

AHIS 369: Modern Art II: 1851-1940
Fall 2014
M, W: 2-3:20 VKC 111

Instructor:

Professor Vanessa R. Schwartz

Office: SOS 170

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Office Hours: Wednesdays 3:30-5 and by appt.

Course Description:

This class provides a history of modern visual culture in Europe from the mid-nineteenth century origins of photography to the emergence of abstraction in the twentieth century. It considers the way social and political changes associated with “modernity” in Europe produced and reflected cultural expression in visual form. It especially asks why in the nineteenth century artists sought to represent their world through a realistic idiom and how and whether new technologies and the advent of industrialization, urban modernization and imperialism influenced art and vernacular and commercial visual culture. The class considers a range of forms such as painting, architecture, photography, electric lighting and ballet. We will read a combination of primary texts from the period and critical secondary readings analyzing the visual materials we study.

The class meets twice weekly and is divided between lecture and discussion. In general, Mondays will be primarily lecture and Wednesdays dedicated to discussion of the readings and images so it will be assumed that reading assignments will be completed by class on Wednesdays.

Course Objectives:

Upon successful completion of this course, students should be able to:

- identify and describe the principal artists, styles, materials and historical developments that marked the mid-nineteenth to the early twentieth-century in Europe.
- summarize and differentiate in a nuanced manner historians' and art historians' contributions to our understanding of artworks and visual culture from this period, highlighting how scholars' interpretations have changed over time.
- apply the visual and historical analytical skills introduced in class to new materials, culminating in the completion of an original and convincing 10 minute “object presentation” that will be presented in class and then turned in as either a podcast, a slideshow or a 7 page paper. There will also be a paper and a take-home final.

Course Expectations:

Attendance: This class only meets twice a week and your presence at each meeting is expected. If you have an emergency or are ill, I need to hear from you via email before the 2pm meeting time. More than four unexcused absences will result in a failure.

Late Work: will not be accepted. Deadlines can be renegotiated up to two weeks in advance of the published deadline if you have major conflicts due to your scheduled assignments in other classes. This request must be made in writing via email. In case of illness or emergency, I must be notified via email before the paper deadline and changes will only be accepted in case of true documented emergency. Late papers are otherwise counted as an F.

Readings: It is expected that you complete all readings on the syllabus by Wednesday discussion and that you be prepared to both summarize what you read and be prepared to ask interesting and challenging questions. Please bring the readings to each class session and have them at hand, along with your notes on the readings. Additionally, you will sign-up to post a summary of the readings in two-three paragraphs and ask three questions twice during the course of the semester by midnight Tuesday before class. Students are asked to read the post(s) before coming to class on Wednesdays.

Electronic Devices and Digital Etiquette:

The following policies have been developed with one thing in mind: the quality of your education. I do not seek to ban technology as such for there are many advantages to having a laptop and ipad in the classroom and even internet access when it is fixed on the learning at hand. For the length of a class session you are expected to focus exclusively on the class and your classmates and your behavior should reflect that engagement. **Other chores and tasks will simply have to wait.**

The classroom is a place where you leave your other worries and commitments behind for a fixed amount of time. When in doubt, please recall the principle that the use of all technology should specifically enhance and relate to the course.

The best studying also happens when you dedicate fixed off-line times. I highly recommend you do that at set times during the week.

Phones: Please silence all phones or turn them off entirely. Do not put them on vibrate.

Laptops: You may use a laptop to take notes during class. I may even ask someone with a laptop to check something on the internet for us. Do not, during class, IM, look at Facebook, shop at Amazon or anywhere else, follow a game, respond to email. These behaviors distract you and those around you. Although multi-tasking is a skill, you are in dire need of lessons in focus and concentration and I am here to help with that. If you have trouble resisting temptation, turn off your wifi and if we need to get on-line, we can wait the ten seconds it takes you to get on-line to look something up.

Expectations regarding interaction with the Instructor:

If you email me you should expect a reply within 24 hours, Monday to Friday and within 48 hours on the week-end unless you receive an email explaining that I am unable to reply as quickly as usual due to travel or other reasons. I have regular office hours and can also see you by scheduled appointment in my office or via electronic video communication if I determine that is most desirable.

Statement for Students with Disabilities:

Any student requesting academic accommodations based on a disability is required to register with the Disability Services Program (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30am-5:00pm, Monday through Friday. The phone number is 213-740-0776. ability@usc.edu.

Statement on Academic Integrity and Plagiarism:

All work submitted must be your own. Cutting and pasting from the internet is especially common and a violation of academic integrity. The instructor will enforce all university regulations in regard to the violation of policies related to academic integrity to the furthest extent. See <http://www.usc.edu/student-affairs/SJACS/forms/tig.pdf> for definitions of plagiarism.

Schedule of Lectures, Readings and Discussions

Written Assignments and Due Dates

- 1) Two postings on blackboard during the course of the semester
- 2) Paper One: 5 page paper responding to one of several prompts assigned: **October 8** by class via email.
- 3) Object Description: This assignment is described below. Class presentations during week 15. Due **December 5**.
- 4) Take-Home Final: Two five-page essays from questions given in class week 15. Due Monday, **December 8** at 5pm.

Analytical Papers:

No outside research is required for either the first paper or the take-home final. The papers are based on class materials.

Your paper should make an argument, and you must articulate a clear thesis statement in the introductory paragraph. You will need to back up this thesis by citing evidence from the readings, lectures, and by describing images and objects. A direct citation should have parentheticals with author and page numbers in them and then the paper should include a works cited at the end of the paper. Avoid over-quoting, especially from secondary sources. Make sure you are doing more than summarizing the readings.

Object Description:

You will choose an object that you are going to describe and contextualize in relation to the time in which it was made and perhaps also how its meaning evolved over time. This project is based on "The History of the World in 100 Objects" and there are two sample texts on our electronic blackboard as a model. Additionally, this was originally a series of podcasts from the BBC and you can listen to all or some here: <http://www.bbc.co.uk/ahistoryoftheworld/programme/>. The last week of class, you will present your object in ten minutes as a slideshow and then it will become either a fuller slide show that stands alone with your commentary, a podcast or a traditional paper (about 7 pages). The key to his paper will be to understand how and why the object is important in a particular moment and/or how it changes over time. Students will meet with me once in the first seven weeks of class to discuss what object to select. A one-page proposal is due week eight, October 15.

Grading:

Discussion and Postings: 15%

Paper 1: 25%

Object Presentation: 30%

Take-Home Final: 30%

On-Line Resources

ARTstor

- image database, must register to download images

<http://www.artstor.org.libproxy.usc.edu/index.shtml>

LUNA

- USC's digital slide library of downloadable images

- Encyclopedia of artists, movements, techniques, and terms

<http://insight.usc.edu/luna/servlet/login>

Oxford Companion to Western Art and Grove Art Online (GA)

- accessible via Oxford Art Online

<http://www.oxfordartonline.com.libproxy.usc.edu/subscriber/book/oaot118>

Readings:

Anything with an "*" before it means a scan is available electronically. Please print these out unless you have an excellent means of taking notes and referring to electronic documents.

For Purchase:

Przyblyski and Schwartz, *The Nineteenth Century Visual Culture Reader*

Hebert, *Impressionism: Art, Leisure and Parisian Society*

Schwartz, *Spectacular Realities: Early Mass Culture in Fin-de Siècle Paris*

Hughes, Robert, *Shock of the New*

Schedule of Lectures, Discussions and Readings

Week One: The Nineteenth Century and Modern Life

August 25: What was New in Life?

August 27: What Was New in Art?

Read

- Schwartz and Przyblyski, pp. 3-14
- *"The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde," pp.260-272 in *Nineteenth-Century Art: A Critical History* (London: Thames & Hudson, 2002)
- *Linda Nochlin, "Innovation and Tradition in Courbet's Burial at Ornans," in *Courbet in Perspective*, ed. by Petra ten-Doesschate Chu (Englewood Cliffs, NJ: Prentice-Hall, 1977), 77-87.
- Courbet, "Statement on Realism," in *Charles Harrison, ed. Art in Theory*, pp. 370-373
- OCWA: Courbet, Realism:
http://www.oxfordartonline.com.libproxy.usc.edu/subscriber/book/oao_t118
- Read all sections: Biography- Reception of Artist's Work at <http://www.musee-orsay.fr/en/collections/courbet-dossier/biography.html>

Week Two: The Nineteenth Century and Modern Life, cont.

September 1: No Class: Labor Day

September 3: Discussion of two weeks' reading

Read

- GA: Constantin Guys:
http://www.oxfordartonline.com.libproxy.usc.edu/subscriber/book/oao_t118
- **From VCR:** Simmel, Marx, Benjamin, Baudelaire

Week Three: Photography

September 8: What was photography?

September 10: Discussion

Read

- **From VCR:** Kracauer and Freund chapters
- *Joseph Nicéphore Niépce, "Mémoire on the Heliograph," in *Classic Essays on Photography*, ed. by Alan Trachtenberg (New Haven, CT: Leete's Island Books, 1980), 5-10.
- *Louis Jacques Mandé Daguerre, "Daguerreotype," in *Ibid.*, 11-13.
- *David Llewellyn Phillips, "Photography, Modernity, and Art," in *Nineteenth-Century Art: A Critical History* (London: Thames & Hudson, 2002), 273-290.

Week Four: Bright Lights, Big City

September 15: The Aesthetics of Urban Modernization

September 17: Discussion

Read:

- Herbert, *Impressionism*, pp.1-32
- **From VCR:** Clayson, Rappaport, Henkin, Walkowitz, Nye, Schorske

Week Five: Impressionism

September 22: Form or Content?
September 24: Discussion

Read

- VCR, Clark, "The View from Notre Dame," pp. 178-193
- Herbert, Impressionism, Chapters 4, 6 and 7

Paper Prompt for First Paper Handed Out

Week Six: The Exhibitionary Complex

September 29: The Birth of the Museum
October 1: Discussion

Read:

- VCR: Bennett, Foucault and Sherman
- *McClellan, "A Brief History of the Art Museum Public," in McClellan, Art and its Publics (2003), 1-49.

Week Seven: Orientalism and Imperial Views

October 6: So many ways to imagine "the other"
October 8: Discussion

Paper One Due in Class October 8: 5 pages responding to a prompt related to the readings.
Selection of research object by next week.

Read

- VCR: Ames, Ryan, Nochlin, Verhagen
- *Benjamin, Roger, "Orientalists in the Public Eye" in *Orientalist Aesthetics*, pp. 79-103.

Week Eight: The Mass Spectator: The Birth of the Movies

October 13: Realism Re-Defined; Screen: Lumière films in class
October 15: Discussion

Read

- Schwartz, *Spectacular Realities*, especially ch. 2, 3, 5
- Hughes, *Shock of the New*, Ch. 1: Mechanical Paradise

Due: One page description of research object with bibliography by class, October 15.

Week Nine: Bursting with Color

October 20: The Color Revolution in Art and Commerce
October 22: Discussion

Read

- *Kalba, Representations Article on flowers
- *Iskin, *The Poster*, Introduction and Chapter 5
- Hughes, Chapter Three

Week Ten: Expressing Turns of the Century: Primitives and Mental Patients

October 27: Gauguin and Van Gogh
October 29: Discussion

Read:

- Greenberg, "Modernist Painting" <http://www.sharecom.ca/greenberg/modernism.html>
- *Paul Gauguin, "Letter to Emile Bernard" and "Notes on Painting," in *Impressionism and Post-Impressionism 1874-1904: Sources and Documents*, ed. by Linda Nochlin (Englewood Cliffs, NJ: Prentice Hall, 1966), pp. 160-5.
- *Abigail Solomon Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in *The Expanding Discourse*, ed. by Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), pp. 313-330
- *Perry, Gill, "Primitivism and the 'Modern,'" in Charles Harrison, Francis Frascina and Gill Perry, *Primitivism, Cubism, Abstraction* New haven & London: Yale University Press in Association with the Open University, 1993), pp. 3-34
- Watch: Schama, Van Gogh in "The Power of Art": <https://www.youtube.com/watch?v=LG1zGY7IE1U>
- Hughes, Chapter 6

Week Eleven: Turns of the Century: New Aesthetic

November 3: It Doesn't Just Look Different

November 5: Discussion

Read:

- Eksteins, *Rites of Spring*, pp.1-54
- Hughes, Chapter Two: "The Faces of Power"
- Watch "The Rite of Spring" (1913): <https://www.youtube.com/watch?v=BryIQ9QpXwI> and/or <https://www.youtube.com/watch?v=jo4sf2wT0wU>

Week Twelve: Dada and Surrealism

November 10: Questioning Art and Originality

November 12: Discussion

Read:

- Hughes: Chapter Five: "Threshold of Liberty"
- Camfield, William, "Marcel Duchamp's Fountain: Aesthetic Object, Icon, or Anti-Art?," in *The Definitely Unfinished Marcel Duchamp*, Thierry de, ed. Duve. Cambridge, MA: MIT Press, 1991, 133-184.
- Duchamp, Marcel, "The Richard Mutt Case, 1917," in *Art in Theory 1900-1990: An Anthology of Changing Ideas*. Ed. Charles Harrison & Paul Wood (Oxford and Cambridge, MA: Blackwell, 1992), 248.
- Norton, Louise, "Buddha of the Bathroom" (1917) repr. in *Marcel Duchamp in Perspective*, ed. Joseph Masheck (Englewood Cliffs, NJ: Prentice-Hall,1975), 70-72.
- Smith, Terry, *Making the Modern: Industry, Art, and Design in America* (Chicago and London, 1993), 15-55.

Week Thirteen: War and Its Distortions

November 17: Industrial Creation and Destruction

November 19: Discussion

- Read: Selections from Silver, *Esprit de Corps*, pp. TBD
- *Laqueur, LRB Review of Clark

Week Fourteen: World War I exhibition

November 24: Getty Visit, "War of Images: Images of War" Special Session with exhibition curator, Gordon Hughes

Happy Thanksgiving

Week Fifteen: Putting it Together

December 1: Discussion of Getty Visit and Research Object Presentations

December 3: Research Presentations

- **Final Due Dates:** Research Object: 10 minute podcast/slide show or 7 page paper due December 5.
- Take-Home Final questions handed out on December 3. Will consist of 2 essays of 5 pages each. Due Monday, December 8 at 5pm.