



ARTH – 493 Twentieth Century Art

Semester and class time

Fall 2014 / Monday & Wednesday 14.00 – 15.15

Credit Hours: 3

Professor: Fabiola Martínez Rodríguez, PhD

Office hrs: Tuesday & Thursday 10.30 am to 12.30 pm

& 15.00 – 16.00 (and by appointment)

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<https://www.facebook.com/arthistoremadrid>

1. Overview

The Twentieth Century was a time of important political, artistic and social changes in Europe and the Americas. Marked by the effects of wars, revolutions, and the rise of Communism, the art of this period reflects an age of anxiety about the future of Western Society. As their world crumbled, many artists and intellectuals turned to 'primitive' art and non-western cultures for inspiration, hope and renewal. The utopian projects of the avant-gardes and the need to regenerate artistic practices gave rise to a plethora of movements in modern art, and an incredibly rich period of experimentation began helping to liberate art from traditional conventions. Fundamental questions about the nature of art and the role of artists in the modern world would determine the way in which art is understood today.

This course will look at some of the most important movements in modern art from Post-impressionism to Conceptual art (aprox 1880s to 1970s). Emphasis will be given to the construction of a Modernist canon vis a vis the agendas of the Avant-gardes; the debates over abstraction versus figuration, and the exchange of art and ideas between Europe and the Americas. Class visits to museums will be scheduled to complement the material covered by the course.

Recommended books placed on Reserve:

- Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press
- Norbert Lynton. 2006. *The story of Modern Art*. London: Phaidon, 2nd Edition

IMPORTANT: 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).

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', 'realism', and 'modernity'.

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% - 20th October

Short and long answer questions. Study guidelines will be provided.

Research paper 50% - 17th December

12 to 14 pages long (**not including bibliography, illustrations and cover sheet**). This includes a class presentation at the end of the course. Essay questions and specific guidelines for this assignment will be provided during term.

Class presentation 10%

Power Point presentation 15 minutes long. Presentation topics, and guidelines will be provided during the term.

Class participation & attendance 15%

Both lateness and absence will mean lower grade. Success in this course will be highly dependent on participation in class and engagement with the readings. There will be summaries and quizzes for some of the readings and documentaries shown in class –students will be informed in advance.

Museum visits and journals 10%

Two pages reflection/response on the museum visits highlighting issues related to the course.

Grading

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)

Make up-examination policy

Dates for examinations 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.

Attendance policy

Up to **FOUR** 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.

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.

Important dates to remember:

- Last day to Add/Drop: 15th September
- Last day to drop with W: 30th October
- Registration begins for Spring term: 6th 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 (3 Sept)

- **Introduction to the course**

WEEK 2 (8 & 10 Sept)

- **Beauty, Truth and Modern Art**
- **Mapping the Modern**
 - Briony Fer, 'What is modern?', 'The spectator', 'The artist' in *Modernity and Modernism* pp. 6-15 & pp. 28-36
 - Raymond Williams, 'When was modernism?' in *Art in Modern Culture*, pp. 23-27

WEEK 3 (15 & 17 Sept)

- **Cezanne and the Modernist Canon**
 - 'Depth, flatness and self-criticism' in *Modernity and Modernism* pp. 157-164
- **Symbolism: Van Gogh and Gauguin**
 - Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the invention of primitivist modernism", in *The Expanding Discourse*, pp. 313 – 330

WEEK 4 (22 & 24 Sept)

- **Expressionism**
 - Lynton, 'The New Barbarians' in *The Story of Modern Art*, pp. 13 – 54
- **Primitivism**
 - Flam and Deutch, "Introduction" in *Primitivism and Twentieth Century Art*, pp. 11-22

WEEK 5 (29 Sept & 1 Oct)

- **Cubism: a new paradigm in modern art**
 - Gaiger, 'Approaches to Cubism' in *Art of the Avant-Gardes*, pp. 135 – 155
- **Cubism cont.**
 - Edwards, 'Cubist collage' in *Art of the Avant-Gardes*, pp. 185 – 226

WEEK 6 (6 & 8 Oct)

- **Defining the Avant-garde: Constructivism, and Futurism**
 - Gail Day, 'Art, love and social emancipation' in *Art of the Avant-Gardes*, pp. 307-337
- **The Avant-gardes cont. Dadaism and Marcel Duchamp**
 - Ades, 'The Readymades and 'Life on Credit' in *Marcel Duchamp*, pp. 147 – 171

WEEK 7 (13 & 15 Oct)

- **Art in Action: The Surrealists**
 - Reading for Wednesday: Lewis, "Surrealists, Stalinists and Trotskysts. Theories of Art and Revolution in France Between the Wars" in *Art Journal*, 1993: 61-68

WEEK 8 (20 & 22 Oct conf Barcelona)

- **Exam – First mid-term**
- **Salvador Dali**

WEEK 9 (27 & 29 Oct)

- **Museum Visit – The Thyssen**
- **Abstraction: the new *lingua franca* of modern art**
 - Wood, 'The idea of an abstract art', in *Art of the Avant-Gardes*, pp. 229 – 271

WEEK 10 (3 & 5 Nov)

- **Abstraction cont.**
 - Schapiro 'The nature of abstract art' in *Art of the 20thC: a reader*, pp. 23-31
- **Modern art in Flux – Europe and the Americas**
 - "Transnational Exchanges: Modernism and Modernity Beyond Borders" in *American Encounters*, pp. 421-433

WEEK 11 (10 & 12 Nov)

- **Mexican Muralism**
 - Polcari, 'Orozco and Pollock: epic transfigurations' in *American Art*, vol. 6 no. 3, summer 1992, pp. 36 – 57
- **Abstract Expressionism**
 - Schapiro, 'The liberating qualities of the Avant-Garde' in *Art News*, 1957

WEEK 12 (17 & 19 Nov)

- **Abstract Expressionism and the Cold War**
 - Eva Cockcroft, 'Abstract Expressionism Weapon of the Cold War' in *Art in Modern Culture*, pp. 82-90
 - "Cold War and the Age of the Atom: Consensus and Anxiety" in *American Encounters*, pp. 551-557
- **Pop and Warhol**
 - Crow, 'Saturday Disasters' in *Modern Art in the Common Culture*, pp. 49 - 65

WEEK 13 (24 & 26 Nov)

- **Conceptual Art**
 - LeWitt, "Paragraphs on Conceptual Art," "Sentences on Conceptual Art" in *Theories and Documents of Contemporary Art*, pp. 822 – 827
- **Conceptual art cont.**

WEEK 14 (1 & 3 Dec)

- **Presentations**

WEEK 15 (8 & 10 Dec)

- **Museum Visit – Reina Sofia**
- **Revision – Essays due**

THIS SYLLABUS IS SUBJECT TO CHANGE BY THE INSTRUCTOR TO MEET THE INSTRUCTIONAL NEEDS OF THE STUDENTS, AND TO ACCOMMODATE CLASS ACTIVITIES AND DISCUSSIONS. IT IS THE STUDENT'S RESPONSIBILITY TO STAY ABREAST OF ANY 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
- Centre Pompidou, the National Museum of Modern Art: paintings and sculptures*, 2000, Paris: Centre Pompidou
- Chipp Herschel (ed), 1968, *Theories of modern art; a source book by artists and critics*, Berkeley: University of California Press **RESERVE**
- Crow, Thomas, 1996, *Modern Art in the Common Culture*, New Haven: Yale University Press
- Elderfield, John, ed., 2004, *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, NY: MOMA
- Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press **RESERVE**
- Frascina and Harris eds., 1992, *Art in Modern Culture: an anthology of critical texts*, NY: Icon Editions
- 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, 1900 - 2000 : an anthology of changing ideas*, Oxford: Blackwell
- Lucie Smith, Edward, 1984, *Movements in Art Since 1945*, London: Thames and Hudson
- Landau, Ellen G. (ed), 2005, *Reading Abstract Expressionism: Context and Critique*. New Haven: Yale University Press
- Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California
- Michael Levenson, ed., 1999, *The Cambridge Companion to Modernism*, Cambridge: Cambridge University Press
- Pérez-Barreiro, Gabriel, ed, *Blanton Museum of Art : Latin American collection*, Austin: Blanton Museum of Art, University of Texas at Austin, 2006.

Pinder Kymberly, (ed), 2002, *Race-ing art history : critical readings in race and art history*, New York: Routledge

Rose, Barbara, 1975, *American Art Since 1900*, New York: Praeger

Spector Nancy, ed., 2001, *Guggenheim Museum Collection A to Z*, NY: Guggenheim Museum Publications

Sawin, Martica, 1995, *Surrealism in exile and the beginning of the New York school*, Cambridge: MIT Press,

Stiles K. and Selz P. (ed), 1996, *Theories and Documents of Contemporary Art*. Berkeley: University of California Press

Useful databases available from the University's Pius XII Library: <http://www.slu.edu/libraries/pius/>

Groove Art Online

Google Scholar

Jstor

Humanities Full Text

Other resources:

Art: 21

<http://www.pbs.org/art21/index.html>

Metropolitan Museum timelines and essays on art periods and topics

<http://www.metmuseum.org/toah/intro/atr/01sm.htm>

Tate Glossary

<http://www.tate.org.uk/collections/glossary/>

Smarthistory

<http://smarthistory.khanacademy.org/>

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly The Tate, MOMA, Guggenheim, Centre Pompidou and Reina Sofia.