

A History of Modern Art

WESTERN ART BETWEEN 1850 AND 1950

AHY-2240, Spring 2018
McDaniel College Europe

Mondays 14.15–15.45 (Room 004)
Fridays 14.15–15.45 (Room 220)

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The course is designed to guide students through the century between 1850 and 1950. It is more or less widely accepted that the rise of Realism marks the starting point of modernism in art in the course of which the successive art movements evolve into abstraction. Therefore the course aims at clarifying what modernism and avant-garde as competing and many times confused terms mean, then to give an insight into the major styles, groups and movements, that is the artistic phenomena of the period. Even though there is special attention to teaching the canon of avant-garde defined by Alfred H. Barr Jr., the course also challenges this canon by providing alternative approaches.

Course materials

H.H. Arnason and E.C. Mansfield, *History of Modern Art* (7th edition, 2012)
Sylvain Barnet, *A Short Guide To Writing About Art* (11th edition, 2014)
Henry Sayre, *Writing About Art* (6th edition, 2009)

Course evaluation will be based on the following criteria:

Preparation/Attendance/Participation	25 %
Mid-term exam	25 %
Final exam	25 %
Final paper and presentation	25 %

Course objectives

- Introduce you to major artistic practices in Western Modernism
- Teach you the fundamentals of visual analyses, learning the basic vocabulary and terminology
- Encourage you to have a critical awareness of how images have shaped our historical and recent past, and continue to do so in our contemporary media-saturated world
- Teach you and engage you in the practice of critical reading of scholarly art historical texts
- Inspire you and broaden your knowledge of art and culture, feel comfortable before an unfamiliar art object and continue to visit art museums whenever you find yourself in a new city

Honor code

McDaniel College operates on a code of honor with respect to exams, papers, and any other materials submitted in fulfillment of course requirements. Any submission must adhere to both the spirit and the letter of the McDaniel College Honor System.

Attendance policy

More than 3 absences will result in grade reduction (a student's 3rd unexcused absence results in an automatic drop of the final grade -- a letter grade per additional absence), **more than 5 in failing the class.** I would appreciate being sent a notice about any absences in advance by email.

Consultation by appointment.

Orsolya Danyi

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CLASS SCHEDULE

1. 29 January **Introduction**
2. 2 February **Modernity, Modernism, and the Avant-Garde**
Readings:
1) Arnason and Mansfield, pp. 1-13.
Video:
1) "Ingres, Apotheosis of Homer"
Video: [David: The Oath of the Horatii](#) (1784)
3. 5 February **The Origins of Avant-Garde: Realism and Photography**
Readings:
1) Arnason and Mansfield, pp. 15-28.
*2) T.J. Clark, "Preliminaries to a Possible Treatment of Olympia in 1865."
*3) Linda Nochlin, "The Invention of the Avant-Garde: France, 1830-1880."
4. 9 February **Impressionism**
Readings:
1) Arnason and Mansfield, pp. 28-41.
*2) Charles Baudelaire, "The Salon of 1846: On the Heroism of Modern Life" and "The Painter of Modern Life."
*3) Griselda Pollock, "Modernity and the Spaces of Femininity."
5. 12 February **Impressionism II**
Readings:
1) Charles Baudelaire, "The Salon of 1846: On the Heroism of Modern Life" and "The Painter of Modern Life."

2) Griselda Pollock, "Modernity and the Spaces of Femininity."

6. 16 February Post-Impressionism I

Readings:

1) Arnason and Mansfield, pp. 42-50.

*2) Maurice Denis, "Cézanne" and Clive Bell, "The Debt to Cézanne."

7. 19 February Post-Impressionism II

Readings:

1) Arnason and Mansfield, pp. 59-69.

*2) Vincent Van Gogh, "Letters."

*3) Paul Gauguin, "Synthetist Theories."

*4) Abigail Solomon-Godeau, "Going Native."

8. 23 February Symbolism and Art Nouveau

Readings:

1) Arnason and Mansfield, pp. 50-53 and 70-89.

9. 26 February French and German Expressionism: Fauvism + Die Brücke

Readings:

1) Arnason and Mansfield, pp. 90-106 and 114-121.

*2) Henri Matisse, "Notes of a Painter."

*3) Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting."

10. 2 March German & Austrian Expressionism

Readings:

1) Arnason and Mansfield, pp. 111-114 and 121-135.

*2) Wassily Kandinsky, "From On the Spiritual in Art."

11. 5 March Cubism I

Readings:

1) Arnason and Mansfield, pp. 136-152.

*2) James Clifford, "Histories of the Tribal and Modern."

12. 9 March Cubism II

Readings:

1) Arnason and Mansfield, pp. 152-168.

*2) Clement Greenberg, "Collage."

13. 12 March Modern Sculpture

Readings:

1) Arnason and Mansfield, pp. 53-58 and 106-110.

*2) Rosalind Krauss, "Narrative Time: The Question of the Gates of Hell."

14. 19 March Mid-Term Test

- 15. 6 April** **Modern Architecture**
Readings:
1) Arnason and Mansfield, pp. 169-185.
*2) Adolf Loos, "Ornament and Crime."
*3) Frank Lloyd Wright, "Organic Architecture."
- 16. 9 April** **Futurism and De Stijl**
Readings:
1) Arnason and Mansfield, pp. 186-198 and 262-274.
2) Benjamin Buchloh and Rosalind Krauss, "1909," in *Art Since 1900*, pp. 90-97.
*3) F.T. Marinetti, "The Foundation and Manifesto of Futurism" and Umberto Boccioni, et al, "Futurist Painting: Technical Manifesto."
*4) Piet Mondrian, "Natural Reality and Abstract Reality."
*5) Meyer Schapiro, "Nature of Abstract Art."
- 17. 13 April** **Bauhaus**
Readings:
1) Arnason and Mansfield, pp. 275-296.
*2) Walter Gropius, "Theory and Organization of the Bauhaus."
*3) Ludwig Mies van der Rohe, "Industrialized Building."
*4) Le Corbusier/Pierre Jeanneret, "Five Points towards a New Architecture."
- 18. 16 April** **Russian Modernism**
Readings:
1) Arnason and Mansfield, pp. 198-212.
*2) Kasimir Malevich, "Suprematism."
*3) Peter Wollen, "Art in Revolution: Russian Art in the Twenties."
- 19. 20 April** **Dada and the Avant-Garde**
Readings:
1) Arnason and Mansfield, pp. 213-233.
*2) Peter Bürger, "From Theory of the Avant-Garde."
*3) Tristan Tzara, "Dada Manifesto 1918."
*4) Richard Huelsenbeck, "En Avant Dada: A History of Dadaism."
*5) William Glackens, et al., "The Armory Show: Success by Scandal."
- 20. April 21** **Field Trip: Kassák Museum and Vasarely Museum Budapest**
- 21. 23 April** **Surrealism**
Readings:
1) Arnason and Mansfield, pp. 297-313.
*2) André Breton, "The First Manifesto of Surrealism."
*3) André Breton, "From the Second Manifesto of Surrealism."

*4) André Breton, "Surrealism and Painting."

22. 27 April

Surrealism: Other Contexts, Other Means

Readings:

1) Arnason and Mansfield, pp. 313-337.

*2) Rosalind Krauss, "A Game Plan: The Terms of Surrealism."

*3) Rosalind Krauss, "Photography in the Service of Surrealism."

Video:

1) Luis Buñuel and Salvador Dalí: "Un Chien Andalou"

23. 4 May

Art and Politics in the 1930s and 1940s

Readings:

1) Benjamin Buchloh, "1934a" and "1937c" and Hal Foster, "1937a," in *Art Since 1900*, pp. 284-289, 314-321, and 305-309.

*2) Clement Greenberg, "Avant-Garde and Kitsch."

*3) Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction."

*4) Boris Groys, "Educating the Masses: Socialist Realist Art."

24. 7 May

Art in North America from 1920s till 1950s

Readings:

1) Arnason and Mansfield, pp. 380-400.

25. 11 May

Nouveau Realism, Flux and Pop Art

Readings:

1) Arnason and Mansfield, pp. 456-466 and 475-481.

26. 14 May

Final Exam

27. 18 May

Presentations