

ART 342: MODERN ART II: WESTERN ART, 1880-1960

RHODES COLLEGE, FALL 2011

Dr. Elliott H. King

414 Clough

Outline

Modern Art II is a survey of major art movements of the western world, from the late-nineteenth century to the mid-twentieth century, beginning with Post-Impressionism and ending with Abstract Expressionism. Amongst other issues, this course will explore the meaning of modernism, the social and aesthetic goals of the avant-garde, and the emergence of abstraction. Movements discussed include symbolism, fauvism, cubism, futurism, dada, surrealism, and abstract expressionism.

Art 342 is the second course in a three-part sequence designed to trace the development of modernism in the visual arts in the West since the eighteenth century. Though the emphasis of the course is on the visual arts, the ideas examined are applicable to courses covering the same chronological period in history, languages, and philosophy. The reading assignments and class discussions will challenge you to consider art's relationship to broader culture in this period, while the course research paper aims to hone your critical, interpretative, and writing skills. The course exams are designed to ensure that you have mastered all of these objectives through the identification of key works of art and the explication of their significance in relation to the broader themes of the class. This course is excellent preparation for upper division courses in late-modern and contemporary art history and theory. It is an intermediate level course with no prerequisites. Art 342 is a combination lecture and discussion course.

N.b., Although we will attempt to adhere as closely as possible to this syllabus, details are subject to change.

Required books:

- **H. H. Arnason, *History of Modern Art*, 6th edition, Prentice Hall, 2010.**
- **Herschel B. Chipp, *Theories of Modern Art*, University of California Press, 1968**

Recommended books:

- **Sylvan Barnet, *A Short Guide to Writing About Art*, 9th edition. New York: Longman, 2008.**

Important dates:

9/6: Visual analysis due	11/22: Futurist Thanksgiving
9/15: Quiz 1	11/24: Thanksgiving (no class)
9/22: Reading day (no class)	11/29: Writing portion for work-shopping due
9/27: Research paper topic due	12/1: Research paper peer edit
10/11: Quiz 2	12/6: Research paper due
10/18 fall recess	12/6: Quiz 4
11/1: Abstract and annotated bibliography due	12/8: Reading day
11/3: Quiz 3	12/12: Final exam (8:30am)

Week 1

8/25, Thursday – Introduction

Week 2

8/30, Tuesday – Art and Art Institutions in the 19th Century

Read: Books	Read: Readings
Arnason: pp. 1-41	

9/1, Thursday – Post-Impressionism I: Seurat, Cézanne

Read: Books	Read: Readings
Arnason: pp. 51-60	
Chipp: 16; 21-23	

Week 3

9/6, Tuesday – Post-Impressionism II: Van Gogh, Gauguin, Toulouse-Lautrec

Read: Books	Read: Readings
Arnason: pp. 69-75; 79-81	
Chipp: 31-34; 40-41; 58-60; 79	
Visual analysis due	

9/8, Thursday – Symbolism, Decadence, and the *fin de siècle*

Read: Books	Read: Readings
Arnason: pp. 60-62; 82-86; 94-109	

Week 4

9/13, Tuesday – Primitivism in Modern Art

Read: Books	Read: Readings
Chipp, 'On primitivism', pp. 78-86.	Gill Perry, "Primitivism and the Modern"

9/15, Thursday– Quiz 1

Week 5

9/20, Tuesday – Expressionism in France: Matisse and the Fauves

Read: Books	Read: Readings
Arnason: pp. 110-128	

9/22, Thursday – Reading day (no class). Please investigate research paper topics

Week 6

9/27, Tuesday – Modern Sculpture: From Rodin to Brancusi

Read: Books	Read: Readings
Arnason: pp. 64-69; 128-132	
Research paper subjects due. Be prepared to share your work with the class, even if you are unsatisfied with your progress. Arrange for individual meetings.	

9/29, Thursday – Expressionism in Austria and Germany Part I: Die Brücke

Read: Books	Read: Readings
Arnason: pp. 133-143	

Week 7

10/4, Tuesday – Cubism

Read: Books	Read: Readings
Arnason: pp. 158-192	
Chipp, 'On Les Demoiselles d'Avignon', p. 266.	

10/6, Thursday -- Futurism and de Stijl

Read: Books	Read: Readings
Arnason, pp.206-219; 286-296	
Chipp, 'The Foundation and Manifesto of Futurism', 284-289; 'Technical Manifesto of Futurist sculpture', pp. 298-304. 'Natural Reality and Abstract Reality', pp. 321-323.	

Week 8

10/11, Tuesday – Quiz 2

10/13, Thursday – Expressionism in Germany Part II: Der Blaue Reiter

Read: Books	Read: Readings
Arnason, pp. 143-152	

Week 9

10/18, Tuesday – Fall recess (no class)

10/20, Thursday – School of Paris after WWI

Read: Books	Read: Readings
Arnason, 264-284	

Week 10

10/25, Tuesday – The Bauhaus

Read: Books	Read: Readings
Arnason, pp. 297-317	

10/27, Thursday – Dada in Western Europe and New York City

Read: Books	Read: Readings
Arnason, pp. 235-254	
Chipp, 'En Avant Dada', 377-382	

Week 11

11/1, Tuesday – Marcel Duchamp

Read: Books	Read: Readings
	'The Richard Mutt Case', <i>The Blind Man</i> , New York, no.2, May 1917. http://radicalart.info/things/readymade/duchamp/text.html
Annotated bibliography and abstracts due.	

11/3, Thursday – Quiz 3

Week 12

11/8, Tuesday – Surrealism part I

Read: Books	Read: Readings
Arnason: pp. 318-359	Salvador Dalí, "Un Chien Andalou" (1929)
	André Breton, "The Mediums Enter" (1922)
	André Breton, 'After Dada' (1922)

11/10, Thursday – Surrealism part II

Read: Books	Read: Readings

Week 13

11/15, Tuesday –The Rise of Fascism in Europe

Read: Books	Read: Readings
Chipp, 'Speech inaugurating the 'Great Exhibition of German Art', 474-483	

11/17, Thursday –How New York Stole the Idea of Modern Art

Read: Books	Read: Readings
Chipp, 'Statement', 544-45	Greenberg: 'Avant-garde and Kitsch': http://www.sharecom.ca/greenberg/kitsch.html

Week 14

11/22, Tuesday – Futurist Thanksgiving

11/24, Thursday – Thanksgiving (no class)

Week 15

11/29, Tuesday – Abstract Expressionism and the Cold War

Read: Books	Read: Readings
Arnason, pp. 403-428	Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War."
Chipp, 'Modern Art Shackled to Communism', 496-500; Pollock, 'Statements', p. 546.	Greenberg: 'Avant-garde and Kitsch': http://www.sharecom.ca/greenberg/kitsch.html
Prepare a significant portion of writing to share with the group	

12/1, Thursday – European Art After the War

Read: Books	Read: Readings
Arnason: pp. 439-454; 465-468	
Chipp: 'Statements, 1952-55' and 'Interview, 1963,' 620-22.	
Final peer edit	

Week 16

12/6, Tuesday – Quiz 4

Research paper due

12/8, Thursday – Reading day (no class)

Final

Monday, December 12, 8:30 a.m.

Requirements

Required books:

Available in the bookstore:

- H. H. Arnason, *History of Modern Art*, 6th edition, Prentice Hall, 2010.
- Herschel B. Chipp, *Theories of Modern Art*, University of California Press, 1968
- .pdf readings

Class Meetings:

The class meets Tuesdays and Thursdays, 11 am-12:15pm, in Clough 417.

Policies:

Readings:

Please complete all required readings for each day prior to class.

Attendance and make-up work:

Punctual attendance of class is mandatory. Repeated absences or a pattern of tardiness will result in penalization of your grade.

Unexcused absences occur when you do not notify me in a timely manner that you must miss class.

Unexcused absences will normally result in penalization of your **final grade** at the rate of 1/3 of a grade per absence; more than three unexcused absences may result in a failing grade for the class. Excused absences for matters other than illness (e.g., religious observances, college-sanctioned academic or athletic travel) need to be cleared with me – in person, by phone, or by e-mail – as early as possible. In the event of illness, please do not wait until *after* class to notify me of your absence. In the case of repeated absences due to health, a doctor's note may be required for the absence to be excused.

Under usual circumstances, you cannot make up missed quizzes. If you have a special circumstance that requires you to miss a quiz, please see me as soon as possible. If you miss an exam for health reasons, a doctor's note or other documentation may be required.

There are a few preparatory assignments that relate to your research paper (see below). These assignments are intended to help you and ensure that you are on track for a successful research paper, both in terms of content and timing. It is imperative that you work on your research paper throughout the semester so that you are not pressed for time at the end. As such, *late assignments will be penalized one letter grade per day late* (again, in case of emergency, please talk to me as soon as possible). Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

Technology:

You are welcome to use laptops and other portable electronic devices to take notes during class; indeed, there will no doubt be times when looking up images, terms, etc. online will be an advantage. However, in most circumstances, you will not be permitted to use these devices during exams. Please do not conduct non-class related activities online during class time.

Please turn off your mobile phone or set it to 'silent' during class. If you must take a call or send a text message, please step out of the room to do so.

Academic Integrity:

Upholding academic integrity is a very serious issue. You are expected to be familiar with the Rhodes College Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of Rhodes College Academic Honor Code, but, more globally, intellectual theft encourages a distrustful academic environment that readily impairs the progression of the intellectual discourse.

You must always cite information that is not considered common knowledge, regardless of whether you quote directly from a source or paraphrase. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting) is plagiarism if the material is not cited. Most of the recent cases before the Honor Council have involved plagiarism. According to the *Rhodes College Student Handbook*, 'ignorance is not an excuse for these violations' (www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf). If you are unclear about plagiarism, please consult the link referenced and see me before you turn in your work. Plagiarized work receives a grade of '0'.

ADA Questions:

If you have a documented disability and require accommodations for this course, please speak with me as soon as possible so that your learning needs will be appropriately met. If you have not already done so, you must meet with the Office of Disability Services to discuss your situation and obtain appropriate paperwork.

Grading:

You will receive one grade for the course based on the following criteria: Quiz average (25%), final exam (20%), research paper (20%), Abstract and annotated bibliography (15%), general preparatory assignments for the research paper (10%), and visual analysis (10%).

Each of these is assessed on the following criteria:

Quizzes (25%)

Quizzes will consist of image identifications (single and comparison), factual questions, and/or short answer questions based on the week's material. For image identifications, you should be able to identify a work's artist, title, and year of execution in addition to any other pertinent information. Please note that quizzes cannot be made up except in extraordinary circumstances (at my discretion).

Final exam (20%)

The final exam is designed to test your depth of knowledge on issues related to modern art and confirm that you are able to apply the knowledge you have learned throughout the course. You will receive more information about the final exam towards the end of semester.

Research paper (20%)

You must propose a topic on or by September 27. An abstract and annotated bibliography is due November 1. The bibliography should consist of at least five *academic sources* and indicate that you have spent a significant amount of time researching source material.

I do not require you to submit a full draft of your paper though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress. You are more likely to do well on your research paper if you meet with me to discuss your ideas. You are however required to prepare a 'significant portion of writing' (i.e., at least three pages of draft text) for 11/29 to be discussed in class on 12/1 prior to the 12/6 due date.

NOTE: Give yourself twice as much time as you think you need for research and writing.

Papers must:

- be 6-7 pages of text (not counting cover page, bibliography, etc.)
- have 1.5 spacing except block quotations
- be written in 11 pt font
- have 1" margins
- include proper footnotes (see below)
- include page numbers
- include images. Note: Images should be included at the end of the paper (black and white or color are equally acceptable). Please caption the images – e.g., Salvador Dalí, *The Lugubrious Game*, 1929. Oil and collage on cardboard. Private collection.
- Include a bibliography.

For citations, use quotation marks and footnotes for all information that is not general knowledge, including information that you paraphrase. Please use the following format as a guide for footnoting:

1. Rudolf Kuenzli, "Surrealism and Misogyny", in Mary Ann Caws, Rudolf Kuenzli, and Gwen Raaberg (eds.), *Surrealism and Women* (Cambridge: MIT Press, 1991), 17-26.
2. Jean Clair, "Surrealism and the Demoralization of the West", http://watch.windsofchange.net/themes_39.htm (accessed 9 December 2008). Originally published in French as "Le surréalisme et la démoralisation de l'Occident", *Le Monde* (Paris), 21 November 2001.

Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

Annotated bibliography (15%)

An Annotated Bibliography entry includes not only the publication information of the source you have consulted but also a critical synopsis of that source. Annotated bibliographies provide researchers with a succinct critical overview of the articles, book chapters, or books an author cites; effectively, you are offering scholars who refer to your bibliography a more detailed description of the **focus** and **argument** of a book or an article than its title alone can provide.

Some annotated bibliography entries go beyond a synopsis of focus and argument to discuss the **critical uses** of the material surveyed. Your annotated entries should **include all three levels of critical description**. (See below for further discussion of each of these concepts.) Each entry should be **200-400 words** long. Remember, 400 words is not much space; be judicious.

- **Focus: What subject is the author writing about?** Be sure to describe this as specifically as possible. What you include will vary depending on the focus of the text. Is it historical, literary, political, sociological, anthropological, scientific, etc. in nature? Include any of the following information that is pertinent: specific dates/time period; geographical region(s); historical figure(s); communities surveyed; texts discussed. You should be able to cover this ground through a very brief description (100 words or less).
- **Argument: What point is the author making about his or her subject?** What do we learn from this article, chapter, book? If pertinent to our assessment of the argument, what kind of theoretical approach does the author take to his or her material? Don't try to give a point by point, sub-point by sub-point synopsis of the argument. Explain the essential concepts and ideas, how they relate to each other and to the author's main idea (100-150 words).
- **Critical Uses: Was the article, chapter, or book useful for your work? Why or why not?** This section of your annotated bibliography entry can include a discussion of whether or not the information is dated, an assessment of the article's particular critical slant, a discussion of possible applications to the author you are focusing on. You may even want to contrast the article to your own particular slant; use it as a form for identifying and exploring your particular approach to your main author's work.

Your Annotated Bibliography should include **a minimum of five academic entries**. Cite both books and periodicals; avoid Internet sources. The internet is a good way to begin your research, but you should concentrate on books and periodicals.

Research preparation (10%)

The “research preparation” grade is intended to ensure you are on track with writing your research paper. If you submit the required materials to me on time and attend your meeting(s) with me, you will get full credit. Conversely, late assignments will be penalized at the rate of one letter grade per day late.

You must submit a topic for your research paper on September 27. This does not need to be much more than a sentence or two. I will meet with you to discuss your idea. *Meeting with me is part of this preparation grade and is required.*

An abstract consisting of about 200 to 400 words along with an annotated bibliography is due on November 1. I will meet with you to discuss your idea. *Meeting with me is part of this preparation grade and is required.*

I will do my best to work with your schedule and arrange a convenient meeting time, however it is your responsibility to meet with me about your research paper. *Failing to arrange a meeting with me or not attending a meeting without prior notice to reschedule will result in “O”-credit for research preparation.*

I do not require you to submit a full draft of your paper to fulfill the requirements of “research preparation”, though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress. You will discuss your topic in class with your peers.

Visual Analysis Paper (10%)

Your first writing assignment in this class is to produce a two-page visual analysis of one work of art.

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description: Whereas a description answers the question, ‘What does x look like?’, a visual analysis answers the somewhat awkward question, ‘How does x look?’. To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. *To do this you must advance a thesis and defend it.*

Because this assignment deals with questions of composition, you will need to pay attention to visual form. This includes line, colour, value, shape, texture, and handling of materials. Depending on your subject, you may need to address only some of these terms. You will find that careful attention to the art object will take time, and that you will see more the longer you look. If it helps, turn a reproduction of your subject upside down, or trace over it on tracing paper or clear plastic. Even sketching a copy of the work will help you move beyond description into analysis.

Keep in mind that this is not a research paper. All of your attention should be on the composition of the work because this is your primary evidence. As such, you should have no citations: **YOU MAY NOT USE BOOKS, ARTICLES, OR ANY ONLINE SOURCES IN THE WRITING OF THIS PAPER.**

When you turn in your paper, please append a good colour image of the work.

Class participation

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation grade, I will take participation into account during final grading, especially for those whose final letter grade is on the “borderline”.

Remember, quiet students often make the most important contributions.

Grading standard:

A range: Excellent. "A" work is truly exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

B range: Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

C range: Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

D range: Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

F: Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

How you can reach me:

Remember that I am here to help you. Please ask for help anytime! It's a cliché but it's true: **The only bad question is the one you don't ask!**

I will be in my office during specified office hours (TBA), so come see me, make an appointment with me, or e-mail me at kinge@rhodes.edu if you feel lost or have any questions at all about the course. You may also call me any time at XXX.XXX.XXXX (personal mobile).