

## COURSE CONTENT

<b>Course Code</b>	DD3013
<b>Course Title</b>	From Modern to Post-Modern Art 1945-1985
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39

### **Course Aims**

This course is designed for students who've already taken foundational Art History courses and chronologically follows DD3005 Survey of Modern Art 1900-1945. In this course you will be introduced to the moment of transformation from modern to contemporary art. It's intended as a historical and conceptual framework for the development of critical thinking and visual analysis regarding today's art practice. You will be introduced to a series of art forms and ideas, which still pervade the contemporary, 21st century global art world. You will examine the cultural and socio-political contexts through which these art forms and ways of thinking emerged. The analysis of these artistic contexts is essential for the understanding of a number of parallel situations in contemporary Southeast Asian art and will provide a strong knowledge-base for taking further Art History modules that focus on the contemporary.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you (as a student) would be able to:

1. Through research and analysis, describe key topics in the development of late modern, anti-modern and early postmodern art from 1945-1985.
2. Provide in-depth critique and close contextual analysis of specific artworks or artists' work in the context of the of modern to post-modern.
3. Apply the analytical repertoire of Art History and Critical Theory to the discussion of a wide variety of artistic and aesthetic phenomena.
4. Present observations, rationales and conclusions of modern to post-modern art in a well structured manner.
5. Discuss and critique research and findings about of modern to post-modern art in a constructive manner.

### **Course Content**

The course examines a period of forty years of European and American art history that laid the foundations for today's art. It encompasses post-World War II High- Modernism, 1960s and 1970s Anti-Modernism, and 1980s Postmodernism. Broadly chronological in approach, the course begins with an in-depth study of the different forms of Abstract Art in the post-war period, before embarking into a survey across some of the most important artistic movements in the 20th century. It includes Art Brut and Outsider Art, Nouveau Realisme, Pop Art and Photorealism, Op and Kinetic Art, Fluxus and Performance Art, Conceptual Art, Minimalism, Arte Povera, Environmental and Land Art, Neo-Historicism and Graffiti Art.

New approaches to art making, and critical frameworks used to discuss and interpret modern art will also be considered in relation to the historical contexts in which they were produced, including, but not limited to: the politics of the Cold War period; the rise of consumerism in the

1950s; the civil rights movement and institutional critiques of the 1960s; the, the growth and influence of feminism in the 1970s and the crisis of representation and meta-narratives in the 1980s.

Coursework assignments will include researching and presenting a group seminar on a specific topic, and final research paper in the form of an extended essay analyzing a case study relevant to the course.

**Assessment (includes both continuous and summative assessment)**

Component	Course LO Tested	Programme LO Attributes	Weighting	Team/ Individual
<b>Continuous Assessment.</b> Group Seminars: Presenting & Responding	1,2,3,4, 5		40%	Individual/Group
<b>Continuous Assessment: Participation</b>	4, 5		20%	Individual
<b>Final Paper</b>	1,2,3,4		40%	Individual
<b>Total</b>			100%	

**Recommended Reading and References**

Barr, Alfred Hamilton. *Defining Modern Art: Selected Writings of Alfred H. Barr, Jr*, New York: Abrams, 1986

Eagleton, Terry. *The Illusions of Postmodernism*, Cambridge: Blackwell Publishers, 1996

Fabozzi, Paul F. *Artists, Critics, Context: Readings in and Around American Art Since 1945*, New Jersey: Prentice Hall, c2002

Fineberg, Jonathan. *Art since 1940: Strategies of Being*, London: Laurence King, 2000

Jones, Amelia. *A Companion to Contemporary Art Since 1945*, Oxford: Blackwell Pub., 2006

Joselit, David. *American Art Since 1945*, London: Thames & Hudson, 2003

Foster, Hal. *Art Since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames & Hudson, 2004

Hopkins, David. *Modern Art: 1945-2000*, Oxford: Oxford University Press, 2000

Loesberg, Jonathan. *A Return to Aesthetics: Autonomy, Indifference, and Postmodernism*, California: Stanford University Press, 2005

Lucie-Smith, Edward. *Movements in Art Since 1945*, New York: Thames & Hudson, 2001

Terraroli, Valerio (Ed.). *The Art of the 20<sup>th</sup> Century: 1969-1999: Neo-avant-gardes*,

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign in to the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## **Planned Weekly Schedule\***

\*Subject to adjustment by instructor according to the teaching situation, your progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to you at the start of the semester.

<b>Week</b>	<b>Topic</b>	<b>Course LO</b>	<b>Readings/ Activities</b>
1	Introduction Historical and conceptual outlines of post World War II European and American art	1,3,5	Lecture & Discussion

2	Late Modernism I: Abstract Expressionism and Art Informel	<b>1,3,5</b>	Lecture & Discussion
3	Late Modernism II: Art Brut and Outsider Art	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
4	Anti-Modernism I: Nouveau Realisme	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
5	Anti-Modernism II: Pop Art and Photorealism	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
6	Anti-Modernism III: Op Art and Kinetic Art	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
7	Anti-Modernism IV: Conceptual Art	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
8	Anti-Modernism V: Fluxus, Performance and Happening	<b>1,2,3,4,5</b>	Lecture & Discussion Student Seminar
9	Anti-Modernism VI: Minimalism and Arte Povera	<b>1, 2, 3,5</b>	Lecture & Discussion Student Seminar
10	Anti-Modernism VII: Environmental art and Earthworks	<b>1, 2, 3,5</b>	Lecture & Discussion Student Seminar
11	Post-Modernism Art I: Appropriation and Neo-Historicism	<b>1, 2, 3,5</b>	Lecture & Discussion Student Seminar
12	Post-Modernism Art II: Neo-Pop	<b>1, 2, 3,5</b>	Lecture & Discussion Student Seminar
13	Post-Modernism Art III: Street and Graffiti Art	<b>1, 2, 3,5</b>	Lecture & Discussion Consultations