10: Introduction: Presentation of course outline: content, objectives required readings, bibliography, requirements, and evaluations

* **Part I - Abstract Painting** from the mid-40s to the late 1960s

Jan. 12: The European avant-garde in New York; the New York School

Jan. 17: Abstract Expressionism: Action Painting / Painterly Abstraction (p. 348-59)

Jan. 19: Abstract Expressionism: Color Field Painting (p. 362-367)

Jan. 24: The European scene: *Tachisme; art informel; CoBrA* (p. 337-342; 475-479)

Jan. 26: Post-Painterly Abstraction; "Hard Edge"; Op art (p. 379-384; 439-444)

***Part II - Figuration and Realism** “High” art, mass culture, and commercial art

- Jan. 31: Neo-Dada, Robert Rauschenberg and Jasper Johns (p.404-410; 415-420)
Feb. 2: British Pop and French *Nouveau Réalisme* (385-90; 391-7; 411-14; 434-8)
Feb. 7: Pop Art in the US (p.445-49; 486-91). ***Take-home assignment due*** (25%)
Feb. 9: Happenings and environments (p. 450-455; 456-463; 464-469; 480-485)
Feb. 14: Photorealist painting and Hyper-realist sculpture

***Part III - Art as object in the 60s** beyond Formalism

- Feb. 16: Minimal art, reduction and repetition (p. 398-403; 470-474; 492-495)
Feb. 21: Postminimal Art (Anti-Form or Process art) and Arte *Povera* (496-499; 500-504; 509-514; 534-537)
Feb. 23: ***In-class examination*** (25%)
Feb. 28 & March 2: READING WEEK

***Part IV - Conceptual Art** from the mid-60s onward: Fine arts outmoded

- March 7: Art as idea (p. 515-520; 521-526; 527-533; 545-548; 549-553; 554-559)
March 9: Art and nature: Earthworks, Land art, art and ecology (505-508; 540-544)
March 14: The artist as artwork (happenings, performance, Body art) (p. 560-564; 565-569; 570-575)

***Part V - The Return of Painting:** the late 70s and 80s

- March 16: Pattern and Decoration painting
March 21: ***In-class examination*** (25%)
March 23: New Image Painting. German Neo-Expressionism
March 28: Italian *Transavanguardia*. American “Bad Painting”
March 30: Originality and appropriation. Graffiti and cartoon painting (p. 580-583; 586-589; 590-595; 596-599; 600-604)

*** Part VI - Aspects and Issues of Contemporary Art:** the 80s and 90s

- April 4: Sculpture, photography, video, installation (p. 612-16; 624-34; 654-658)
April 6: Identity and Globalization (p. 605-610; 617-621; 635-638; 639-644; 645-649; 659-663; 664-669)
April 11: Make-up class if necessary
April 13: Make-up class if necessary
Final take-home exam scheduled during the examination period on April 20 (25%)

COURSE REQUIREMENTS

- Class attendance is obligatory. More than three absences without valid justification will result in a failure of the course.
- Class is scheduled from 11:30 to 13:00. Out of consideration for your classmates, be punctual and avoid disturbing the lectures. Please turn off your cellular phone!
- Required readings must be done prior to the lectures. You should take class notes.
- Students are welcomed to ask questions, give comments and participate in class discussions.

- Knowledge of all content and information given during lectures, discussions, and from the readings, is the responsibility of each and every student.

EVALUATION

There will be four examinations to evaluate your understanding of the issues raised during the lectures and your comprehension of the obligatory readings you have done.

1- Due February 7: Take-home exam on Part I- Abstract Painting, 5-6 pages (25%)

2- February 23: In-class exam on Part H- Figuration and Realism, 1 1/4 hour (25%)

3- March 21: In-class exam on Part III- Art as Object and Part IV- Conceptual Art (25%)

4- Due April 20: Final take-home exam on Part V - The Return of Painting
or Part VI - Aspects and Issues of Contemporary Art (essay) (25%)

Your grades will be based on your:

- 1) perceptual and observational skills
- 2) understanding and interpretation of the works or movements, that is:
 - a) capacity to synthesize the issues involved,
 - b) capacity to analyze those issues,
 - c) use of readings and research (quality of quotations, reference and footnotes)

Specific instructions for each examination will be given two week-ends in advance. Late assignments will not be marked. There will be no supplemental examination.

SELECTED BIBLIOGRAPHY

MODERN ART (General)

- ARNASON, H.H., *History of Modern Art*, New York: Harry N. Abrams, [1968] 1986 (Reference section: SB 933.3 S95 1991)
- BRITT, David [ed.], *Modern Art. Impressionism to Post-Modernism*, London: Thames & Hudson, [1974] 1989. Chapters 6, 7 and 8 (On reserve: N 6447 M64 1989)
- HARRISON, Charles and Paul WOOD [eds], *Art in Theory 1900-1990. An Anthology of Changing Ideas*, Oxford, UK / Cambridge USA: Blackwell, 1992 (On res: N 6490. A774)
- HUNTER, Sam, and John JACOBUS, *Modern Art*, Upper Saddle River (NJ): Prentice Hall; New York: Harry N. Abrams, 1992.
- KRAUSS, Rosalind, *Passages in Modern Sculpture*, New York: Viking Press, 1977 (NB 198. K69)

ART SINCE THE 1940s (General)

- ARCHER, Michael, *Art Since 1960*, London: Thames and Hudson, 1997.
- ASHTON, Dore, *A Reading of Modern Art*, New York: Icon Editions, 1969.
- FINEBERG, Jonathan, *Art Since 1940. Strategies of Being*, Upper Saddle River, NJ: Prentice Hall, 2000.
- FOSTER, Hal, *Recordings: Art, Spectacle, Cultural Politics*, Seattle, Wash.: Bay Press, 1985.
- FOSTER, Hal, *The Return of the Real: The Avant-Garde at the End of the Century*, Cambridge, Mass./London: MIT Press, 1996.

HOPKINS, David, *After Modern Art 1945-2000*, Oxford and N.Y.: Oxford University Press, 2000
LEVIN, Kim, *Beyond Modernism: Essays on Art from the '70s and '80s*, New York: Harper and Row, 1988. (On reserve: N6490. L455 1988)
LUCIE-SMITH, Edward, *Movements in Art since 1945*, London: Thames and Hudson, 1995. (N6490. L79 1984)
ROBINS, Corinne, *The Pluralist Era: American Art. 1968-1981*, New York: Harper & Row, 1984.
SANDLER, Irving, *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, New York: Icon, 1996. (On reserve: N6512. S2553 1996)
SMAGULA, Howard, J., *Currents: Contemporary Directions in the Visual Arts*, Englewood Cliffs, New Jersey: Prentice-Hall, 1983.
TAYLOR, Brandon, *Avant-Garde and After. Rethinking Art Now*, New York: Harry N. Abrams / Upper Saddle River NJ: Prentice-Hall, 1995.

Part I - ABSTRACT PAINTING

BUETTNER, Stewart, *American Art Theory 1945- 1970*, Ann Arbor, Mich.: UMI Research Press, 1981. (N6512. A25 B83 1981)
GREENBERG, Clement, *The Collected Essays and Criticism* (4 vols), Chicago and London: The University of Chicago Press, 1986. (N7445.2. G74 19816)
ROSENBERG, Harold, *The Tradition of the New*, Chicago and London: The University of Chicago Press, [1959] 1985. (PS3535. 0698 1965)
SANDLER, Irving, *The New York School: The Painters and sculptors of the Fifties*, New York: Harper and Row, 1978. (On reserve: N6512.5 N4 S26 1978)
SANDLER, Irving, *The Triumph of American Painting: a History of Abstract Expressionism*, New York/London, Harper and Row, 1976. (On reserve: ND196 A25 1976)

Part II - FIGURATION AND REALISM

ALLOWAY, Lawrence, *American Pop Art*, New York: Collier Books, 1974.
CROW, Thomas, *The Rise of the Sixties. American and European Art in the Era of Dissent*, New York: Prentice Hall/Abrams, 1996. (On reserve: ND6512. C78 1996)
FINCH, Christopher, *Pop Art: The Objects and the Image*, New York: Dutton, 1968.
LIPPARD, Lucy R., *Pop Art*, New York: Praeger, 1966. (On reserve: N6490. L53 1966)

Part III - ART AS OBJECT

BATTCOCK, Gregory (ed.), *Minimal Art. A Critical Anthology*, New York: Dutton, 1968. (On reserve: N6494. M5 B3 1968 Cham C)
COLPITT, Frances, *Minimal Art: The critical Perspective*, Ann Arbor, Mich.: UMI Research Press, 1990.
PINCUS-WITTEN, Robert. *Postminimalism*, New York: Out of London Press, 1977.

Part IV - CONCEPTUAL ART

BATTCOCK, Gregory (ed.), *Idea Art. A Critical Anthology*, New York: Dutton, 1973. (On reserve: NX600. C613 1973)
CAMNITZER, Luis, Jane FARVER and Rachel WEISS, *Global Conceptualism: Points of Origin, 1950s-1980s*, New York: Queens Museum of Art / Flushing 1999.

OSBORNE, Peter, *Conceptual Art*, London/New York: Phaidon, 2002.

Land art and Earthworks

BEARDSLEY, John, *Earthworks and beyond: Contemporary Art in the Landscape*, New York: Abbeville Press, 1984. (On reserve: N6494. E27 B4 1989)

KASTNER, Jeffrey [ed.], *Land and Environmental Art*. London: Phaidon, 1998.

SONFIST, Alan [ed.], *Art in the Land: A Critical Anthology of Environmental Art*, New York: Dutton, 1983.

Performance, video and Body Art

BATTCOCK, Gregory (ed.) *The Art of Performance*, New York: Dutton, 1984.

BATTCOCK, Gregory (ed.), *New Artists Video: A Critical Anthology*, New York: Dutton, 1978.

GOLDBERG, Roselee, *Performance Art: From Futurism to the Present*, London: Thames and Hudson, 1988. (On reserve: NX456.5 P38 G66 1988)

SCHIMMEL, Paul *et al.*, *Out of Actions: Between Performance and the Object 1949-1979*, Los Angeles Museum of Contemporary Art / New York: Thames and Hudson, 1998.

Part V - THE RETURN OF PAINTING / Part VI- ASPECTS AND ISSUES

TAYLOR, Brandon, *Contemporary Art. Art since 1970*, Upper Saddle River, NJ: Prentice Hall, 2005.

Consult the relevant chapters in the general books listed above, under sections on Modern Art (Amason, Britt, Harrison, and Hunter) and Art since the 1940s: Archer, Hopkins, Levi, Lucie-Smith, and Sandler