

GRANDE PRAIRIE REGIONAL COLLEGE
DEPARTMENT OF VISUAL AND PERFORMING ARTS
AR 356 20TH CENTURY ART HISTORY 3(3-0) U.T.

1988-89

Instructor: M.A. required. (Art History European and Modern)
Instructor T.B.A. *T.K. Mulvihill*

Hours per week: Lecture 3

Prerequisites: AR 201/202 or consent of the department

Course Description:

AR 356, Art and Architecture of the 20th Century from the 1940's to contemporary times in Europe and North America. Course to be offered fall term.

Calendar Description:

The history of the visual arts of the 20th Century from the 1940's to contemporary times in Europe and North America.

Course in Perspective:

For those who wish to learn about major trends and developments in Art and Architecture from the 1940's to the present. Basic theories and concepts will be discussed as well as form and subject matter.

Illustrated slide lectures, films, group participation and discussion both in class and with visiting, practising visual artists, examination of contemporary works in art galleries.

Course Breakdown:

Week I: Discussion of course outline, requirements, use of library and resources

General overview of 19th and 20th Century art up to the 1930's. Surrealism and neo Romanticism

Assigned reading: Herschel B. Chipp, Theories of Modern Art, 1968, pp. 397-500

Week II: Discussion of assigned reading

Art and the Social order

Week II Continued:

The Guernica

Art and Architecture at the time of World War II

Abstraction in the 1930's

The Academic tradition in North America

Assigned reading:

Herschell B. Chipp, Theories of Modern Art, 1968, pp. 501-546

Harvard H. Arnason, History of Modern Art, 1977, pp. 418-448

European and American Sculpture of the 1930's and 1940's

Week III: Architecture - The International Style. The Bauhaus

The New Bauhaus

Structural experimentation and changes in established architectural concepts

Styles after 1930 - dwellings and public buildings

Frank Lloyd Wright

Walter Gropius

Mies Van Der Rohe

Le Corbusier

Alvar Aalto

Aarne Ervi

Erik Asplund

Sven Markelius

Town planning, housing projects and satellite communities

Machines for living

Total environments

Scale and environment eg. problems high rise building (discussion)

Examples of contemporary architectural complex in Europe, the U.S. and Canada

Week IV: Painting of the 1950's

Abstract expressionism

Week IV Continued:

The New York School in the 1950's

Action painters (Pollock, De Kooning, Tworko and Kline)

The Colorfield approach to Painting (Rothko, Newman, Still, Motherwell, Gottlieb, Reinhardt)

The spontaneous assertion of the individual

European and oriental influences on Avant-garde art of America

Figurative fantasy (Dubuffet, Bacon and others) and the continuation of the figurative tradition

Internationalism in Canada

Abstract painting in Montreal and Toronto (Riopelle, Borduas and Painters Eleven)

The Regina five and the West Coast emergence

Week V:

Sculpture at Mid-Century - 1950's

Constructivism (Smith, Marca-Relli)

Use of found objects (Cesar, Paolozzi)

Figurative fantasy (Moore, Hepworth, Rfchier, Cesar, Ipousteguy, Marini, Manzu, Wotruba)

Examples from Europe and North America and Latin America

The concept and spread of concrete art as pure creation

Abstract sculpture and construction. Examples from various countries

Week VI:

The 1960's

Return to the object

The "Art of Assemblage exhibit in 1961

The "New Realists" exhibit 1962

Assemblage (Cornell, Kiesler, Nevelson)

Inside-out shapes made visible - Bourgeois

Week VI Continued:

Use of found objects (Stankiewicz, Chamberlain, Bauermeister and others)

Reworking of disassembled found objects (Kemeny, Muller)

Constructives and Abstractions (Chillida, Cascella and others in Europe)

The installation

Week VII: Happenings and environments (Allan Kaprow) and possible influences

Discussion of John Cage's 1940 musical performance with unplanned audience and environmental participation

Comparison to assemblage

British pop art (Hamilton, Blake, Paolozzi, Kitaj, Phillips, Tilson, Jones, Laing and Hockney)

Week VIII: The spread of pop art to U.S. (Lindner, Rivers, Lichtenstein, Rosenquist, Warhol, Oldenburg)

Mixed media and offshoots of pop (Rauschenberg, Jasper Johns, Dine) object-makers

Two-dimensional techniques used in pop art

Three-dimensional techniques

The use of film and video

The use of multiplicity and repetition of forms

Week IX: Beyond pop art and precisionists

Robert Indiana, Ruscha and D'Arcangelo

Post-Painterly Abstraction - Stella

Cast figures in an actual environment George Segal, Edward Keinholz

Pop assemblage - Marisol

Satire - Grooms

Optical illusion and photo-transformation - Samaras

Week IX Continued:

Canadian Art in the 1960's and 1970's (Bush, Nicol, Shadbolt, Tousignant, Hurtubise, Molinari, Curnoe, Breeze, Snow, Chambers, Wieland, Onley, Colville, Pratt, Danby and others)

Week X: The 1970's

Conceptual Art (Klein, Baxter)

The dematerialization of the Art object

Decollage (Villegle, Dufresne, Hains and others)

Empaquetage - Christo

Week XI: Continuation of art of the 1970's

Post pop art

Primary structure sculptors and minimal sculpture (Calder, Caro, King, Tucker, Smithson, Smith, Larry Bell, Newman and others)

Abstract illusion in sculpture (Taylor, John Davies, Munro, Hanson, Courts, Castle, Kessler, Spenski and others)

Week XII: Art as environment and architecture

Earth art and monumental art

Mock archaeology and utnology

Absurd architecture

Absurd machines

Living sculptures

Kinetic sculpture

Use of motion and light

Week XIII: Primary forms of painting

Minimal painting

Optical painting and two-dimensional illusion

Week XIII Continued:

Abstract painting
Off-stretcher
Mixed media and weaving
Pattern painting
Abstract illusionism
Realism in painting
Figurative expressionism
Feminism in art

Week XIV: Trends in the eighties

Walk-in paintings - Hockney Paints the Stage
Judy Chicago's "The Dinner Party"
Alan Wood's "Ranch"

Reference Texts:

Arnason, H. Harvard, History of Modern Art: Painting, Sculpture, Architecture, 2nd edition, Abrams. 1979.

Chipp, Herschell B., Theories of Modern Art, University of California. 1968.

Method of Evaluation:

Mid-term and final examination. Well researched paper.