

DEC 18 2000

GRANDE PRAIRIE REGIONAL COLLEGE

DEPARTMENT OF FINE ARTS

DD2095 Contemporary Approaches to the Arts #(3-0-0) UT

Perquisite: AR2001 or MU 1000

Time: Tues. & Thurs. 11:30 a.m. - 12:50 p.m. **Classroom:** L123

Instructor: Edward Bader

Email: bader@gprc.ab.ca

Office: L120

Phone: 539-2013

This course provides an introduction to the work of contemporary artists and involves an examination and discussion of theoretical issues associated with current practice in art. The course centers around lectures, videos and selected readings relating to contemporary artistic discourse. Topics to be discussed:

1. A brief history and examination of the difference between traditional media i.e. drawing, painting, printmaking and sculpture versus photography, film, video, performance art, installation and computer media in the visual arts and how have artists responded to the arrival of new mass media.
2. The difference between Modernism and Post-modernism as it applies to the visual arts.
3. What role does a contemporary artist play in a post-modern, culturally pluralistic world? In addition to attendance at presentations and performances given by visiting artists, lecturers, and performers, concerning a wide range of contemporary topics in the arts; there will be a **field trip** to a larger centre to visit educational institutions, worksites, galleries, and artist run centres.

Follow-up discussions will further enhance the value of presentations and exhibition experiences.

Course Texts:

New Media in Late 20th-Century Art,

Michael Rush, Thames and Hudson, 1999, \$19.95

Art Since 1960,

Michael Archer, Thames and Hudson, 1997, \$22.99

Course Costs:

Field Trip:

Travel and accommodation: \$250

Meals, ect. are the student's responsibility. Approximately \$150

Evaluation Criteria:

Class participation:	10%
Worksheets:	20%
Mid-term exam:	20%
Final exam:	20%
Research paper/Project	30%

Research paper/Project:20% Due: Thursday, November 30, 2000.

Note: All **late** Worksheets/Papers/Projects will receive a **zero** grade, unless accompanied by a doctor 's note.

Note: If **late for exams** students will be allowed a five minute grace period to write the exam then they will receive a **zero grade unless accompanied by a doctor's note.**

Articles on Reserve in Library

- #1: **IN BRIEF: HOW TO WRITE AN EFFECTIVE ESSAY** by Sylvan Barnet
A Short Guide to Writing About Art, 5th Edition,
1997 pp.121 - 135.
- #2: **MANUSCRIPT FORM** by Sylvan Barnet
A Short Guide to Writing About Art, 5th Edition,
1997 pp.154 - 186.
- #3: **TRIUMPH OF THE IMAGE** by Luc Sante
New York times Magazine, September 19, 1999
- #4: **1** by John Berger
Ways of Seeing, 1997 pp. 7 -33
- #5: **1. CORE TERMS/CONCEPTS** by John A. Walker
Art in the Age of Mass Media, 1994 pp. 7 - 14
- #6: **7** by John Berger
Ways of Seeing, 1997 pp. 129 - 155
- #7: **POP ART TRANSLATES MASS CULTURE** by John A. Walker
Art in the Age of Mass Media, 1994 pp. 7 - 14
- #8: **THE IMAGE WORLD** by Susan Sontag, 1977
- #9: **UP THE FUNDAMENTAL APETURE** by Tom Wolfe,
The Painted Word, 1975 pp. 92 - 109
- #10: **3** by John Berger
Ways of Seeing, 1997 pp. 45 - 64
- #11: **THE NAKED AND THE DREAD** by Linda Nochlin
Tate Magazine, Issue No. 21, 2000, pp 66 -71
- #12: **INDIVIDUALISM:ART FOR ART'S SAKE, OR ART FOR SOCIETY'S
SAKE?** by Suzi Gablick
Has Modernism Failed
- #13: **LEARNING TO LIVE PLURALISM** by Aurthur C. Danto
Beyond the Brillo Box, The Visual Arts in Perspective, 1992 pp 217 - 231
- #14: **THE DIALOGIC PERSPECTIVE, DISMANTLING CARTESIANISM**
by Suzi Gablick, The Reenchantment of Art, pp 146 - 166
- #15: **MURALS AS PEOPLE'S ART** by John Pitnam Weber
Theories and Documents of Contemporary Art, Edited bt Kristine Stiles
and Peter Selz, 1996, pp 269- 273
- #16: **PUTTING THE WHOLE BACK TOGETHER** by Bill Viola
Reasons for Knocking at an Empty House, 1999, pp. 264 - 282
- #17: **THE UNIVERSE AS MEASURE** by Charles Jencks
What is Post-Modernism, 1996, pp. 70 - 77