

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of this course students will be familiar with developments in the arts in Europe from c. 1848 to c. 1945. Students will have a critical understanding of the term Modernism as applied to cultural production and will be able to differentiate between the meaning of this term in relation to European cultural production and in relation to the United States of America. Students will be exposed to art historical methodologies and will have improved their research, presentation and writing skills as they pertain to the discipline of art history

METHODS:

lectures, seminars, group and individual research, written assignments and field trip (optional)

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) Yes No

METHODS OF OBTAINING PLAR:

Portfolio or Challenge Exam

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Wood, P. *The challenge of the avant-garde*, Yale University Press, New Haven and London, 2000 ed.

Harrison, C. *Modernism*, Cambridge University Press, Cambridge, NY, 1997

Fer, B. *On abstract art*, Yale University Press, New Haven and London, 2000 ed.

Harrison, C., Frascina, F. and Perry, G *Primitivism, Cubism, Abstraction.: The Early Twentieth Century*, Yale University Press, New Haven and London, 1993

Clark, TJ *Farewell to an idea. Episodes from a History of Modernism*, Yale University Press, New Haven and London, 1999
Course Pack

SUPPLIES / MATERIALS:

none

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Written assignment 15%

Mid-term 20%

Term Project 30%

Final exam 30%

Participation 5%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1. The Gaze of Modernity

Analysis of Raymond Williams' "When was Modernism" and Charles Baudelaire's "The Painter of Modern Life"

Week 2. The Early Avant -Garde

Prep reading pp. 35-90, Wood, P. *The Challenge of the Avant-Garde*

Week 3. Interpretations of Impressionism

Prep reading pp.113-155, Wood; article on reserve: Pollock, G. "Modernity and the spaces of femininity"

Week 4. 'Post-Impressionist' responses to modernity

Prep. reading pp 156-181, Wood; readings on reserve: Bahr, H. "The Modern"; Nietzsche, F. extract from *Twilight of the Idols*; Hermand, J. "Artificial Atavism: German Expressionism and Blacks"

Week 5. Arbitrary Relations

Prep reading pp 183-203, Wood; Harrison, Frascina and Perry "Primitivism, Cubism and Abstraction" pp. 87-183

Week 6. The Desire for Industrial Development: Italian and Russian Futurism

Prep reading pp 204-225, Wood; Course Pack: Marinetti, F. "War, the World's Only Hygiene"; Schafer "The First Futurists 1907-09"; Zamponi "The Artist to Power? Futurism, Fascism and the Avant-Garde"

Week 7. MID-TERM EXAM (based on Harrison's *Modernism*)

Week 8. Art as Liberating Vanguard: Revolution in Russia

Follow up reading Marx, K. extract on 'Alienation' and 'Base and Superstructure'; writings by Gan, Arvatov, Pertsov and Brik : TJ Clark Chpt. 5 "God is not cast down" pp225-297

Week 9. Revolutionary avant-gardes: Dada, Constructivism, Surrealism

Prep. reading pp. 226-256, Wood; Course Pack Bunuel/Dali "Un Chien Andalou"; Fer, B. *On Abstract Art*, pp. 7-31 and 55-91
Film : Bunuel/Dali "Un Chien Andalou"

Week 10. The Loss of Utopian Visions

Prep reading: pp. 257-272, Wood; Course Pack: Grosshans "The Exhibition of Degenerate Art" Kaes "Cinema and Modernity: On Fritz Lang's Metropolis"

Film: "Metropolis"

Week 11. Profane Illumination

Prep reading: extract from Freud, S. *Civilisation and its Discontents*; Course Pack: Kuenzli, R. "Surrealism and Misogyny"

Film : Maya Deren "Meshes of the Afternoon"

Week 12. Group Presentations

Week 13. From Europe to America

Prep. reading : Fer, B. pp. 94-107; Wood and Frascina, *Modernism in Dispute*, pp. 42-74