

**DEPARTMENT OF FINE
ARTS COURSE OUTLINE**

Winter 2024

AR2560 A3: Art After 1945 – 3 (3-0-0) 45 Hours for 15 Week

Art After 1945: Outsiders, Rebels, Pranksters & Institutions

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan’s First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

INSTRUCTOR:	Ana-Maria Milcic	PHONE:	+1 780-539-2911
OFFICE:	n/a	EMAIL:	AMilcic@nwpolytech.ca
OFFICE HOURS:	Online on Tuesdays: 2:30 – 3:30 pm Online Zoom Office: https://nwpolytech.zoom.us/j/95752824421 By appointment: please email me at AMilcic@nwpolytech.ca to set up a meeting.		

CALENDAR DESCRIPTION: This course will cover a selection of some major developments in visual arts and visual art discourse since 1945 with an emphasis on the relationship between artists and art institutions.

PREREQUISITE(S)/COREQUISITE: None

RECOMMENDED TEXT/RESOURCE MATERIALS:

Most readings will be uploaded on myClass.

Reading can also be accessed via JSTOR. You will need to log in with your institutional account.

Some readings are free, and a link is included under the reference.

Please email me at AMilcic@nwpolytech.ca if you are having issues logging in or accessing the readings.

DELIVERY MODE(S): Online

Join Zoom Meeting:

<https://nwpolytech.zoom.us/j/96161955048>

Meeting ID: 961 6195 5048

One tap mobile

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+16473744685,,96161955048# Canada

Dial by your location

- +1 587 328 1099 Canada
- +1 647 374 4685 Canada
- +1 647 558 0588 Canada
- +1 778 907 2071 Canada
- +1 780 666 0144 Canada
- +1 204 272 7920 Canada
- +1 438 809 7799 Canada
- 855 703 8985 Canada Toll-free
- +1 719 359 4580 US
- +1 253 205 0468 US
- +1 253 215 8782 US (Tacoma)
- +1 301 715 8592 US (Washington DC)
- +1 305 224 1968 US
- +1 309 205 3325 US
- +1 312 626 6799 US (Chicago)
- +1 346 248 7799 US (Houston)
- +1 360 209 5623 US
- +1 386 347 5053 US
- +1 507 473 4847 US
- +1 564 217 2000 US
- +1 646 558 8656 US (New York)
- +1 646 931 3860 US
- +1 669 444 9171 US
- +1 669 900 6833 US (San Jose)
- +1 689 278 1000 US
- 855 880 1246 US Toll-free
- 877 853 5257 US Toll-free

Meeting ID: 961 6195 5048

Find your local number: <https://nwpolytech.zoom.us/u/adOnjURqwW>

Join by SIP

96161955048@172.20.253.240

Join by H.323
• 172.20.253.240

Meeting ID: 961 6195 5048

COURSE OBJECTIVES:

This course explores a selection of pivotal artistic movements post-1945, scrutinizing the dynamic interaction between artists and institutions. Central to this exploration is the examination of how rebellious, nonconformist, and outsider art forms interact with, and ultimately reshape, institutional structures. This inquiry probes the extent to which artistic dissidence and boundary-pushing is assimilated into the institutional framework. Although the primary focus is on Western art establishments, the curriculum encompasses a global perspective, featuring artists from Australia, Canada, Cuba, France, Ghana, Italy, Mexico, Nigeria, Palestine, Russia, the former Yugoslavia, the United Kingdom, the United States, and Vietnam, as well as transnational art coalitions. This expansive view facilitates an introduction to a spectrum of art discourses and theoretical constructs. Students will engage with a diversity of artistic media, among them, installations, painting, performance, photography, sculpture, unconventional materials, and video. The objective is to enrich students' understanding and articulation of their own artistic practice through a multifaceted interpretative lens and a broad material palette.

LEARNING OUTCOMES: By the end of this course, students will be able to:

1. Identify a selection of term and concepts associated with 20th and 21st century art.
2. Identify key examples of non-Western and Western art in relation to a philosophical worldview.
3. Compare and contrast examples of art from different movements and periods.
4. Form their own visual analysis.
5. Form an argument centered around a case-study of their choice.
6. Discuss these examples *in context* (geographical, historical, cultural, religious, economic, political, theoretical).
7. Exercise the basics of writing art history essays.

TRANSFERABILITY:

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page <http://www.transferalberta.ca>.

** Grade of Dor D+ may not be acceptable for transfer to other post-secondary institutions.

Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.

EVALUATIONS:

Participation	10%	Throughout the course.
Long Presentation + feedback	20%	February 27 and 29 and March 5, 2024
Essay Outline (250 words + bibliography)	10%	Deadline: March 28, 2024 by 10 am. Send by email.
Short Presentation	10%	April 9 and 11, 2024. Further details TBC in class.
Essay (2500 words)	50%	Deadline: April 18, 2024 at midnight.

Participation: In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should maintain respect and decorum and engage in a discussion in a respectful and mindful way. If you have high levels of social anxiety or find it challenging to read social cues in groups discussion, and find yourself unable but eager to participate please email me at AMilcic@nwpolytech.ca: we can discuss alternatives or how to manage anxiety around participation.

Long Presentations: When grading presentations, the instructor will assess how students incorporate the readings and material from the lectures to craft their own arguments, conduct visual analyses, and place the work within a broader context. The precise duration of the presentation will be specified during the first week. When preparing your presentations, you should:

- a) Choose one work that is mentioned in the readings or lectures.
- b) Start with your own argument and follow it throughout the presentation.
- c) Give information about the author and contextualize the painting in relation to their oeuvre/style.
- d) Contextualize the case-study in relation to a movement or style.
- e) Conduct an independent visual analysis and discuss the technique.
- f) Discuss the stylistic elements of the work.
- g) Position the work in a geographical, social, political, religious and cultural context.
- h) Compare the work to another affiliated piece.
- i) Highlight anything unique about the work.

Further details about how to structure your presentation will be discussed during the class.

Short Presentations: To be discussed in class.

Essay Outline: For the essay outline, the students need to submit via email a 250-word outline (with a 10% wordcount leeway up or down) with a bibliography. 10% will automatically be assigned to the student if they submit the outline on time and with the appropriate word count.

Essays: When grading presentations and essays, the instructor will assess how students utilize readings and materials from lectures to formulate their own arguments, conduct visual analyses, and position the work within its broader context. At the start of the semester, we will delve deeper into essay writing. You will receive a handout that details essay-writing techniques, and we will further explore this during tutorials. You are asked to submit an essay outline to promote early thinking about the topic. I will review these outlines and provide feedback. If you cannot

meet the deadline on the 18th of April due to unforeseen circumstances beyond your control, please email me as soon as possible at (AMilcic@nwpolytech.ca).

THE ARTWORK CHOSEN FOR THE LONG PRESENTATION, THE SHORT PRESENTATION AND THE ESSAY **MUST ALL BE FROM A DIFFERENT** LECTURE AND PERIOD.

Participation:

If you are unable to attend class for health or other reasons please let your instructor know.

GRADING CRITERIA: (The following criteria may be changed to suite the particular course/instructor)

Please note that most universities will not accept your course for transfer credit **IF** your grade is less than C-.

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95-100	C+	2.3	67-69
A	4.0	85-94	C	2.0	63-66
A-	3.7	80-84	C-	1.7	60-62
B+	3.3	77-79	D+	1.3	55-59
B	3.0	73-76	D	1.0	50-54
B-	2.7	70-72	F	0.0	00-49

COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Tuesday and Thursday: 1:00 pm – 2:20 pm

Location: online

Week Reading/Activity

1	<p>Lecture 1 (Tue: 9 Jan): <i>12 Step Guide to Feminist Art</i></p> <p>Katy Deepwell, 'n.paradoxa's 12 Step Guide to Feminist Art, Art History and Criticism' n.paradoxa online, No. 21, 2010.</p> <p>Free online: https://www.ktpress.co.uk/pdf/nparadoxaissue21.pdf</p>
1	<p>Lecture 2 (Thurs: 11 Jan): <i>What is Institutional Critique?</i></p> <p>Andrea Fraser, 'Museum Highlights: A Gallery Talk', <i>October</i>, Vol. 57, 1991, pp. 104-122.</p> <p>JSTOR: https://www.jstor.org/stable/778874?searchText=andrea%20fraser&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dandrea%2Bfraser&ab_segments=0%2Fbasic_search_gsv%2Fcontrol&refreqid=fastly-default%3Aadc2ce28ab649515347f0f9b7199f797</p>
2	<p>Lecture 3 (Tue: 16 Jan): <i>Outsider Art and the Museum: Jean Dubuffet, Joseph Cornell, William Kurelek and Emily Kame Kngwarreye</i></p> <p>Kent Minturn, 'Dubuffet, Lévi-Strauss, and the Idea of Art Brut', <i>Anthropology and Aesthetics</i>, Vol. 46, 2004, pp. 247-258.</p>
2	<p>Lecture 4 (Thurs: 18 Jan): <i>Outsider Art and the Museum: Jean Dubuffet, Joseph Cornell, William Kurelek and Emily Kame Kngwarreye</i></p> <p>Reading: same</p>
3	<p>Lecture 5 (Tue: 23 Jan): <i>The Power of the Flesh: Figurative Painting in Lucian Freud and Francois Bacon's Art</i></p> <p>Martin Hammer, "'Mainly Nourishment': Echoes of Sickert in the Work of Francis Bacon and Lucian Freud', <i>Visual Culture in Britain</i>, Vol.14, No. 1, pp. 87-100.</p> <p>Uploaded on myClass.</p>
3	<p>Lecture 6 (Thurs: 25 Jan): <i>The Power of the Flesh: Figurative Painting in Lucian Freud and Francois Bacon's Art</i></p> <p>Reading: same</p>

- 4 Lecture 7 (Tue: 30 Jan): *Collecting Yugoslavia: From Gorgona to Sanja Iveković***
- Jesa Denegri, 'Inside or Outside "Socialist Modernism"?: Radical Views on the Yugoslav Art Scene, 1950-1970', in Dubravka Djurić and Miško Šuvaković, eds., *Impossible Histories, Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991*, (Cambridge, Massachusetts: MIT Press, 2003), pp. 170-209.
- Uploaded on myClass.
- 4 Lecture 8 (Thurs: 1 Feb): *Collecting Yugoslavia: From Gorgona to Sanja Iveković***
- Explore the collection Marinko Sudac: <https://www.avantgarde-museum.com/en/museum/collection/>
- 5 Lecture 9 (Tue: 6 Feb): *Exhibiting New Materiality: From Piero Manzoni to El Anatsui***
- Yve-Alain Bois, 'The Use Value of "Formless"', in Yve-Alain Bois and Rosalind E. Krauss, *Formless: a User's Guide*, (New York: Zone Books, 1997), pp. 13-40.
- Uploaded on myClass.
- 5 Lecture 10 (Thurs: 8 Feb): *Exhibiting New Materiality: From Piero Manzoni to El Anatsui***
- Reading: same**
- 6 Lecture 11 (Tue: 13 Feb): *Text and Activism: Faith Ringgold and Felipe Ehrenberg***
- Erica Segre, 'Transtextuality and the Precarious Materials of Dissent (1973): Radicalism in Cecilia Vicuña, Felipe Ehrenberg and the Beau Geste Press (1970–1976)', *Bulletin of Latin American Research*, Vol. 40, No. 2, 2021, pp. 267-284
- Free online: <https://onlinelibrary.wiley.com/doi/full/10.1111/blar.13142>
- 6 Lecture 12 (Thurs: 15 Feb): *Text and Activism: Faith Ringgold and Felipe Ehrenberg***
- Faith Ringgold's Long Fight: <https://www.moma.org/magazine/articles/359>
- 7 (Tue: 20 Feb): BREAK**
- 7 (Thurs: 22 Feb): BREAK**
- 8 Lecture 13 (Tue: 27 Feb): LONG PRESENTATIONS**
- 8 Lecture 14 (Thurs: 29 Feb): LONG PRESENTATIONS**
- 9 Lecture 15 (Tue: 5 Mar): LONG PRESENTATIONS**
- 9 Lecture 16 (Thurs: 7 Mar): *Masked Rebellion: The Guerrilla Girls and Pussy Riot from Streets to Museums.***
- Gertrude Stein, 'Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story', *Art Journal*, Vol. 70, No. 2, pp. 88-101.

Uploaded on myClass.

Guerrilla Girls Tate Shop Takeover - Installation & Merch: <https://www.guerrillagirls.com/gg-calendar/2023/ggtatetakeover>

10 Lecture 17 (Tue: 12 Mar): *Cosey Fanni Tutti: From 'Prostitution' to Women in Revolt*

Siona Wilson, 'Prostitution and the Problem of Feminist Art', in *Art Labor, Sex Politics* (London: University of Minnesota Press, 2015), pp. 93-133.

Uploaded on myClass.

10 Lecture 18 (Thurs: 14 Mar): *Marina Abramović and Ana Mendieta: Expatriation, Displacement and Performance*

Kaira M. Cabañas, Ana Mendieta: 'Pain of Cuba, Body I Am', *Woman's Art Journal*, Spring - Summer, 1999, Vol. 20, No. 1, pp. 12-17.

Uploaded on myClass.

11 Lecture 19 (Tue: 19 Mar): *From the East End to the Art World: Sarah Lucas and Tracey Emin's Rawness to Realness*

Londa Nochlin, 'Sarah Lucas: God is Dad,' in *Women Artists: The Linda Nochlin Reader* (London: Thames & Hudson, 2015), pp. 301–310.

Uploaded on myClass.

11 Lecture 20 (Thurs: 21 Mar): *From the East End to the Art World: Sarah Lucas and Tracey Emin's Rawness to Realness*

Laura Lake Smith, 'Telling stories: performing authenticity in the confessional art of Tracey Emin', *Rethinking History*, 2017, Vol. 21, No. 2, pp. 296-309.

Uploaded on myClass.

12 Lecture 21 (Tue: 26 Mar): *Okwui Enwezor and the 2015 Venice Biennale: How the Postcolonial Constellation Changed Exhibitions*

Okwui Enwezor, 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', *Research in African Literatures*, Vol. 34, No. 4, 2003, pp. 57-82.

JSTOR:

https://www.jstor.org/stable/4618328?casa_token=HerqOVbKtpAAAAAA%3A6nbQy15sLN1M3pBWHzrWSbWwo388jpomAoFqs850uwpjzikRjJ2dEBCs6bHNktLmuoqOkjNFR_yXVOA3dMavxwcfE94SjoxdQLawr7hOAIr8mL2CtTGUsA&seq=1

12 Lecture 22 (Thurs: 28 Mar): *Okwui Enwezor and the 2015 Venice Biennale: How the Postcolonial Constellation Changed Exhibitions*

Amy Goodman on Okwui Enwezor: <https://www.youtube.com/watch?v=OiQvMk2vFT0>

The Legacy of Okwui Enwezor: https://www.youtube.com/watch?v=ugeRrg_9rAM

ESSAY OUTLINES DUE BY 10 am.

13 Lecture 23 (Tue: 2 Apr): Contemporary Canadian Art

Reading TBC

13 Lecture 24 (Thurs: 4 Apr): Contemporary Canadian Art + Essay Tutorials

Reading TBC

14 Lecture 25 (Tue: 9 Apr): SHORT PRESENTATIONS

14 Lecture 26 (Thurs: 11 Apr): SHORT PRESENTATIONS

Essay deadline: April 18, 2024, at 11:59 PM

STUDENT RESPONSIBILITIES:

- **On-line Communication & Professionalism:** Students are expected to maintain a high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect!
- Join the lecture to on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.
- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones should be turned off before class. Computers should be used only for the purposes of the lecture. Exceptions are made for parental responsibilities or emergency situations. Please inform your instructor at the beginning of the lecture. Social media platforms are not to be used during class time.

STATEMENT ON PLAGIARISM AND CHEATING:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, please refer to:

https://www.nwpolytech.ca/about/administration/policies/#academic_policies

These are serious issues and will be dealt with severely.

****Note: all Academic and Administrative policies are available on the same page.**