

Saint Louis University – Madrid Campus
Faculty of Humanities & the Arts
ARTH – 280 MODERN ART SURVEY

Semester and class time
Fall 2012 / Monday & Wednesday 14.00 – 15.15
Credit Hours: 3

Professor: Dr. Fabiola Martínez Rodríguez
Office: Avda. del Valle 34, 2nd Floor
Office hrs: Monday & Wednesday 11.00 to 14.00 (and by appointment)
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1. Overview

Following the legacy of the nineteenth century, this course will survey the major artistic movements, styles and schools of modern art. As a period of rapid changes through technology and industrialization, the course will consider the artists' experimentation with new media and materials, and their responses to the demands of progress and modernity. Starting with realism, the course will follow the development of modern art covering impressionism, post-Impressionism, cubism, abstraction and other 'isms' taking shape between 1900 – 1945. Photography, 'primitivism' and the notion of avant-garde will be studied to highlight the changing role of art and artists in the modern world. Class visits to the museums will be scheduled during the course.

Recommended Text:

- Arnason H. Harvard, *History of Modern Art*, NJ: Pearson Prentice Hall, 2010

Readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

2. Aims and Objectives

General course objectives:

- through the study of artworks in their historical and cultural context students will be able to understand how artistic production responds, shapes and informs the mentality of a period
- a closer look at artistic production amid the growing industrialization and capitalism of this period, and the way in which artists have responded to new technologies, will provide students with tools to understand the role and function of art in the modern world
- an emphasis on the particularities of styles and movements will develop student's abilities to read and interpret artworks, and to locate them into their historical period
- the museum visits will hone student's abilities to look at paintings taking into account issues of style, size, materials, techniques, and subject-matter, and to ask the right questions when studying an artwork

Specific Learning Outcomes:

- students will be able to identify the characteristics and particularities of styles and movements with knowledge of their chronology and dates
- students will be able to identify key artworks and artists important to the history of modern art
- students will become familiar with the work of important art critics and writers which have influenced the development of modern art
- students will learn a range of critical concepts such as 'modernist canon', 'Avant-garde', and 'realism'

Student Expectations:

- engage critically with the readings to develop analytical skills and independent thought
- present material in an organized and well structured manner
- prioritize and manage work load in order to present and complete tasks on time
- demonstrate an active participation in class through critical inquiry with the readings and materials presented in class
- develop oral and written communication skills

Questions, comments and constructive debate are always welcomed!!

3. Policies & Assessment

First Mid-term exam 15% (Wednesday 17th of October)

Short and long answer questions.

Final Exam 35% (Monday 17th of December 15.30 to 18.30 pm)

Short and long answer questions including the analysis of texts and images studied in class. **The final exam is not cumulative.**

Class presentation 15% (28 Nov & 3 Dec)

Power Point presentation 10 to 15 minutes long. Specific guidelines and times for the presentations will be provided during the term.

Three slide quizzes 15% (5% each) (15 Oct, 5 Nov & 12 Dec)

Slide identifications. A revision PPT will be provided for study.

Course Readings 10% (4 out of 6)

Students will be expected to provide typed written summaries of the required readings. The summaries must include an outline of the reading's content, **and a personal opinion or response regarding the text.** Summaries will be graded as OK / OK-

Format: 1 to 2 pages long depending on length of article, 1.5 spacing.

Please include your name, course reference, author and title of article.

SUMMARIES MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE

Class participation 10%

Success in this course will be highly dependent on participation in class and engagement with the readings. Students will be asked to give one or two very short introductions of an artist or an art critic.

Grading

The grading criteria for the different types of assessment will be provided with the specific guidelines. There is no extra-credit policy. If you are having trouble keeping up with the content of the class, please do not hesitate to speak with me. Don't wait until the end of the semester to correct any problems!

A	94-100 (96,5)	C+	77-79 (78)
A-	90-93 (91,5)	C	74-76 (75)
B+	87-89 (88)	C-	70-73 (71.5)
B	84-86 (85)	D	61-69 (65)
B-	80-83 (81.5)	F	< 61 (55)

Attendance policy

Up to 4 unexcused absences are allowed, more than 10 of these will result on an automatic AF. Regular lateness and absences will bring down the overall grade by one letter grade. It is your responsibility to catch up with missed work and be prepared for assessments and quizzes.

Make up-examination policy

Dates for exams, quizzes and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.

Academic Honesty

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

Students with Disabilities

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (Padre Rubio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Classroom Ethics

Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.** Please do not arrive late or leave the classroom for breaks or before the class has finished as this causes disruption and disturbs the class. Laptops are not allowed unless permission has been previously granted.

Other important dates to remember:

- Last day to Add/Drop: Monday 17th September
- Last day to drop with W: Friday 2nd November
- Registration begins for Spring term: Wednesday 7th of November

PLEASE NOTE: Both your Banner and SLU-Global accounts are linked to your slu.edu address, so you must check your slu.edu account on a regular basis or have the mail from this address forwarded to a preferred account.

Syllabus Outline

WEEK 1 (5 Wed)

- **Introduction to the course**

WEEK 2 (10 & 12 Sept)

- **Class replaced by museum visit (TBA)**
- **Realism: Gustave Courbet - DVD**

WEEK 3 (17 & 19 Sept)

- **Art Academies & the Salon**
- **Romanticism, Realism and the Avant-garde**
 - Mainardi 'The political origins of modernism' in *The Art Journal*, vol. 45, no. 1, (1985): 11 – 17 **access through JSTOR (SUMMARY)**

WEEK 4 (24 & 25 Sept)

- **International Exhibitions, and Modernity**
- **Realism & Manet**
 - Nochlin 'The nature of realism', in *Realism*, pp.13 - 33

WEEK 5 (1 & 3 Oct)

- **Manet cont.**
- **Photography**
 - Sontag, 'The image world', in *Visual Culture: the Reader*, pp. 80 – 94 (SUMMARY)

WEEK 6 (8 & 10 Oct)

- **Naturalism and Impressionism**
 - Nochlin, 'Between the country and the city' in *Realism*, pp. 137 – 150
- **Imp and neo-impressionism**
 - Herbert, 'Impressionism, originality, and Laissez-Faire' in *Critical Readings in impressionism & post-impressionism* pp. 23 – 29 (SUMMARY)

WEEK 7 (15 & 17 Oct)

- **Revision – SLIDE TEST**
- **First mid-term**

WEEK 8 (22 & 24 Oct)

- **Van Gogh & Gauguin**
 - Lauren Soth 'Van Gogh's Agony' in *The Art Bulletin*, vol. 68, no. 2, (1986):301 – 313 **access through JSTOR (SUMMARY)**
- **Aestheticism, Symbolism & Art Nouveau**

WEEK 9 (29 & 31 Oct)

- **Gaudí, Barcelona and Modernity**
 - Robinson and Lord 'Introduction', in *Barcelona and Modernity*, pp. 2 – 18
- **Cezanne & Matisse**

WEEK 10 (5 & 7 Nov)

- **Expressionism – SLIDE TEST**
- **Cubism**
 - Gaiger, 'Approaches to Cubism' in *Art of the Avant-Gardes*, pp. 135 – 155

WEEK 11 (12 & 14 Nov)

- **Museum visit - Thyssen**
- **The historical avant-gardes**

WEEK 12 (19 & 21 Nov)

- **Dadaism and Marcel Duchamp**
 - Ades, 'Anti-art, Rose Sélavy and Surrealism' in *Marcel Duchamp*, pp. 122 – 145 (SUMMARY)
- **Surrealism**

WEEK 13 (22 & 24 Nov)

- **Surr cont.**
 - Orwell, 'The Benefit of the Clergy' (SUMMARY)
- **Approaching Abstraction**
 - Wood, 'The idea of an abstract art', in *Art of the Avant-Gardes*, pp. 229 – 271

WEEK 14 (26 & 28 Nov)

- **Mondrian, De Stijl and the Bauhaus**
- **Presentations**

WEEK 15 (3 & 5 Dec)

- **Presentations cont.**
- **Art in flux: from Paris to New York**

WEEK 16 (10 & 12 Dec)

- **Museum Visit – Reina Sofia**
- **Revision – SLIDE TEST**

PLEASE NOTE THAT CHANGES MAY BE MADE TO ACCOMMODATE VISITS TO MUSEUMS, CLASS ACTIVITIES AND DISCUSSIONS. STUDENTS WILL BE NOTIFIED OF THESE CHANGES

Reference & Bibliography

Ades, Dawn, et.al. 1999, *Marcel Duchamp*, London: Penguin.

Brettell, Richard, 1999, *Modern Art 1851-1929: capitalism and representation*, Oxford: Oxford University Press

Berger, John, 1977, *Ways of Seeing*, London: Penguin

Chipp Herschel (ed), 1968, *Theories of modern art; a source book by artists and critics*, Berkeley: University of California Press

Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press (Reserve)

Elderfield, John, ed., 2004, *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, NY: MOMA

Frascina Francis, et. al, 1993, *Modernity and Modernism: French painting in the 19th Century*, New Haven: Yale University Press

Gaiger and Wood (eds), 2004, *Art of the Twentieth Century: a reader*, Yale: Yale University Press

Harrison, Wood and Gaiger (eds), 2001, *Art in theory, 1815-1900 : an anthology of changing ideas*, Oxford: Blackwell

Harris and Frascina (eds), 1992, *Art in modern culture : an anthology of critical texts*, New York: Harper Collins

Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California

Norbert Lynton. 2006. *The story of Modern Art*. London: Phaidon, 2nd Edition

Nochlin, Linda, 1991, *The Politics of Vision*, London: Thames and Hudson

Nochlin, Linda, 1971, *Realism*, London: Penguin

Robinson, Falgas, Lord, et. al. 2007, *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*, exhib cat. New Haven: Yale University Press

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly The Tate, The Metropolitan, MOMA, and The Guggenheim