

Brooklyn College
Summer 2019

Instructor: Joseph Henry
jhenry@gradcenter.cuny.edu

ARTD.3066: Modern Art

Overview:

This class surveys the visual arts in Europe and the United States between roughly 1800 and 1945 CE. We'll examine painting, sculpture, photography, drawing, print, installation, film, and performance practices as they responded to historical dynamics such as industrial capitalism, technologized warfare, colonialism, scientific development, psychoanalysis, and the emergence of far-left and far-right politics. Artistic strategies including realism, pure abstraction, expressionism, the readymade, montage, and the documentary will be investigated, not to mention the aesthetics of camera media. Our dual goals will be thus: to understand how the work of art processes its immediate historical context and to build a disciplinary archive of the major figures and movements of modern art. Concurrent developments in poetry, dance, theater, and architecture will also be considered throughout.

Evaluation:

Students will be expected to read all assigned material and come to class prepared to participate in discussion. Evaluation will consist of reading presentations, two in-class tests, and two papers. The former paper will require a visit to the Metropolitan Museum of Art; admission is pay-what-you-wish (\$1 is enough). The final grade will also factor in student participation and attendance.

Tests will consist of slide identifications and essay questions. Students will have to reference assigned readings in their responses, articulate concepts and techniques addressed in class, and memorize artwork information. All test material will be from lectures; anything not covered in lecture is not liable to be on the exams.

“Study guides” for each lecture will be posted on Blackboard; these will list the artworks and key concepts that may be on exams.

The first paper will require students to visit the Metropolitan Museum of Art in Manhattan (1000 5th Avenue) and its collection of nineteenth-century French art. You will compose an analysis of an artwork on display: we will have studied the particular artist, but not the exact artwork.

The second paper will require students write an annotated bibliography on a research topic of their choice.

Students will also be asked to give *one* paper presentation on a class reading of their choice. Students will need to give summaries of the reading, select quotations they find particularly interesting, and pose questions to the class. These presentations are meant to be casually graded. Students may give more paper presentations for *one* point of extra credit, for a maximum of *five* extra-credit points.

Attendance will be taken at every session. Each student will be allowed to miss *one class session* with no grade penalty, no questions asked. Missing more than one session will result in a lowered participation grade. *Coming to class more than 15 minutes late will be considered an absence.* The participation grade will also consider if students respond to class prompts, bring questions for discussion, engage in group activities, and/or visit office hours.

Grading will follow a standard CUNY scale (A+: 97 - 100%; A: 93 - 96%; A-: 90 - 92%; B+: 87 - 89%; B: 83 - 86; B-: 80 - 82%; etc.).

- Tests: 40% of the total grade (20% each)
- Papers: 40% of the total grade (20% each)
- Reading Presentation: 10% of the total grade
- Participation: 10% of the total grade

Course Content:

Readings will be printed for the next class session and available on Blackboard. Reading will be drawn from a number of sources, including from the following textbooks:

- Charles Harrison, Paul Wood, and Jason Gaiger, eds., *Art in Theory: 1815-1900: An Anthology of Changing Ideas*, thirteenth edition (Malden, MA and Oxford: Blackwell Publishing, 2010. (Hereafter abbreviated as *AT1815*.)
- Charles Harrison and Paul Wood, eds., *Art in Theory: 1900-1990: An Anthology of Changing Ideas*, thirteenth edition (Malden, MA and Oxford: Blackwell Publishing, 2010. (Hereafter abbreviated as *AT1900*.)

Abebooks.com is a good online resource for used books. Additional readings and internet links will be provided on Blackboard for certain sessions. Students interested in more advanced readings on the topic should consider Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, and David Joselit, *Art Since 1900*, vol. 1, third edition (London: Thames & Hudson, 2016).

Schedule and Readings:

June 3: ***Class Overview***
 Foundations: Neoclassicism and Romanticism

- June 4: **French Realism**
 - *AT1815*:
 – Karl Marx, on alienation (p. 170- 172)
 – Karl Marx and Friedrich Engels, on historical materialism and on the bourgeoisie (p. 173-179)
 – Gustave Courbet, letter to young artists (p. 402-404)
 – Charles Baudelaire, from “The Painter of Modern Life” (p. 493-505)
- June 5: ***Ungraded Writing Quiz***
French Impressionism
 - *AT1815*:
 – Jules-Antoine Castagnary, “The Exhibition on the Boulevard des Capucines” (p. 572-3)
 – Georges Rivière, “The Exhibition of the Impressionists” (p. 593-598)
 – Ogden Rood, “On the Mixture of Colors” (p. 640-644)
- June 6: **Post-Impressionism and Expressionism**
 - Carol Duncan, “Virility and Domination in Early Twentieth-Century Vanguard Painting,” in *Feminism and Art History: Questioning the Litany*, eds. Norma Broude and Mary D. Garrard (London, New York: Harper & Row: 1982), 292-313.
- June 11: **Cubism**
 - *AT1900*:
 – Daniel-Henry Kahnweiler, from *The Rise of Cubism* (p. 203-209)
 – Georges Braque, “Thoughts on Painting” (p. 209-210)
- June 12: ***Rough Draft of Met Museum Assignment workshopped in class***
Invention of Photography
 - *AT1815*:
 – Sir William Newton, “Upon Photography in an Artistic View, and its Relation to the Arts” (p. 652-654)
- June 13: ***Met Assignment Due***
Futurism and World War I
 - *AT1900*:
 – Filippo Tommaso Marinetti, “The Foundation and Manifesto of Futurism” (p. 145-149)
 – Umberto Boccioni et al, “Futurist Painting: Technical Manifesto” (p. 149-152)
- June 17: **Abstraction**
 - *AT1900*:
 – Wassily Kandinsky, the Cologne Lecture (p. 94-98)
 – Piet Mondrian, “Dialogue on the New Plastic” (p. 282-287)

– Kasimir Malevich, “Non-Objective Art and Suprematism” and *The Question of Imitative Art* (p. 290-297)

- June 18: Mexican Modernism
 - Anna Indych-López, “Mural Gambits: Mexican Muralism in the United States and the ‘Portable’ Fresco,” *The Art Bulletin* 89, no. 2 (June 2007): 287-305.
- June 19: **Midterm Review**
- June 20: **Midterm**
- June 24: Marcel Duchamp and Zurich Dada
 - *AT1900*:
 – Hugo Ball, “Dada Fragments” (p. 246-248)
 – Marcel Duchamp, “The Richard Mutt Case,” (p. 248)
 – Tristan Tzara, “Dada Manifesto 1918” (p. 248-253)
 - Marcel Duchamp, “Apropos of ‘Readymades,’” in *Salt Seller: The Essential Writings of Marcel Duchamp*, eds. Michel Sanouillet and Elmer Peterson (London: Thames and Hudson, 1975), 141-42.
- June 25: Berlin Dada and Photomontage
 - Wieland Herzfelde, “Introduction to the First International Dada Fair,” trans. Brigid Doherty, *October* 105 (Summer 2003): 93-104.
- June 26: Documentary Photography
 - Martha Rosler, “In, Around, and Afterthoughts (On Documentary Photography),” in *3 Works* (Halifax: Press of the Nova Scotia College of Art and Design, 1981), 152-206.
- June 27: The Harlem Renaissance
 - Alain Locke, “The New Negro,” in *The New Negro: Voice from the Harlem Renaissance*, ed. Alain Locke, reprint ed. (New York: Touchstone, 1997), 3-16.
- July 1: Soviet Modernism
 - *AT1900*:
 – Alexander Rodchenko, slogans and “Organizational Programme” (p. 315-316)
 – Alexander Rodchenko and Varvara Stepanova, “Programme of the First Working Group of Constructivists” (p. 317-318)
 – Alexei Gan, from *Constructivism* (p. 318-320)
- July 2: The Bauhaus and the International Style
 - *AT1900*:
 – Walter Gropius, “The Theory and Organization of the Bauhaus” (p. 338-343).

- July 3: ***Annotated Bibliography workshopped in class***
Surrealism
- *AT1900*:
– André Breton, “From the First Manifesto of Surrealism” (p. 432-439)
– Salvador Dalí, “The Stinking Ass” (p. 478-481)
- Sigmund Freud, “Fetishism,” in *Collected Papers*, vol. 5 (London: Hogarth and Institute of Psycho-Analysis, 1924-50), 198-204.
- July 8: ***Annotated Bibliography due***
Optional Visit to the Whitney Museum of American Art, arrive by 10:45 AM
- July 9: ***New Naturalisms***
- *AT1900*:
– George Grosz, “My New Pictures,” (p. 272-274).
- Chloe Wyma, “Minor Variations,” *Artforum*, Summer 2019.
- July 10: ***Final Review***
- July 11: ***Final***