
SENIOR SEMINAR: OBJECTS & ART (1912 - 1968) in Spring 2019 (AH4090)

Course Code	AH4090	Professor(s)	Iveta Slavkova
Prerequisites	None	Office Number	C 504
Class Schedule	MR: 09:00-10:20 in C-101 R: 10:35-11:55 in V-1	Office Hours	Monday 10h30-11h45
Credits	4	Email	islavkova@aup.edu
Semester	Spring 2019	Office Tel. Ext.	

Course Description

The history of modern art is marked by the use of low materials, and more specifically objects. Mixing up high and low culture, aestheticizing the common and desacralizing the unique, the object in art has cast into question the traditional definition of art in Western Culture. This course will highlight the different implications of the object as the subject of art, as the material for art, as design product... We will explore how, in the context of a fast developing consumerism, the artistic production revolving around the object, whether conciliating or critical, called art or design, expresses and clarifies our relation to a complex and sometimes contradictory modern world.

Starting with the Cubist collage invented around 1912, going through the Dada assemblages and Duchamp's ready-made, the design-as-art philosophy of the Bauhaus, the objects of symbolic functioning of Surrealism; exploring the Neo-Dada junk Art, Pop art and the New Realists after World War II, we will analyze the reasons for this recurrent use of the object in art. We will seek to understand how the definition of art itself evolved as well as the aesthetic, institutional, theoretical and practical consequences of this evolution.

Course Learning Outcomes

Students will become familiar with important artistic and cultural trends of the period. We will examine a range of primary sources, both visual and textual, and learn to understand the different ways in which these sources communicated through style, language, and structure. Close visual observation will inform written formal analysis. In addition, students will engage with secondary texts in art history in order to refine their critical evaluation of such scholarship and gain an awareness of the methodologies of the field. Ultimately, as a senior capstone, this course aims to equip students with the skills necessary to formulate complex theses that address both formal artistic concerns and historical

circumstances.

General Education

Course Outline

Please note that because of the Opening hours of the Centre Pompidou and other modern/contemporary art venues, we will have a number of night visits.

Week I

Monday Jan 21: Introduction to the course

PART I: Historical overview of the subject

Thursday Jan 24: Impressionism, Cézanne and the Object: the Materiality of Painting

Week II

Monday Jan 28: Cubism in the wake of Cézanne and beyond

!!!! Thursday Jan 31: Cubist collages and assemblages, **visit at the centre Pompidou**, meeting **at 19h30** in front of the Centre Pompidou

Week III

Monday Feb. 4: Reflective Seminar: Discussion on Collage

Thursday Feb 7: Marcel Duchamp's Ready-Made: The Object of the 20th century

Week IV

Monday Feb. 11; Dada Photocollages and Assemblages: Objects Subversion Strategies

!!!!!!Tuesday Feb. 12 : The Bauhaus, making art = making objects

Visit to the Musée des Arts décoratifs, modern design section

Meeting at 17h15 in the lobby of the Museum, 107 rue de Rivoli 75001 (metro Tuilerie/Palais Royal-Musée du Louvre)

Thursday Feb. 14: Surrealist Objects and displays (guest speaker Fabrice Flahutez, maître de conférences/HDR University of Nanterre)

Week V

Monday Feb. 18: Pop Art and New Realism: Objects as Art in the Context of Consumerism

!!!!!!Thursday Feb. 21: Visit to the permanent collections of Pompidou, meeting **at 19h30** in front of the Centre Pompidou

Week VI

Monday Feb 25: Minimalism versus Fluxus: specific objects versus fleeing objects

Thursday Feb 28: Job talk by one of the finalist for the Early Modern Art Specialist at the Department of Art History and Fine Arts, candidate Marsha Libina, subject TBD

SPRING BREAK

Week VII

PART II: personal research, reflective sessions and exhibitions visits

Monday March 18: Reflective session: Discussion on potential topics, instructions for the exam and paper

Thursday March 21: **Midterm**

Week VIII

Monday March 25: Reflective session: Art versus Design SHORT OUTLINE WITH PROSPECTIVE THESIS PARAGRAPH DUE BY PRINT

!!!!!! Thursday March 28: Visit Pompidou contemporary collections meeting **at 19h30** in front of the Centre Pompidou

Week IX

Monday April 1: Reflective session: High and Low

Thursday April 4: Oral presentations

Friday April 5th: last day to withdraw

Week X

Monday April 8: Oral presentations

Thursday April 11: Reflective session: Conclusions on the Oral Presentation, Methodology, Writing a research paper

Week XI

Monday April 15: Reflective session: Know-How, Originality, Authorship

Thursday April 18: Visit, DETAILED OUTLINE DUE

Week XII

Monday April 22: Easter Monday no class

Thursday April 25: Reflective session: Openings on Contemporary Art: Post-modernism and Kitsch

Week XIII

Monday April 29: Reflective session: Openings on Contemporary Art: Jeff Koons and Ron Arad: No Discipline

Thursday May 2: CONSLUSIVE VISIT TBD

Week XIV

Monday : May 6th: make up for the decorative arts museum visit to be scheduled at an exceptional slot in March_

Final Paper Due by email by midnight

Exam date May 16:

The graded papers will be given back to you

Textbooks

This course doesn't have any textbook.

Attendance Policy

Attendance at all classes is mandatory, including those held in museums. Beyond one unexcused absence, students will be penalized with one point per unexcused absence.

6 unexcused absences entail an F. Absences will be excused for health reasons with doctor's notes only or a note from Students' Affairs attesting that documentation was provided to the university. Absences for major family events will be confirmed by Students' Affairs. At any case, considering the importance of the course and thesis paper for your graduation, timely communication with the Professor is required.

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:

Class participation 15%

Midterm (and sole) exam 15% on March 21

Short outline with prospective thesis paragraph 10% DUE on March 25

Oral presentation of the paper 15% on April 4 and April 8

Detailed outline 15% DUE on April 18

Final paper 30% DUE on May 6

DETAILED INFORMATION:

Class participation:

To be able to participate efficiently, you are invited to do the readings in advance. “A”-grades will be given to students who do not have unexcused absences, participate keenly and relevantly in the debates, ask questions and initiate discussions on the topics (A- according to regularity and frequency); B-grades will be given to students who participate regularly and relevantly but not always, ask questions, and have no more than two unexcused absence (B+ or B– according to frequency/absences); C-grades will be given to students who participate sporadically and have no more than three unexcused absences (C+ or C– according to frequency, and absences); D-grades will be given to students who rarely participate and/or have four-five unexcused absences

Midterm (and sole) exam

Multiple choice (10 entries)

Terms (5 terms to define)

Compare contrast (two pairs, one will be chosen)

Essay on the class topic which will be communicated prior the exam

Paper elaboration.

General recommendation for the Senior dissertation

At that level of studies, you are expected to be able to formulate an original personal subject according to your interests: a focus on an artist or on an artwork or series of artworks; on a movement or on a typology of objects... The only constraint is that this subject should be relevant to the seminar's topic. You should explore the historical and artistic context in order to establish subtle connections between the concrete events—not the general context—and your subject. While concerned with universal preoccupation, artists react to very specific facts. The work of the historian is to reconstitute this complex reality; as art historians we must also see how an epoch is expressed in visual culture.

This is a seminar for specialists, so don't be too fastidious about general art history. A short synthetic presentation matching directly your subject and a targeted biography are enough. All complementary examples must be carefully chosen to serve your argument. Please, avoid enumerations of all sorts! Don't hesitate to confront your subject with other subjects discussed during the lectures in order to mark similarities and differences or simply show the manifold use of objects in modern art.

Short outline with prospective thesis paragraph

500 words

You will define the subject and your prospective thesis (350 words) + an orientation outline (150 words) listing the main topics you will approach; you will include 2 appropriate academic readings one of which at least should be a personal finding, not a reading for the class.

The thesis paragraph shows evidence that the basic topics discussed so far are assimilated and that there is a beginning of more serious personal research. The statement is not supposed to be definitive but must be targeted, coherent, clearly formulated and of course historically relevant. The outline shows that you have started to research and are aware of the manifold potential of your topic.

Oral presentation 15 minutes

The oral presentations will show the advancement of your research and will give you the opportunity to discuss the topic with the class and the professor. This will help you nuance and, if necessary, find new elements or narrow your research. It is a routine exercise every person involved with academic research (and any job today) is supposed to master. 5 academic sources at least should be cited.

Detailed outline 2000 words DUE April 18

Based on the comments you will have received in the previous stages and the logical evolution of your research, you will expand the requirements for the short outline with precise references to at least 7 academic sources.

Final paper DUE MAY 6

6000 words, double spaced (around 17 pages), wordcount must be mentioned; the iconographic elements will be enclosed separately, captioned and clearly referenced (fig. 1, etc.)

As mentioned above, the subject is up to you, and at the stage of the final paper must be very specific.

You are required to use footnotes for quotes and other people's hypotheses and statements which you use and don't argue. The paper must contain an introductory thesis paragraph (catchphrase, subject clarification, thesis) and a conclusion (synthesis and opening). The outline must be clear and fluent, bringing over the argument progressively. Feel free to use subtitles. There will regularly compare-contrast with other examples. You will have at least 10 academic entries.

Other

