

FALL 2017 | ARTH 205: INTRODUCTION TO MODERN ART

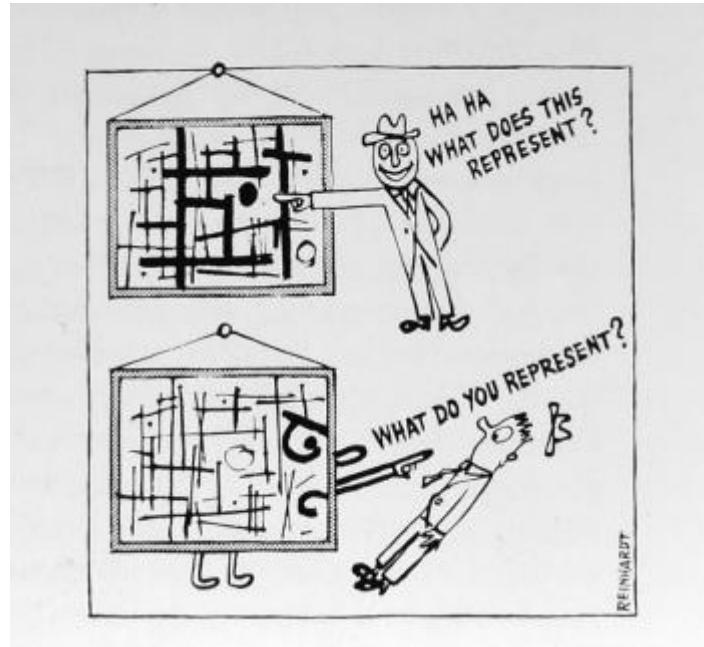
Department of Art History and Communication Studies, McGill University

Instructor: Saelan Twerdy [saelan.twerdy@mcgill.ca]

Class: Tuesdays & Thursdays, 8:35–9:55, Arts W-215

Office hours: Tuesdays & Thursdays, 11:00-12:00, Arts W-115

Teaching assistant: Lauren Harnish [lauren.harnish@mail.mcgill.ca]



Ad Reinhardt, Cartoon from the series “How to Look at a Cubist Painting,” 1946.

COURSE DESCRIPTION:

This course offers a critical survey of modernity in culture and modernism in art from the late 18th to the late 20th century, following a chronological timeline and primarily – but not exclusively – focused on North America and Western Europe. Students will be acquainted with major artists and artworks, movements and styles in art production as well as key intellectual tendencies that have informed the production of art as well as the methodology of art history.

In addition to introducing major artistic figures and trends, this course will examine art as part of the wider field of visual culture and in relation to the social, political, economic, cultural, and technological shifts of the last two centuries, paying attention to the ways that art and visual culture have both reflected and defined what it means (or meant) to be “modern.”

OBJECTIVES AND EXPECTATIONS:

Upon completion of the course, students will be able to describe and analyze works of art and discuss the relationship between visual culture and its socio-historical contexts. Students will be able to identify and compare various formal styles as well as understand and employ some of the critical methods of art history.

Students are expected to attend every class, to have completed all required readings before class, and to participate actively and respectfully in class discussions and activities. Students are also expected to independently visit the Montreal Museum of Fine Arts outside of class time (see assignment #1, Visual Analysis project, below).

READINGS:

The first half of this course draws heavily on *Nineteenth Century Art: A Critical History*, 4th ed., edited by Stephen Eisenman (London: Thames and Hudson, 2011). Most of the other readings for this class have been compiled in a course pack, available at the McGill University Bookstore and on reserve at the library. Other readings will be made available online through MyCourses or, in the case of eBooks, through the McGill Library's online catalogue. Online readings are identified as such below. All other readings can be found either in *Nineteenth Century Art* or in the course pack.

ASSIGNMENTS AND EVALUATION:

1. Visual analysis project	15%
2. Midterm	20%
3. Research paper	30%
4. Final Exam	30%
5. Participation	5%

1. Visual analysis project (due Week 5, 15%)

Students will write short visual analyses of works relevant to this course's time period in the permanent collection of the Montreal Museum of Fine Arts.

2. Midterm (in class Week 7, 20%)

Students will be tested on all course materials, including lectures, discussion, and readings.

3. Research Paper (due Week 12, 30%)

Students will research and write a paper of approx. 2000 words (8 pages), bibliography not included), on a topic chosen from a series of options provided earlier in the term by the instructor. Students are expected to research widely outside of assigned course material while also addressing themes and concepts learned in the course. Topics outside of the given options will be permitted, but advance consultation with the instructor is mandatory.

4. Final Exam (during formal exam period, 30%)

Students will be tested on all course materials, including lectures, discussion, and readings.

5. Participation (5%)

Includes active participation in class discussion and activities.

Further information about all assignments and exams will be provided in class well in advance of the due dates. Students must complete all assignments and exams to pass the course.

Presentation Guidelines:

- Only printed copies of written assignments will be accepted – no electronic submissions.

- Written assignments must be typed and doubled-spaced on 8 ½" x 11" paper with 1" margins.
- The font must be roughly equivalent to Times New Roman 12 point.
- Include a typed title page.
- All pages except your title page must be numbered.
- Images should appear on separate pages at the end of your paper. Images must have typed captions including artist, title, date, and medium.
- Written assignments must include proper citations in Chicago Style, in the form of footnotes and a bibliography. Notes must be included not only for direct quotations but for ALL ideas that are not your own. Do not use in-text parenthetical references. For more information on citations, visit the library website: <http://www.mcgill.ca/library/services/citation>
- All titles of books must be italicized. Titles of all articles are in quotation marks. All titles of artworks must be italicized. Their dates must be indicated, either in the text, or in parentheses after the title.
- Quotations that exceed four lines of text must be indented from the left margin and single-spaced. They do not need quotation marks when indented.
- Grammar counts! Be sure to check it carefully.
- Staple papers together (no paper-clips, please).
- In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

Plagiarism:

If you use someone else's words or ideas without citing them properly, it is plagiarism. McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).

Late Policy:

Assignments are due at the beginning of class on the date indicated. Late papers must be handed to me in person in class or during office hours. Do not leave them under my door or with anyone else. All late papers will be penalized 5% per day, including weekends.

WEEKLY SCHEDULE

Week 1:

Sept 5: What, when, and where was modernism?

Required reading:

- Pam Meecham and Julie Sheldon, "What, when and where was modernism" in *Modern Art: A Critical Introduction*, 2nd Edition (Routledge, 2005), 13-48.

Suggested reading:

- Marshall Berman, "Introduction: Modernity" and "All That Is Solid Melts into Air: Marx, Modernism, and Modernization," in *All That Is Solid Melts into Air: the Experience of Modernity* (New York: Penguin/Viking, 1988), 15-36; 87-90. [ONLINE]
- "Introduction: Critical Art and History," in *Nineteenth Century Art: A Critical History*, edited by Stephen Eisenman (London and New York: Thames & Hudson, 2007), 7-17.

Sept 7: Art and Enlightenment in the late 18th century

Required reading:

- Albert Boime, "Prerevolutionary conditions (c.1750-1789)" in *Art in an Age of Revolution, 1750-1800* (Chicago: University of Chicago Press, 1987), 3-53.

Suggested reading:

- Immanuel Kant, "What is Enlightenment?" (1784) [ONLINE]
- Thomas Crow, "Introduction: The Salon Exhibition in the Eighteenth Century and the Problem of its Public," in *Painters and Public Life in Eighteenth-Century Paris* (New Haven: Yale University Press, 1985), 1-22. [ONLINE]

Week 2:

Sept 12: Neoclassicism and Revolution in France

Required reading:

- Thomas Crow, "Patriotism and Virtue: David to the Young Ingres," in *Nineteenth Century Art: A Critical History*, edited by Stephen Eisenman (London and New York: Thames & Hudson, 2007), 18-54.

Suggested reading:

- Johann Joachim Winckelmann, excerpt from "Reflections on the Imitation of Greek Works in Painting and Sculpture" (1755) [ONLINE]

Sept 14: Empire and Restoration: Romanticism and Orientalism

Required reading:

- Thomas Crow, "Classicism in Crisis: Gros to Delacroix," in *Nineteenth Century Art*, 55-81.

Suggested reading:

- Linda Nochlin, "The Imaginary Orient," in various publications including *The Nineteenth-Century Visual Culture Reader*, 289-298. [ONLINE]

Week 3:

Sept 19: Visionary Romanticism and the Enlightenment's Discontents: Goya and Blake

Required reading:

- Stephen Eisenman, "The Tensions of Enlightenment: Goya," in *Nineteenth*

Century Art, 82-101.

- Brian Lukacher, "Visionary History Painting: Blake and His Contemporaries," in *Nineteenth Century Art*, 102-118.

Sept 21: Romantic Landscape Painting in England, Germany, and America: Nationalism, Industrialization, and the Modernization of the Pastoral

Required reading:

- Brian Lukacher, "Nature and History in English Romantic Landscape Painting" and "Landscape Art and Romantic Nationalism in Germany and America," in *Nineteenth Century Art*, 119-142; 143-159.

Suggested reading:

- Edmund Burke, excerpts from "A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful" (1757) [ONLINE]
- William Gilpin, excerpts from "On Picturesque Beauty" (1792) [ONLINE]

Week 4:

Sept 26: Realism, Naturalism, and the Birth of the Avant-garde

Required reading:

- Stephen F. Eisenman, "The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde" in *Nineteenth-Century Art*, 222-240.

Suggested reading:

- Linda Nochlin, "The Invention of the Avant-Gardes: France, 1830-1880," in *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (Harper & Row, 1989), 1-18. [ONLINE]
- Stephen Eisenman, "Individualism and Naturalism in French Salon Art," in Chapter 13 of *Nineteenth Century Art*, 316-323.

Sept 28: Photography and Modernity; Architecture and Industry

Suggested reading:

- David Llewellyn Phillips, "Photography, Modernity, and Art," in *Nineteenth Century Art*, 265-292.
- Stephen Eisenman, "Architecture and Design in the Age of Industry," in *Nineteenth Century Art*, 310-331.

Week 5:

Oct 3: Impressionism: Painting Modern Life in the City

Required reading:

- Eisenman, "Manet and the Impressionists", 282-298.

Suggested reading:

- Charles Baudelaire, excerpts from "The Painter of Modern Life" (1863) [ONLINE]
- T.J Clark, "Olympia's Choice," in *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (Princeton University Press, 1999), 79-146. [ONLINE]

- Walter Benjamin, "Paris, capital of the nineteenth century" (1935), in *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Boston: Harvard University Press, 1999), 14-26 [ONLINE]

****Visual Analysis assignment due****

Oct 5: Post-impressionism and Beyond

Required reading:

- Eisenman, "Symbolism and the Dialectics of Retreat," 406-412; 419-439.

Suggested reading:

- Eisenman, "Abstraction and Populism: Van Gogh," 390-405.
- Eisenman, "The Failure and Success of Cézanne," 440-453.

Week 6:

Oct 10: Modernist Primitivism: Race, Colonialism, and Modern Subjectivity in Cubism, Expressionism, and Fauvism

Required reading:

- Gill Perry, "Primitivism and the 'Modern'" in *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, edited by Charles Harrison, Francis Frascina and Gill Perry (Yale/Open University Press, 1993), 3-8.
- Jason Gaiger, "Expressionism and the crisis of subjectivity" and "Approaches to Cubism," in *Art of the Avant-Gardes*, edited by Steve Edwards and Paul Wood (Yale University Press, 2004), 13-62; 135-155.

Suggested reading:

- Georg Simmel, "The Metropolis and Mental Life" (1903) [ONLINE]

Oct 12: The Historical Avant-Gardes: Futurism, Dada, Russian Revolutionary Art, and the Bauhaus

Required reading:

- Rudolf Kuenzli, "Survey," in *Dada*, edited by Rudolf Kuenzli (London: Phaidon, 2006), 12-47.
- Christina Lodder, "Soviet Constructivism," in *Art of the Avant-Gardes*, edited by Steve Edwards and Paul Wood (Yale University Press, 2004), 359-394.
- *Art Since 1900: Years 1909 (Futurism), p. 90-97; 1914 (Duchamp and Tatlin), p. 125-129; 1923 (Bauhaus), p. 185-189.*

Suggested reading:

- Marcel Duchamp, "The Richard Mutt Case" (1917) [ONLINE]
- Tristan Tzara, "Dada Manifesto" (1918) [ONLINE]
- F.T. Marinetti, "The Founding Manifesto of Futurism" (1908) [ONLINE]

Week 7: Oct 16

Oct 17: The Interwar Period: Abstraction and Its Discontents

Required reading:

- Paul Wood, "The Idea of an Abstract Art," in *Art of the Avant-Gardes*, edited by Steve Edwards and Paul Wood (Yale University Press, 2004), 229-272.
- *Art Since 1900: Year 1919 (Rappel a l'Ordre)*, p. 160-165.

Oct 19: **MIDTERM**

Week 8:

Oct 24: The Interwar Period: Surrealism

Required reading:

- Briony Fer, "Surrealism, Myth, and Psychoanalysis," in *Realism, Rationalism, Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor, and Paul Wood (New Haven: Yale University Press, 1993), 170-203; 237-244.

Suggested reading:

- André Breton, "The First Manifesto of Surrealism" (1924) [ONLINE]

Oct. 26: The Interwar Period: Social Realism, the Group of Seven, and Emily Carr; Mexican Muralism and Socialist Realism

Required reading:

- Paul Wood, "Realisms and Realities," in *Realism, Rationalism, Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor, and Paul Wood (New Haven: Yale University Press, 1993), 150-183.
- Barry Lord, "The Group of Seven: A National Landscape Art," in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, edited by John O'Brian (Montreal/Kingston: McGill-Queens University Press, 2007), 115-122. [eBook]
- *Art Since 1900: Years 1925b (Neue Sachlichkeit)*, p. 202-207; 1927c (American Realism), p. 220-225; 1933 (Muralism), p. 255-259.

Suggested reading:

- Robert Linsley, "Landscapes in Motion: Lawren Harris, Emily Carr, and the Heterogeneity of the Modern Nation," *Oxford Art Journal* 19, no. 1 (1996): 80-95. [ONLINE]

Week 9: Oct 30 – Nov 3

Oct 31: Abstract Expressionism and Cold War Modernism

Required reading:

- Clement Greenberg, "Modernist Painting" (1960) [ONLINE]
- *Art Since 1900: years 1946 (Art Brut)*, p. 369-374; 1947b (Possibilities/AbEx), p. 380-386; 1949a (Pollock in *Life*), p. 387-391; 1959c (Cold War Figuration), 459-463; 1960b (Modernist Painting), p. 477-482.

Suggested reading:

- Harold Rosenberg, "The American Action Painters," (1952) [ONLINE]
- Clement Greenberg, "Avant-Garde and Kitsch" (1939) [ONLINE]

Nov 2: **Library Orientation Session – in class**

Week 10: Nov 6-10

Nov 7: The Post-War Neo-Avant-garde

Required reading:

- David Hopkins, "The Artist in Crisis: From Bacon to Beuys," *After Modern Art: 1945-2000* (Oxford: Oxford University Press, 2000), 66-93. [eBook]
- *Art Since 1900: Year 1960a* (Nouveau Réalisme), p. 472-476.

Nov 9: Modernism in Crisis, pt 1: Pop Art, Op Art, and Happenings

Required reading:

- *Art Since 1900: years 1956* (British Pop), p. 423-428; 1960c (American Pop), p. 483-487; 1961 (Happenings), p. 488-493; 1964b (Warhol), p. 530-535.
- Andy Warhol, "Interview with Gene Swenson" (1963) [ONLINE]

Week 11: Nov 13-17

Nov 14: Modernism in Crisis, pt 2: Minimalism

Required reading:

- James Meyer, "Survey," *Minimalism* (London: Phaidon, 2000) 12-45.

Suggested reading:

- Anna Chave, "Minimalism and the Rhetoric of Power," in *Art in Modern Culture: An Anthology of Critical Texts*, edited by Francis Francina and Jonathan Harris (London: Phaidon), 1992, 264-281. [ONLINE]

Nov 16: Modernism in Crisis, pt 3: Conceptual Art

Required Reading:

- Peter Osborne, "Survey," *Conceptual Art* (London: Phaidon), 2011.

Suggested Reading:

- Lucy Lippard, "Escape Attempts," and "Postface," in *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley: University of California Press, 1997; reprint edition, original 1973), vii-xxii; 263-264. [ONLINE]

Week 12: Nov 20-24

Nov 21: Out of Modernism, pt. 1: Video, Performance, and Beyond

Required reading:

- *Art Since 1900: Years 1973* (Video Art), 604-608; 1974 (Performance), 609-613; 1975 (Feminism), 614-619; 1984a (Photography), 634-639.

Nov 23: Out of Modernism, pt. 2: Feminism and the Rise of Theory

Required reading:

- Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971) [ONLINE]

Suggested reading:

- Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975), *Film Theory and Criticism : Introductory Readings*, edited by Leo Braudy and Marshall Cohen (New York: Oxford UP, 1999), 833-44. [ONLINE]

****Research papers due****

Week 13:

Nov 28: Defining Postmodernism

Required reading:

- Fredric Jameson, "Postmodernism: The Cultural Logic of Late Capitalism," in *New Left Review* no. 146 (July/August 1984). [ONLINE]
- *Art Since 1900: Years 1977 (Pictures), 624-627; 1980 (Metro Pictures), 630-633; 1984b (Postmodernism), 640-643; 1986 (Endgame), 644-648; 1987 (ACT-UP), 649-655.*

Suggested reading:

- David Harvey, "The passage from modernity to postmodernity in contemporary culture," in *The Condition of Postmodernity*. Oxford, UK; Cambridge, MA: Blackwell, 1989. [ONLINE]
- Homi K. Bhabha, "Postmodernism/Postcolonialism" in *Critical Terms for Art History*. [ONLINE]

Nov 30: **Guest lecturer**

Week 14:

Dec 5: From Postmodern to Contemporary

Required reading:

- Terry Smith, *What is Contemporary Art?* (Chicago: University of Chicago Press, 2009), 1-10; 241-272. [ONLINE]

Suggested reading:

- Tim Griffin, "Worlds Apart: Contemporary Art, Globalization, and the Rise of Biennials," in *Contemporary Art: 1989 to the Present*, ed. Alexander Dumbadze and Suzanne Hudson (Oxford: Wiley-Blackwell, 2013), 7-16. [eBook]

Exam period begins Friday, December 8

