

DEREE COLLEGE SYLLABUS FOR: AT 2013 MODERN ART									
(updated Fall 2022)	– UK LEVEL 4 UK CREDITS: 15 US CREDITS: 3/0/3								
PREREQUISITES:	None								
CATALOG DESCRIPTION:	Artistic practices and key works of modern art relating to the period from the 1900s to the early 1960s.								
RATIONALE:	The course provides essential information about modern art and investigates its social, economic and political context. It also introduces students to the critical approaches deployed in the study of the art produced in the first half of the twentieth century. The course provides the basis for level 6 course Topics in Modern Art.								
LEARNING OUTCOMES:	<p>Upon successful completion of this course, the student should be able to:</p> <ol style="list-style-type: none"> 1. Analyse visually works of art; 2. Relate selected works of art to the social, economic and political environment and the historical context of the period; 3. Demonstrate understanding of critical approaches deployed in the study of modern art. 								
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ol style="list-style-type: none"> 1. Formal lectures accompanied by visuals: image power point presentations; image database Artstor; educational films. 2. Classroom discussion of material presented in formal lectures and assigned reading material. 3. Individualized assistance during office hours, regarding lecture material, additional reading and assignments. 4. In-class student presentation of assigned texts. 5. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources. 								
ASSESSMENT:	<p>Summative:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">First Assessment: Formal Analysis Essay (800-1000 words)</td> <td style="width: 20%; text-align: center;">40%</td> </tr> <tr> <td>Final Assessment: Essay (1200-1500 words)</td> <td style="text-align: center;">60%</td> </tr> </table> <p>Formative:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Essay drafts</td> <td style="width: 20%; text-align: center;">0</td> </tr> <tr> <td> </td> <td> </td> </tr> </table>	First Assessment: Formal Analysis Essay (800-1000 words)	40%	Final Assessment: Essay (1200-1500 words)	60%	Essay drafts	0		
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	<p>Formative assignments and relative instructor feedback aim to better prepare students for the summative assessments.</p> <p>The first summative assessment tests Learning Outcome 1. The second summative assessment tests Learning Outcomes 2 and 3.</p> <p><i>Students are required to resit failed assessments in this module.</i></p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Arnason, H. H. and Mansfield, Elizabeth C., <i>History of Modern Art</i> (7th Edition), Boston: Pearson, 2012.</p> <p>Edwards, Steve, (Ed.), <i>Art of the Avant-Gardes</i>, New Haven, Conn.; London: Yale University Press in association with the Open University, 2004.</p> <p>FURTHER READING – EXCERPTS FROM:</p> <p>Barron, Stephanie, ed., <i>Exiles + Emigrés: The Flight of European Artists from Hitler</i>, exh. cat., New Yorks: Abrams, 1997.</p> <p>Bürger, Peter. <i>Theory of the Avant-Garde</i>, Minneapolis: University of Minnesota Press, 1984.</p> <p>Calinescu, Matei. <i>Five Faces of Modernity: Modernism, Avantgarde, Decadence, Kitsch, Postmodernism</i>. Durham: Duke University Press, 1987, 2nd Revised edition.</p> <p>Cohen, Joshua I., <i>The ‘Black Art’ Renaissance: African Sculpture and Modernism Across Continents</i>, Oakland: University of California Press, 2020.</p> <p>Craven, Wayne, <i>American Art: History and Culture</i>, New York: McGraw-Hill, 2002.</p> <p>Dickerman, Leah, ed., <i>Inventing Abstraction 1910-1925: How A Radical Idea Changed Modern Art</i>, exh. cat., New York: Museum of Modern Art, 2012.</p> <p>Erjavec, Aleš (ed.), <i>Aesthetic Revolutions and the Twentieth-Century Avant-Garde Movements</i>, Durham and London: Duke University Press, 2015.</p>

Fernie, Eric, ed., *Art History and Its Methods: A Critical Anthology*, London: Phaidon, 1995.

Foster, Hal, Krauss, Rosalind, Bois, Yves-Alain and Benjamin Buchloh. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London and New York: Thames and Hudson, 2004.

Francastel, Pierre, *Art and Technology in the Nineteenth and Twentieth Centuries*, New York, Zone Books, 2000.

Frascina, Francis and Harrison, ed., Charles, *Modern Art and Modernism: A Critical Anthology*, New York: Routledge, 2019 (1982).

Harrison, Charles and Paul Wood, eds. *Art in theory 1900-2000: An Anthology of Changing Ideas*. Oxford and Cambridge, MA: Blackwell, 1993.

Hock, Beáta, Kemp-Welch, Klara and Owen, Jonathan, eds., *A Reader in East-Central-European Modernism 1918-1956*, London: The Courtauld Institute of Art, 2019.

Huysen, Andrea, *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Bloomington and Indianapolis: Indiana University Press, 1986.

Jensen, Robert, *Marketing Modernism in Fin-de-siècle Europe*, Princeton: Princeton, University Press, 1994.

Jones, Caroline A., *Machine in the Studio: Constructing the Postwar American Artist*, Chicago and London: The University of Chicago Press, 1996.

Nelson, Robert S. and Shiff, Richard, ed., *Critical Terms for Art History*, Chicago: University of Chicago Press, 1996.

O' Doherty, Brian, *Inside the White Cube: The Ideology of the Gallery Space*, Berkeley, University of California Press, 2000.

Pop, Andrei, *A Forest of Symbols: Art, Science, and Truth in the Long Nineteenth Century*, New York: Zone Books, 2019.

Preziosi, Donald, ed., *The Art of Art History: A Critical Anthology*, Oxford: Oxford University Press: 2009²

	Rancière, Jacques, <i>Aisthesis: Scenes from the Aesthetic Regime of Art</i> , London and New York: Verso, 2013.
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	REQUIRED MATERIAL: RECOMMENDED MATERIAL: The Adventurers of Modern Art (2020), dir.: Amelie Harrault; Pauline Gaillard and Valerie Loiseleux
COMMUNICATION REQUIREMENTS:	Written assignments must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Word, PowerPoint, Blackboard. Use of online databases and resources.
WWW RESOURCES:	Images Database: www.artstor.org Articles Database: www.jstor.org Ubu Web www.ubu.com Videomuseum: www.videomuseum.fr MoMa: www.moma.org
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Introduction to the notions of Modernism and the Avant-Garde 2. The Subjective Perspective: Symbolism and Expressionism 3. The Cubist Revolution and the Concept of Primitivism 4. Futurism and Dada: The Politics of the Avant-Garde 5. The End of Art? Suprematism, Constructivism, Productivism 6. Functionalist Aesthetics: De Stijl and the Bauhaus 7. Creativity and the Subconscious: Surrealism 8. Documenting Society: New Objectivity in Germany 9. Art in Exile during WWII 10. Abstract Expressionism and/as Modernism 11. Mass Culture, consumerism and the mundane: Pop Art