
EARLY 20TH CENTURY ART in Fall 2019 (AH3061)

Course Code	AH3061	Professor(s)	Iveta Slavkova
Prerequisites	None	Office Number	C-504
Class Schedule	F: 16:55-18:15 in V-1 TF: 15:20-16:40 in C-101	Office Hours	Tuesday 14h15-15h15/ 16h45-17h45 or by appointment
Credits	4	Email	islavkova@aup.edu
Semester	Fall 2019	Office Tel. Ext.	

Course Description

“Every act of creation,” said Pablo Picasso, “is first of all an act of destruction.” In the field of art, the early 20th century is undoubtedly a time of accelerated collapse for the artistic vocabulary, the values and the canon identified with the great Western tradition inherited from the Renaissance. What are the motivations of this breakdown and what kind of creation did it give rise to? This class examines the drastic transformations occurring in the field of the visual arts in Western Culture in the first half of the 20th century. Rhythmed by the alternation and cohabitation of numerous avant-garde movements, the period focused on novelty, originality, and the total freedom of the artists as an individual. Stemming in Post-impressionism (end of the 19th century), these avant-garde artists made possible the radical passage to abstraction and to the ready-made in the mid-1910s.

The course will consider major movements of the period such as Fauvism, Cubism, Expressionism, Dada, Surrealism, Constructivism, the Bauhaus, the Stijl... Major figures, such as Picasso, Matisse, Duchamp or Kandinsky will be studied with particular attention. The intricate political situation of the period, with two World Wars and the Russian Revolution, which many artists fought in or were affected by, will be analysed to enlighten the utopian projects of the avant-garde. The non-Western aesthetics and the popular crafts also had a huge impact on artists throughout Europe aspiring to the democratization of the arts and social change, interrogating the colonial context. The course will also address the quickly evolving historiography on the contribution of women artists to the avant-garde movements and ideas, through the examples of Hannah Höch, Merret Oppenheim and Dora Maar. Readings of related literature – these avant-gardes were rarely limited to the visual arts only –, including the critical reception of the art of the time and artists’ writings, will contribute to the understanding of this crucial period. Assignments will aim to highlight the avant-garde from different methodological and historiographical perspectives with an emphasis on their relevance today.

Course Learning Outcomes

Establishing accurate historical chronology of the first half of the 20th century, recognition the major art movements, media and trends of this period.

Mastering a set of concepts and methodologies with which to describe one's experience of art. In-depth understanding of the cultural history of modern Europe, with focus on the visual arts, in an increasingly global world.

Understanding the historical stakes of artworks and their relevance today.

Discovery of the cultural and artistic patrimony of this period in Paris through city walks and museum visits.

General Education

NO

Course Outline

OUTLINE:

Please note that this course counts numerous museum visits and the time for a group visit is limited. It is essential that you SHOULD COME ON TIME, the group won't wait for retarders. Always check on the syllabus the exact time and meeting place of the visits. If you are late it will be up to you to get in and catch up with the group. In case of an issue, send me a text at 0681418601 or email me prior the meeting time. I won't be able to answer once the class has started. We have a reserve period for visits so that students who have class at AUP before or after have enough time to commute. PREPARE your itinerary.

Tuesday September 3

TOPICS: Introduction to the course

I. In the wake of Cézanne: facets, planes, multiple views

Friday September 6

TOPICS: The heritage of Cézanne and the Cubism of Braque and Picasso

Classroom

Textbook,

September 8 Drop/Add ends

Tuesday September 10

TOPICS: Collage and the cubist styles around WWI

Friday September 13

TOPICS: Cubist experiences: Picasso, Delaunay, Metzinger...

Visit to the the Musée d'Art moderne de la ville de Paris, meet in front of the museum at 16h

II. Color, freedom, autonomy

Tuesday September 17

TOPICS: Fauvism and Expressionism

Friday September 20

TOPICS: *From explosive color to abstraction, the example of Mondrian*

Visit of the temporary exhibit "Mondrian figuratif" at the Musée Marmottan, meeting in front of musée Marmottan, 16h

Tuesday September 24

TOPICS: Abstraction: Kandinsky, Mondrian, Malevitch

!!!!!!you must be ready with a team and an artwork for the oral presentations on Oct 1st

Friday September 27

TOPICS: In front of the abstract works

Visit to the Centre Pompidou, meeting in front of the entrance at 16h

Tuesday October 1

TOPICS: Oral presentations of artworks

Friday October 4-Sunday October 6

TOPICS: STUDY TRIP NICE-ANTIBES-BIOT

The study trip will cover the topics “Matisse:Picasso” (musée Matisse in Nice and Picasso in Antibes), “Global artworld school of Paris” (musée Chagall), “Color, freedom, autonomy” (all visits)

III. *Global artworld, the School of Paris*

Tuesday October 8

TOPICS: French and foreign artists on Montmartre and Montparnasse (Chagall, Léger, Modigliani, Ozenfant, Pascin, Picasso, Soutine, Van Dongen) I

Friday October 11

TOPICS: Zadkine, sculptures and studio

Visit to the Zadkine Museum

Tuesday October 15

TOPICS: French and foreign artists on Montmartre and Montparnasse (Chagall, Léger, Modigliani, Ozenfant, Pascin, Picasso, Soutine, Van Dongen) II

Friday October 18:

Examples of the School of Paris

Visit to the Musée de l’Orangerie, meet in front of the Orangerie at 16h

IV. *Matisse/Picasso*

Tuesday October 22

TOPICS: The two giants of the 20th century: myth or reality?

Friday October 25

TOPICS: MIDTERM TEST

Tuesday October 29

TOPICS: Correction, methodology of paper and oral presentations

Fall break, no class on November 1st

Last day to withdraw November 3d

V. Ready-made, low materials, multimedia

Tuesday November 5

TOPICS: Marcel Duchamp and the ready-made

Friday November 8

TOPICS: Dada, a cosmopolitan bug

Armistice break, no class on November 12th

Friday November 15

TOPICS: Dada and Duchamp

Visit to the Centre Pompidou, meeting in front of the entrance at 16h

VI. The equality of all arts

Tuesday November 19

TOPICS: From the Vienna Secession to the Bauhaus

Friday November 22

TOPICS: The importance of the decorative arts

Visit of the Musée des arts décoratifs, meet in the lobby at 16h

Tuesday November 26

TOPICS: Oral presentations

VII. Art as a total project to change the world

Friday November 29

TOPICS: Futurism and Russian Constructivism

Tuesday November 3

TOPICS: Surrealisms

Friday December 6 Paper due by print

TOPICS: Utopian projects

Visit to the Centre Pompidou, meeting in front of the entrance at 16h

Friday December 13th, 15h30

Final exam, Classroom,

Textbooks

Title	Author	Publisher	ISBN	Required
History of Modern Art	Arnason & Mansfield	Pearson	9780136062066	Yes

Attendance Policy

ATTENDANCE POLICY FOR THIS CLASS:

Attendance is compulsory for all classes and visits.

Beyond one unexcused absences, your participation grade will be affected one point per absence.

Absences will be excused for medical reasons (a doctor's note is required) or major events for which the Professor will be informed in advance and receive confirmation by Students' Affairs.

Six unexcused absences entail an F. Three late comings count as an absence.

It's the responsibility of the student to catch up with the missed material and visit the venues. On-site visits count as regular classes, you are required to take notes, and participate.

AUP ATTENDANCE POLICY

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

GRADING:

Assignments and due dates

- Two exams, 10% each so 20%
- Team oral presentation on a selected artwork, 10%
- Team oral presentation on a selected manifesto, 10%
- Peer-review of oral presentation, 10% (5% for each)
- A thesis statement, short outline, and 4 entry annotated bibliography, print, 15%
- A research paper (3000 words), due by email, print, 25%
- Participation, 10%

Description of the assignments:

- **Exams, one midterm (1h40) and one final (2h30), non-cumulative**

5 slide identification (a list of approximately 20 works will be provided), 5 terms (a list of 10 terms will be provided), one short essay (a list of 4 axes of reflection will be provided), compare-contrast (three pairs will be provided beforehand, and you will choose one to develop the day of the test)

- **A team oral presentation on an artwork, 10 minutes**

Your team of two/three students will choose one artwork from a list provided in the beginning of the semester, one the rosters are fixed. You will do a formal analysis of the painting, will remind of the main facts about the artistic movement it belongs to then will develop on one-two points engaging with the political, social, aesthetic changes this artwork points at, and how these express the features of the avant-garde (destruction/construction; new materials; new media; social utopias; freedom of the artist, etc.).

- quality of the PowerPoint (at least 7 slides with images of good quality and captions; synthesis of the most important ideas; major facts and events for the topic);
- 3 bibliography entries (in a separate slide, you are allowed to include readings for the class, no more than one primary source);
- Quality and completeness of the formal analysis
- Quality, precision, and specificity of the historical/artistic context
- At least two artworks to compare-contrast;
- Coherent and concrete reflection on the political, social, aesthetic stakes of the work.
- **A second team oral presentation on a manifesto, 10 minutes**

Your team of two/three students, different than the previous one, will choose one manifesto written by avant-garde artists/poets from a list provided in the beginning of the semester, one the rosters are fixed. You will provide specific information for the artistic movement the text belongs to and its historical context, you will point out the main topics addressed by the author(s), and how the latter envisage the role and impact of art in society. Through one example of an artwork of your choice, you will show how the ideas exposed in the manifesto are matched in the artistic production of the movement. You will make reasonable use of citations i.e. not read the whole manifesto but select up to three important citation of one paragraph maximum to support your ideas:

- quality of the PowerPoint (at least 7 slides with synthesis of the most important ideas; major facts and events for the topic; at least one image of good quality with caption);
- 2 bibliography entries other than the text you are working on (in a separate slide, you are allowed to include readings for the class);
- Relevance of the topics analysis;
- Quality, precision, and specificity of the historical/artistic context
- Quality of the confrontation artwork/text;
- Coherent and concrete reflection on the political, social, aesthetic stakes of the manifesto.

- **Peer-reviews of oral presentation**

Every student will assess the oral presentation of his/her mates using a template. After the presentations, I will review the sheets and evaluate them, before giving them to the concerned teams at the following session. The name of the peer-reviewers will be effaced.

I am expecting elaborated comments of 2-3 sentences, referring to specific examples from the presentation testifying to your engagement with the presentation.

- **A thesis statement, short outline, and 4 entry annotated bibliography,**

Times New Roman 12 double spaced, a thesis statement (300 words), short outline (at least three parts with topics identified by subtitles with 50-100 words of comments/prospective ideas), and 4 entry annotated bibliography (at least two books; 150-word annotation per entry)

- **A research paper (3000 words)**

- Double-spaced, Times New Roman 12, 7 bibliography entries at least (only academic, at least 3 books)

A list of topics will be provided focusing on global aspects of the avant-garde. You will develop a thesis based on the topic, will give at least three concrete examples of artworks in context (so their artistic movements, global historical background). You will refer to artists, galleries, personalities and facts related to the artworld, cultural policy, curatorial projects, art movements studied throughout the semester. Your paper will highlight the historical stakes of the avant-garde and the radical change in the definition of art which occurred in the beginning of the 20th century.

(grading criteria: coherent thesis; in-depth research confronting sources; relevance and integration of examples of artworks in the argument; concrete historical references (events, facts); structure, paragraphs and wording; quality of the bibliography)

- **Participation, 10%**

Participation in class debates in classroom and at visits, and attendance (see below)

A-grade entails relevant regular participation attesting the student does the readings prior the class sessions; A-/B+ entails regular participation, less relevant and regular; B-/C+ corresponds to sporadic participation; C means sporadic and non-relevant interventions.

Shier students are invited to ask questions before or after class, or to make an appointment to show their involvement.

Other
