

University of Toronto, Mississauga

Department of Visual Studies
FAH 289H5S – Art Since 1945
Winter, 2015

Professor: Dr. Matthew Ryan Smith
Room: CC2130 (CCT building)

Lecture: Wednesday, 9:00am - 11:00am (CC 2130)
Tutorials: Wednesday, 11:00am - 12:00pm (IB 200)
Wednesday, 12:00pm – 1:00pm (IB 200)

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Office Hour: By appointment

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Course Description

Visual art practice is becoming more interdisciplinary, socially focused, and multifaceted. This course will provide an overview of visual art since 1945 and an examination of the theoretical debates and key writings in modern and contemporary contexts. It provides an important frame of reference for further explorations in “contemporary” art issues or art history. Critical areas to be discussed include Abstract Expressionism, Pop Art, Conceptualism, Performance Art, Video Art, Institutional Critique, and Relational Aesthetics. The discursive “place” of visual art will be explored within the broader contexts of concurrent conditions in contemporary art and society, which will provide a range of perspectives on the modernist and post-modernist agendas that frame practices leading to the present. Using lectures, research, discussion, and readings, emphasis is placed on developing an understanding of the key styles, methods and principles of artists and art processes of interest to the individual student. Students will read contemporary texts written by or about visual artists and art theorists, analyze exemplary visual art practices through case studies, and be encouraged to view art history in an expanded field of related disciplines and practices.

Required Course Textbook (available for purchase at the UTM Bookstore & available as course reserve texts at the UTM Library):

Edward Lucie-Smith, *Movement in Art Since 1945*, new edition (Thames & Hudson, 2001), ISBN: 0-500-20344-X.

Art in Theory: 1900-2000, edited by Charles Harrison & Paul Wood (Blackwell, 2003).

Recommended: (available for purchase at the UTM Bookstore):

Simon and Schuster Handbook for Writers, Fourth Canadian Edition, available for purchase from Pearson's website: <http://vig.pearsoned.ca/catalog/academic/product/0,1144,0131272551,00.html>

Course Assignments and Evaluation Schedule:

Assignment	Due Date	Grade Weight
Exhibition Review	January 28 th , 2015	15%
Blog Assignment	April 1 st , 2015	25%
Mid-Term Exam	February 11 th , 2015	25%
Final Exam	TBA	35%

Missed Term Work, Tests, and Extensions: Extensions or deferred tests (including quizzes) can only be granted because of dire circumstances (severe illness, death of a loved one, etc.). We cannot make allowances because of work schedules, pre-arranged holidays, and so on. **Students must complete all components of the course in order to earn a passing grade.**

Student absences must be declared on ROSI. Supporting documentation is required (e.g. U of T medical certificate, death certificate, etc.).

Students who miss a test due to circumstances beyond their control (e.g. illness, or an accident) can request that the Department grant them special consideration.

All requests for make-up tests and for extended time to submit term work beyond the last day of classes must be submitted **within 48 hours from the date of the missed test or assignment.** Requests must be submitted on a special form obtained from the DVS Office or www.utm.utoronto.ca/dvs and submitted to the Undergraduate Counsellor (CC3051). If you submit medical documentation make sure it contains the statement *"This student was unable to write the test (or submit term work by the last day of classes, if applicable) on (date) for medical reasons."* You **MUST** see your physician **on the day of the missed test or the day after** or your request will be denied. A statement merely acknowledging a report of illness made by the student to the physician is NOT acceptable. For further information on this procedure visit www.utm.utoronto.ca/dvs.

Should an illness prevent you from submitting your form to the office in person within 48 hours, emailing your documents will be accepted. This is on the understanding that the original copy will be submitted within one week from the date of the missed test or assignment. Late submissions will NOT be considered.

In case of emergencies (medical or other) contact the Undergraduate Counsellor at [905-828-3899](tel:905-828-3899) or email s.sullivan@utoronto.ca within 24hrs of the due date of an assignment or test.

No penalty will be assigned if your request for special consideration, described above, was successful.

DVS Grammar and Spelling Standard for Written Assignments:

We expect students enrolled in university courses to have mastered basic skills in spelling and grammar. All papers must exhibit proper spelling (including proper names, places, and words in

foreign languages) and grammar. Refined grammatical points over which there is disagreement even amongst experts are not at issue. Poor writing will be penalized. **The UTM FAH Grammar (Winter 2011) Blackboard site**, which will appear under “My Organizations” on your Blackboard page, has online workshops, exercises, and quizzes you can complete to improve your skills.

Statement on Academic Offences

For information on academic integrity and academic offences, including plagiarism, please refer to: <http://www.utoronto.ca/writing/plagsep.html> and http://www.utoronto.ca/academic_integrity/

University Statement on Academic Integrity

Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student's individual academic achievement. As a result, the University treats cases of cheating and plagiarism very seriously. The University of Toronto's Code of Behaviour on Academic Matters (www.governingcouncil.utoronto.ca/policies/behaveac.htm) outlines the behaviours that constitute academic dishonesty and the process for addressing academic offences. Potential offences include, but are not limited to:

In papers and assignments:

1. Using someone else's ideas or words without appropriate acknowledgement.
2. Submitting your own work in more than one course without the permission of the instructor.
3. Making up sources or facts.
4. Obtaining or providing unauthorized assistance on any assignment.

On tests and exams:

1. Using or possessing unauthorized aids.
2. Looking at someone else's answers during an exam or test.
3. Misrepresenting your identity.

In academic work:

1. Falsifying institutional documents or grades.
2. Falsifying or altering any documentation required by the University, including (but not limited to) doctor's notes.

All suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour on Academic Matters. If you have questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, you are expected to seek out additional information on academic integrity from your instructor or from other institutional resources (see <http://www.utm.utoronto.ca/academic-integrity/resources/students>).

*** PLEASE NOTE: All students will be asked to include a signed Academic Integrity Checklist with their assignments (which will also be submitted to turnitin.com).

Blackboard and FADIS

This course will use Blackboard, the online Learning Management System of UTM <https://portal.utoronto.ca/>. In order to access the portal, you will log in using your UTOR id and password. With Blackboard you will be able to: view important announcements, received course information (including syllabus), locate instructor and TA contact information and communicate with us, access course assignments, participate in group discussion, and view your grades. Communication through Blackboard requires a U of T email address. If you have not activated your university email account, please do so immediately, so that you will not miss any important messages or information.

You will be able to view slide images from the lectures and tutorials at the FADIS web site: <http://fadis.library.utoronto.ca/>. This site also requires login using your UTOR id and password.

Weekly Course Work

You should plan on devoting an absolute minimum of four (4) hours of study outside of lecture and tutorials, which will consist of:

- Reading all of the assigned chapters from the textbook.
- Taking notes and preparing questions based upon this reading.
- Studying the images reproduced in the text(s).
- Writing blog responses.

Critical Blog Assignment (25% of final grade)

Blog Subject Matter List (see assignment guidelines):

1. Abstract Expressionism
2. Minimalism
3. Pop Art
4. Conceptual
5. Land and Earth Art
6. Performance Art
7. Film and Video Art
8. Institutional Critique
9. Collaboration and Relational Aesthetics
10. Your choice

*** PLEASE NOTE: This class uses **turnitin.com** to facilitate the submission and grading of your critical blog assignment. Your blog must be submitted by 5pm on 1 April, 2015. Late submissions will be penalized as follows: 10% first day and 2% each day after. Please use Microsoft Word when formatting and saving / uploading your document file.

Lecture, Tutorial & Reading Schedule

January 7 – Course Introduction

- Tutorials cancelled

January 14 – Abstract Expressionism

- Required reading from *Movements in Art Since 1945*: “Abstract Expressionism,” pp. 15-39.
- Recommended reading from *Art in Theory*: Harold Rosenberg, from “American Action Painters,” pp. 589-592.
- Tutorial: Action painting, colour-field painting, and Jackson Pollock.

January 21 – Minimalism

- Required reading from *Movements in Art Since 1945*: 145-154.
- Required reading from *Art in Theory*: Donald Judd, “Specific Objects,” pp. 824-828 & Michael Freid, “Art and Objecthood,” pp. 835-846.
- Tutorial: Minimalist critical influence and governing philosophy.

January 28 – Pop Art

- Required reading from *Movements in Art Since 1945*: 106-132.
- Required readings from *Art in Theory*: Richard Hamilton, “For the Finest Art, Try Pop,” pp. 742-743 & Andy Warhol, “Interview with Gene Swenson,” 747-749.
- Tutorial: Andy Warhol, repetition, and the rhetoric of American commercialism.
- DUE: EXHIBITION REVIEW ASSIGNMENT DUE (optional submit to turnitin.com, mandatory submission of academic integrity checklist, and submit a hard copy at the beginning of class).
- DUE: BEGIN CRITICAL BLOG ENTRIES

February 4 – Conceptualism

- Required reading from *Movements in Art Since 1945*: 154, 160-163.
- Required readings from *Art in Theory*: Joseph Kosuth, “Art After Philosophy,” pp. 852-861 & Lawrence Weiner, “Statements,” pp. 893-894 & Sol LeWitt, “Paragraphs on Conceptual Art,” pp. 846-849.
- Tutorial: Preparation for mid-term exam.

February 11 – Mid-term exam (in class).

- Tutorials cancelled

February 18 – Reading Week: Classes Cancelled

February 25 – Land and Earth Art

- Required reading from *Movements in Art Since 1945*: 155-159.
- Recommended readings from *Art in Theory*: Robert Smithson, “A Sedimentation of the Mind: Earth Projects’ 1968,” pp. 877-881 & Robert Smithson, “Cultural Confinement,” pp. 970-971.
- Tutorial: The escape from aesthetic tradition, grand-scale, and the return to nature.
- DUE: E-MAIL YOUR PROFESSOR YOUR BLOG URL

March 4 – Performance Art

- Required chapters from *Movements in Art Since 1945*: 164-168.
- Required readings from *Art in Theory*: Joseph Beuys, “Not Just a Few Are Called, But Everyone,” pp. 903-906 & “Lea Vergine, “from ‘The Body as Language’,” pp. 906-910 & Valie Export, “Woman’s Art,” pp. 927-929.
- Tutorial: Identity politics, notions of audience, and the body-as-material.

March 11 – Film and Video Art

- Required chapter from *Movements in Art Since 1945*: “The Rise of Video”
- Recommended readings from *Art in Theory*: Laura Mulvey, “from ‘Visual Pleasure and Narrative Cinema,’” 982-989 & Jean Baudrillard, “The Hyper-Realism of Simulation,” pp. 1018-1020.
- Tutorial: Conceptual video, passive/active dialectic, and feminist appropriation.

March 18 – Institutional Critique

- Required chapter from *Art Since 1945*: “Issue-Based Art and Globalization”
- Recommended readings from *Art in Theory*: Homi Bhabha, “on ‘hybridity’ and ‘moving beyond,’” pp. 1110-1116.
- Tutorial: Post/Colonialism and Globalization.

March 25 – Collaboration and Relational Aesthetics

- Required chapters from *Movements in Art Since 1945*: “Post-Pop Blues”
- Required reading from Blackboard: Nicholas Bourriaud, “Relational Form,” pp. 11-24.
- Recommended reading from Blackboard: Claire Bishop, “The Social Turn: Collaboration and its Discontents,” pp. 178-183.
- Tutorial: Aesthetic merit vs. social amity debate.

April 1 – Final class

- Preparation for final exam.
- DUE: CRITICAL BLOG ASSIGNMENT (confirm that you have e-mailed your Professor your blog URL).
- Tutorial: Preparation for final exam.