

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



VICTORIA
UNIVERSITY OF WELLINGTON

ARTH 219

MODERNISM AND POSTMODERNISM



Pablo Picasso, *Student with Newspaper*, 1913. Oil and sand on canvas, 73 x 59.9 cm.
Private collection, Switzerland

ART HISTORY

School of Art History, Classics & Religious Studies

Victoria University of Wellington

Trimester 2, 2010

12 July to 13 November 2010

Key Dates

Friday, 20 August *Essay one due*

Friday, 15 October *Essay two due*

ARTH 219

MODERNISM AND POSTMODERNISM

TRIMESTER DATES

Teaching dates:	12 July 2010 to 15 October 2010
Mid-trimester break:	23 August to 5 September 2010
Study week:	18 October to 22 October 2010
Examination/Assessment period:	22 October to 13 November 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAME AND CONTACT DETAILS

Course coordinator: Raymond Spiteri

Office Location: OK 316,

Telephone: 463 6769

Email: raymond.spiteri@vuw.ac.nz

Office Hours: Monday & Friday 2.00 – 3.00 pm

Tutor: Matt Plummer

Telephone: 463 5800 (leave message with Pippa)

Email: matthew.plummer@vuw.ac.nz

Office Hours: Thursday 1.00-2.00 pm (or by appointment)

CLASS TIMES AND LOCATIONS

Lectures: Murphy LT 101, Monday and Friday, 1.10–2.00 pm

Tutorials: All tutorials are held in OK 319
Tutorials begin in the third week of term

Tutorial times: Thursday 11.00-11.50 am
Thursday 12.00-12.50 pm
Friday 10.00-10.50 am
Friday 3.10-4.00 pm

COMMUNICATION OF ADDITIONAL INFORMATION

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:

<http://www.victoria.ac.nz/Art-History>

COURSE OUTLINE

COURSE CONTENT

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 1960 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 2011 ARTH 317: Topics in Twentieth-Century Art will focus on the emergence of contemporary art since 1960. This will allow you to study the issues that animate contemporary art at a more advanced level.

COURSE DELIVERY

ARTH 219 consists of 24 one hour lectures and 9 one-hour tutorials.

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.

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 reading lists for each lecture, are available from the administrator's office (OK 306) or on Blackboard.

Students are required to attend tutorials. Tutorials are held weekly and it is *mandatory to attend 7 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.

LEARNING OBJECTIVES

- 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*.

EXPECTED WORKLOAD

The University recommends that you spend approximately 13 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.

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.

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.

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 course coordinator concerned. If the matter cannot be resolved to your satisfaction, then approach the Art History Programme Director (Roger Blackley) or the Associate Dean (Students) of the Faculty of Humanities and Social Sciences.

CLASS REPRESENTATIVE

A class representative (to be nominated early in the course) is available to assist you with this process. Details of grievance procedures are available from the Assistant Vice-Chancellor (Academic).

Students with disabilities or special needs should identify themselves to the course coordinator 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 emailing: 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. Fri.	12 July 16 July	Framing Modernism & Postmodernism The Problem of Expression
2	Mon. Fri.	19 July 23 July	Fauvism and Expressionism in France Expressionism in Germany
3	Mon. Fri.	26 July 30 July	Picasso and Primitivism The Rise of Cubism
4	Mon. Fri.	2 August 6 August	Cubism after 1912 Futurism in Italy
5	Mon. Fri.	9 August 13 August	Russian Avant-Garde Dada in Germany
6	Mon. Fri.	16 August 20 August	De Stijl and Bauhaus WWI and the Call to Order <i>Essay One due</i>
<hr/> Mid-trimester break (23 August–5 September 2010) <hr/>			
7	Mon. Fri.	6 September 10 September	Dada in Paris and New York Surrealism before 1930
8	Mon. Fri.	13 September 17 September	Surrealism after 1930 Art and Politics during the 1930s
9	Mon. Fri.	20 September 24 September	American Art in the 1930s New York School
10	Mon. Fri.	27 September 1 October	Jackson Pollock Neo-Dada Tendencies
11	Mon. Fri.	4 October 8 October	From Cobra to the Situationists L'Art Informal
12	Mon. Fri.	11 October 15 October	Realism in Europe after WWII Independent Group and Rise of Pop in the UK <i>Essay Two due</i>

TUTORIAL PROGRAMME

Tutorials are a mandatory part of ARTH 219 and all students are expected to attend at least 7 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 Monday, 19 July. There are no tutorials during weeks one, two and twelve.

WEEK ONE & TWO	<i>No Tutorial</i>	12–23 July
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There are no tutorials in the first and second week of teaching.

WEEK THREE	1 – The Problem of Expression	26–30 July
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WEEK FOUR	2 – The Philosophical Brothel	2–6 August
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WEEK FIVE	3 – Futurism	9–13 August
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WEEK SIX	4 – The New Vision	16–20 August
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Mid-Trimester Break	23 August –5 September
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WEEK SEVEN	5 – Dada in Paris	6–10 September
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WEEK EIGHT	6 – Surrealism and Painting	13–17 September
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WEEK NINE	7 – Avant-Garde and Kitsch	20–24 September
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WEEK TEN	8 – Jack the Dripper	27 September –1 October
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WEEK ELEVEN	9 – Pop Goes the Easel	4–8 October
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WEEK TWELVE	<i>No Tutorial</i>	11–15 October
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There is no tutorial this week.

ASSESSMENT & ASSIGNMENTS

ARTH 219 is internally assessed by means of **two essays**.

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

			<i>Due date</i>
i	Essay One (2000 words)	(50%)	Fri., 20 August, 5.00 pm
ii	Essay Two (2000 words)	(50%)	Fri., 15 October, 5.00 pm

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

The **essays** require you to undertake in-depth research on an artist or theme, and is designed to develop your abilities to research the topic and formulate an argument, to structure your essay so that your points are clearly made, and to ensure that the essay conforms to the conventions of art-historical writing. 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.

There is no formal exam for ARTH 219.

PENALTIES

If you require an extension you must contact the course coordinator and complete an *ARTH 219 request for extension form*, which must be signed 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, 22 October 2010.

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.

The first essay will be marked by the tutor; the second essay will be marked by the course co-ordinator. A second opinion may be requested in the final assessment of any piece of written work.

MANDATORY COURSE REQUIREMENTS

The mandatory course requirements are defined in the University Calendar. To gain a pass in ARTH 219 each student must:

- a) Submit the **two written essays** for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- b) Attend at least **7 out of 9 tutorials**; a good contribution to tutorial discussions will make a difference to your grade if you are borderline

It is essential that all pieces of work are received from each student completing ARTH 219. All requirements must be met by **Friday, 22 October 2010**.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

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

ESSAY TOPICS

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 the progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

The essay questions are often crafted in response to the recommended reading for tutorials and lectures. Please consult this guide and the readings listed on the lecture slide sheets as a starting point for your research.

The word limit is for the main body of the essay; it does not include footnotes or the bibliography.

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.

All written work must be typed. Leave 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 ARTH 219 Blackboard site.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions. Written work that does not follow appropriate scholarly conventions will be penalized.

Please note:

1. The bibliography must include the following information: Author, Title, Place (city) of publication, Publisher, Year of publication, plus page numbers for essays and articles.
2. The bibliography should be organized alphabetically by author's surname.
3. Websites need to be cited by URL and date accessed.
4. The first reference to a title in the footnotes should include the complete bibliographic information; subsequent references should use a short form (i.e., Author, Title).
5. In the footnotes the author's name is cited as **Firstname Surname**; in the bibliography it is cited as **Surname, Firstname**.

In order to present your essays correctly, please consult *Researching and Writing Art History Essays* available on Blackboard.

The following criteria are used in marking essays:

- identification of the requirements of, and possibilities inherent in, a topic
- formulation and development of a coherent argument
- presentation of an appropriate range of visual and written evidence
- demonstration of originality and independence of thought
- fluency of style and correctness of mechanics

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.

READING

- 1 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.
- 2 The recommended texts are Liz Dawtrey, et al (eds), *Investigating Modern Art* (New Haven: Yale University Press, 1996) and Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, (Berkeley: University of California Press, 1968). These books provide a useful overview of the movements covered in the course, but does not substitute for the course handbook and other readings.
- 3 *Gardner'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.
- 4 For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.
 Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available.
 Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.
- 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.
- 7 All texts on the following reading list are available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the Schools of Architecture and Design in Vivian Street). A good number have been placed on closed reserve or 3-day loan.

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcacademic/Publications.aspx>

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.

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2010

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website.

The 2010 winner will be announced at the Adam Art Gallery exhibition opening on **15 October 2010**.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and will be accepted up until the closing date.

The closing date for submissions is **1 October 2010**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140

or via email to adamartgallery@vuw.ac.nz