

ARTH 219
MODERNISM AND POSTMODERNISM

Trimester 1, 2008



Marcel Duchamp, *The Passage from Virgin to Bride*, 1912. Oil on canvas, 59.4 x 54 cm.
Museum of Modern Art, New York.

ART HISTORY

School of Art History, Classics & Religious Studies

Victoria University of Wellington

Key Dates

Thursday, 27 March *Essay one due*

Monday, 12 May *Essay two due*

Thursday, 29 May *Final Test (in class)*

ARTH 219

MODERNISM AND POSTMODERNISM

Course coordinator: Raymond Spiteri
Office Location: OK 316,
Telephone: 463 6769
Email: raymond.spiteri@vuw.ac.nz

Office Hours: Wednesday 2.00–4.00 pm

Lectures: Murphy LT 101, Monday and Thursday, 2.10–3.00 pm

Tutorials: All tutorials are held in OK 319.

Tuesday 2.10 pm

Tuesday 3.10 pm

Wednesday 1.10 pm

Art History is on level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (ext. 5800). Notices regarding the course will be posted on the board adjacent to her office. Course information will also be posted on the course Blackboard site (<http://blackboard.vuw.ac.nz>). For general information about Art History see: www.vuw.ac.nz/Art-History

COURSE OUTLINE

- 1 ARTH 219 presents an introductory survey of twentieth-century art, with an emphasis on developments in Europe and America. The course focuses on a number of defining moments that characterize the production and reception of modern art in variety of historical and cultural contexts.

The course has been designed to consider the role of art and artists in modern society. It will explore the individual and collective ambitions of artists, the institutional context of artistic endeavour, as well as the way histories of twentieth century art have been constructed. Although some of the course content may be challenging, it addresses underlying issues that continue to be relevant today.

Given the variety of artistic practice during the twentieth-century, we will focus on the period between 1900 and 1970 in this course. However, we will also draw on examples of more recent art to frame this survey, which will help illuminate the issues of writing the history of twentieth-century art.

A key objective of the course is to deconstruct the opposition between modernism and postmodernism. These terms are problematical and contested, and cannot be regarded as describing clearly defined historical periods. On the contrary, many

aspects of postmodernism are already present in modernism, and elements of modernism continue in postmodernism.

In 2009 ARTH 317: Topics in Twentieth-Century Art will focus on contemporary art since 1968. This will allow you to study the issues that animate contemporary art at a more advanced level.

- 2 The lecture programme does not cover the entire course content. Lectures are important, since they will guide you through the course and provide insight into current opinion about topics covered. However, they must be viewed as *complementary* to your own reading in the field, viewing of slides (and, whenever possible, actual works of art), and tutorial discussions. It is very important that you make time to read alongside the formal part of the programme.
- 3 The course objectives are:
 - i to ensure you are familiar with the *chronology* and *key artists* in this period of art history;
 - ii to introduce you to some major *themes* and *currents* in the *writing* about art of the 20th century;
 - iii to develop your ability to *analyse* and *interpret* art within the relevant *social, political and theoretical contexts*;
 - iv to develop your skills in *visual analysis* and, where applicable, to the materials and techniques used in the art of the period;
 - v to develop your ability to *gather and organise relevant information and evidence* from published material (that is, secondary sources) and to further your ability to construct an argument using this material;
 - vi to develop further your ability to present material which is *coherent* and *well-written* and which demonstrates an understanding and *application of the conventions of academic writing* (appropriate citation, referencing and documentation);
 - vii to develop your skills in *reading art history* and to make you aware of the range of available library resources;
 - viii to develop your ability to *contribute* to group *discussions*.
- 4 **Attendance at lectures is strongly recommended.** Lectures provide you with exposure to key visual images and the opportunity to hear an analysis of various ideas relating to the topic in question. You cannot ‘catch up’ on lectures by reading the texts, although you will be directed to various pertinent references at each lecture.

The lecture programme follows. Lectures may be varied from time to time. As much notice as possible will be given when changes occur and, if necessary, a revised programme will be issued at lectures. All lecture handouts, including slide lists and pertinent references for each lecture, are available from the administrator’s office (OK 306).
- 5 **Students are required to attend tutorials.** Tutorials are held weekly and it is *mandatory to attend 6 out the 9 sessions*. Preparation for these ensures that you gain more from the course. An energetic and positive contribution to tutorial discussions will make a difference if your final mark is on the borderline between grades. Tutorials deal with topics which complement the lecture programme and they provide an opportunity to discuss aspects of the course in a small group and develop your ability to contribute to discussions.
- 6 Assignments consist of **two essays**, and a **final test**. See the section on Assessment and Assignments below (p. 12) for more information.

- 7 **No extensions can be granted beyond Friday, 30 May 2008.**
- 8 Students should become familiar with the University's general requirements, particularly those regarding assessment, course study requirements and formal academic grievance procedures which are contained in the statutes in the *Calendar*. The requirements of this course outline should be read in that context.
- 9 The *Calendar* contains the Statute on Conduct which ensures that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The statute contains information on what conduct is prohibited and what steps can be taken if there is a complaint.
- 10 If you have any problems with your course (such as too much work compared with other similar courses, poor quality teaching, unfair assessment, or poor feedback on assignments), you should talk to the paper coordinator concerned. If the matter cannot be resolved to your satisfaction, then approach the Art History Programme Director (David Maskill) or the Associate Dean (Students) of the Faculty of Humanities and Social Sciences (Allison Kirkman). Class representatives (to be nominated early in the course) are available to assist you with this process. Details of grievance procedures are available from the Assistant Vice-Chancellor (Academic).
- 11 Students with disabilities or special needs should identify themselves to the course co-ordinator or to the Art History programme administrator (Pippa Wisheart, OK 306 ext 5800) so that arrangements for assistance can be made if required. You should also make contact with VUW's Disability Support Services by ringing extension 6070 or e-mailing at: disability@vuw.ac.nz. Their offices are on level one of the Robert Stout building. Rachel Anderson-Smith and her staff can arrange note-taking, transport, support groups and special facilities, as well as give general help and advice.

LECTURE PROGRAMME

1	Mon. Thurs.	25 February 28 February	Introduction: Framing Modernism & Postmodernism Fauvism and Expressionism in France	
2	Mon. Thurs.	3 March 6 March	Expressionism in Germany Picasso and Primitivism	
3	Mon. Thurs.	10 March 13 March	The Rise of Cubism Cubism after 1912	
4	Mon. Thurs.	17 March 20 March	Futurism in Italy Russian Avant-Garde	
5	Mon. Thurs.	24 March 27 March	<i>No lecture – Easter Monday</i> WWI and the Call to Order	<i>Essay one due</i>
6	Mon. Thurs.	31 March 3 April	De Stijl and Bauhaus Dada	
7	Mon. Thurs.	7 April 10 April	Surrealism before 1930 Surrealism after 1930	

Mid-trimester break (14–27 April 2008 inclusive)

8	Mon. Thurs.	28 April 1 May	Totalitarian Art American Art in the 1930s	
9	Mon. Thurs.	5 May 8 May	New York School Europe Post-WWII	
10	Mon. Thurs.	12 May 15 May	Neo-Dada Tendencies Pop Art	<i>Essay two due</i>
11	Mon. Thurs.	19 May 22 May	Minimalism Post-Object Art	
12	Mon. Thurs.	26 May 29 May	Feminism, Performance & Body Art <i>Final Test</i> (in class)	

LECTURE READING

This table lists recommended reading for lectures 1–19 that you can find in the textbook, Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics* (Berkeley: University of California Press, 1968). Further readings will be listed on the slide sheet for each lecture. Readings for lectures 18–22 will be placed on electronic reserve.

MONDAY	THURSDAY
1. Introduction: Modernism & Postmodernism <ul style="list-style-type: none"> • Duchamp, “The Creative Act” [Reader] 	2. Fauvism and Expression <ul style="list-style-type: none"> • Van Gogh, 29-47. • Matisse, 130-37. • Vlaminck, 144-45.
3. German Expressionism <ul style="list-style-type: none"> • Kirchner, 174-78. • Marc, 178-82. • Kandinsky, 152-70. 	4. Picasso and Primitivism <ul style="list-style-type: none"> • Salmon, 199-206.
5. Cézanne and Cubism <ul style="list-style-type: none"> • Cézanne, 16-23. • Kahnweiler, 248-59. 	6. Cubism after 1912 <ul style="list-style-type: none"> • Gleize and Metzinger, 207-16. • Apollinaire, 220-48.
7. Futurism <ul style="list-style-type: none"> • Marinetti, 284-89. • Futurists, 289-98. • Boccioni, 298-304. 	8. Russian Avant-Garde <ul style="list-style-type: none"> • Malevich, 337-46. • Gabo, 325-30. • Trotsky, 462-66.
<i>Easter – no lecture</i>	9. WWI and the Call to Order <ul style="list-style-type: none"> • Braque, 260-62. • Gris, 274-77. • Léger, 277-80.
10. De Stijl and Bauhaus <ul style="list-style-type: none"> • Mondrian, 321-23 • Van Doesburg, 324-25. 	11. Dada <ul style="list-style-type: none"> • Huelsenbeck, 377-82 • Tzara, 385-89. • Duchamp, 392-95.
12. Surrealism before 1930 <ul style="list-style-type: none"> • De Chirico, 397-402. • Breton, 402-17. • Ernst, 427-31. 	13. Surrealism after 1930 <ul style="list-style-type: none"> • Dali, 417-27. • Breton and Trotsky, 483-86.
14. Totalitarian Art <ul style="list-style-type: none"> • Hitler, 474-83. 	15. American Art in the 1930s <ul style="list-style-type: none"> • Davis, 466-70. • Cahill, 471-73.
16. New York School <ul style="list-style-type: none"> • Hofmann, 536-44. • Pollock, 546-48. • Rothko, 548-49. • Newman, 550-53. • Rosenberg, 569-70. 	17. Europe Post-WWII <ul style="list-style-type: none"> • Moore, 593-98. • Giacometti, 598-601. • Constant, 601-603. • Tapié, 603-605. • Dubuffet, 606-16. • Paolozzi, 616-620. • Bacon, 620-22.
18. Neo-Dada Tendencies	19. Pop Art <ul style="list-style-type: none"> • Oldenburg, 585-87.
20. Minimalism	21. Post-Object Art
22. Feminism, Performance & Body Art	23. Test

TUTORIAL PROGRAMME

Tutorials are a mandatory part of ARTH 219 and all students are expected to attend at least 6 of the 9 tutorial sessions. Preparation for these tutorials will ensure you gain more from the course and an energetic contribution in tutorials will make a positive difference to your final mark, particularly if it is on the borderline between grades.

A specific reading has been set for each tutorial. These readings represent the **absolute minimum preparation** expected for each tutorial. You will be directed to further readings in lecture handouts and in the bibliography in the course guide. It is essential for all students to purchase a copy of the *Handbook of Readings* from Student Notes. The handbook contains the readings for tutorials.

For each tutorial topic you will find a general statement on the tutorial theme, followed by three questions that develop aspects of the theme in the light of the lecture. You will get more from the discussion if you think about these questions and how they relate to the reading before class.

Tutorials are organised during the first week; final groups should be posted on the Art History notice-board by Thursday, 1 March. There are no tutorials during weeks one, five and twelve.

WEEK TWO	The Problem of Expression	3–7 March
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In this tutorial we discuss some of the problems associated with the concept of expression in art. We will focus on the work of Matisse and Kirchner.

- What is expression in art?
- How is the idea of expression reconciled with that of the picture as a constructed object?
- Is art a language?

WEEK THREE	The Philosophical Brothel	10–14 March
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In this tutorial we consider the role of gender in modern art, focusing on *Les Femmes d'Alger (O.J. Version O)*. We will consider the role of the female body as the site for artistic experiment.

- How does Picasso's conception of *Les Femmes d'Alger (O.J. Version O)* change from his first sketches to the final painting?
- What role does the female body play in Picasso's conception of *Les Femmes d'Alger (O.J. Version O)*?
- What role does non-western art play in *Les Femmes d'Alger (O.J. Version O)*?

WEEK FOUR	Futurism	17–21 March
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In this tutorial we consider the significance of gender in Futurism. What is the relation between the masculine rhetoric of Futurism and the representation of the female body?

- What was the relation between gender and technology in Futurism?
- Why did Futurism seem so hostile to the political and social aspirations of women?
- Do the various manifestoes produced by the Futurists provide an adequate account of the role of gender in Boccioni's painting and sculpture?

WEEK SIX**The New Vision**31 March–4 April

In this tutorial we focus on European photography during the 1920s. To what degree was photography used to construct new ways of representing modern experience?

- How did the new vision photography differ from earlier photographic styles?
- What role did technology play in new vision photography?
- How does photography differ from painting as a modern artistic medium?

WEEK SEVEN**Surrealism**7–11 April

In this tutorial we consider the role of painting and the visual art in the culture of surrealism. It discusses the relation between ideas about automatism and the nature of artistic practice.

- What is the relationship between automatism and painting in surrealism?
- What techniques do artists use to render the unconscious in art?
- Are surrealist paintings a collection of literary symbols, or is something else being articulated?

Mid-Trimester Break	14–27 April
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14–27 April

WEEK EIGHT**Avant-Garde and Kitsch**28 April–2 May

In this tutorial we consider Greenberg's distinction between avant-garde and kitsch culture.

- What does Greenberg mean by 'avant-garde' and 'kitsch' culture?
- To what degree was Greenberg's argument a response to the increasing commercialization of culture and political factors?
- Can mass culture manifest a critical impulse?

WEEK NINE**Modernist Painting**5–9 May

In this tutorial we consider the problem of modernist painting during the 1950s.

- In what way does the work of Johns and Rauschenberg repudiate the values of Abstract-Expressionism?
- What is the role of familiar signs in the work of Johns?

- What is the role of paradox in the work of Johns?

WEEK TEN**Pop Art**12–16 May

In this tutorial we consider the role of popular or mass cultural imagery in Warhol's work.

- To what degree was Warhol's work a reaction against the limitations of abstraction in American painting?
- To what degree does Warhol deploy a private iconography in his work?
- Does postmodernism begin with Warhol?

- **Essay two is due on Monday, 12 May**

WEEK ELEVEN**Minimalism**19–23 May

In the final tutorial we consider Minimalism as a response to the impasse of painting in the wake of Abstract Expressionism.

- Was Minimalism a coherent artistic style?
- How did the approach of minimalist artists differ from that of the previous generation?
- Why was Minimalism often described as theatrical?

ASSESSMENT & ASSIGNMENTS

ARTH 219 is internally assessed by means of **two short essays** and **one test**.

The percentage weighting of the different assignments for the final grade is as follows:

			<i>Due date</i>
i	Essay one (1500 words)	(30%)	Thurs., 27 March 2008, 5.00 pm
ii	Essay two (2000 words)	(40%)	Mon., 12 May 2008, 5.00 pm
iii	Final test (in class)	(30%)	Thurs., 29 May 2008, 3.10 pm

These assignments are designed to fulfil the teaching objectives outlined earlier in the course outline:

The **essays** require you to read relevant art historical and critical literature, testing your ability to organise this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in the light of the social, political and theoretical context afforded by the art history and critical commentary relating to the period. The essay topics are framed in such a way that you will develop your analytical and observational ability as well as your research, writing and presentation skills.

The **final test** will consist of several questions related to course readings and tutorial topics. It will provide an opportunity to demonstrate your understanding of the themes addressed in lectures and tutorials through the discussion of relevant artworks.

Ensure that you are presenting a point of view in your essay and that the points you make support that view. Plan your essay thoroughly, organising your thoughts clearly and logically so that the argument you develop is understood by the reader. You may discuss progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

You must pay attention to setting out, correct grammar, spelling and punctuation.

By 200-level you should be familiar with and apply the conventions of academic art history writing. Please refer to the departmental handbook, *Researching and Writing Art History Essays* for guidance.

All written work must be typed. Type on one side of the page only, leaving a generous margin on the left-hand side for the marker's comments. If writing is not your forté, ask someone to check your work – many an essay with good ideas is marred by poor presentation. More information on essay writing is available on the course Blackboard site.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions. There is a 5% penalty for written work that does not follow appropriate bibliographic conventions.

It is emphasised that it is important to read around the material which is covered in lectures and look at as many similar visual images as possible as the course proceeds.

If you require an extension you must contact the course coordinator and complete an *ARTH 219 request for extension form*, which must be signed by the course coordinator and then submitted with the assignment. Assignments received without this form will be penalized 2 percentage points per day.

No extensions can be granted beyond Friday, 30 May 2008.

There is only limited provision for an Aegrotat pass in ARTH 219. This is because the course is internally assessed. If you are having difficulty completing an assignment, discuss your situation with the course coordinator.

Please ensure you keep a hard copy of what you submit. If using a computer, please include a word count at the end.

Essays will be marked by the course co-ordinator. A second opinion may be requested in the final assessment of any piece of written work.

Workload: The University recommends that you spend approximately 15 hours per week, inclusive of lectures and tutorials, on a 200-level course in order to maintain satisfactory progress. Please ensure that you are able to set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Mandatory course requirements for ARTH 219 will be satisfied with 70% tutorial attendance (i.e., at least 6 tutorials), completion of two essays, and one test. It is essential that all pieces of work are received from each student completing ARTH 219. All requirements are strictly enforced. All requirements must be met by Friday, 30 May 2008.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

READING

- 1 The textbook for ARTH 219 is Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, (Berkeley: University of California Press, 1968). This book consists of writings by artists and critics closely associated with the artist we will discuss in the lectures. Relevant readings for each lecture are listed on p. 7, and the slide list for each lecture. It is recommended that you purchase a copy.
- 2 The *ARTH 219 Handbook of Readings* contains the readings essential for each tutorial. It is essential that you purchase a copy of the *Handbook* and use it for tutorial preparation. It is available from Student Notes Distribution Centre, ground floor, Student Union Building for \$11.98.
- 3 The recommended text is Liz Dawtrey, et al (eds), *Investigating Modern Art* (New Haven: Yale University Press, 1996). This book provides a useful overview of the movements covered in the course, but does not substitute for the course handbook and other readings.
- 4 *Gardiner's Art Through the Ages* is not a suitable text for this course. It does not cover twentieth-century art in sufficient detail or depth to address the issues raised in this course. Do not rely on it when writing essays.
- 5 Become familiar with the Library! A wealth of art history material which will expand your knowledge of the field is stored there and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses is offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library.
- 6 Images shown at lectures will be available for viewing on the ARTH 219 Blackboard site.

GENERAL INFORMATION

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Academic Integrity and Plagiarism
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.