Prof. Jill Holaday

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**Art 274 -  Modernism** McWethy Hall Room 222

**Objectives**:   
This course is an Investigation of the development of Modernism and its demise during the second half of the twentieth century. Multiple styles are discussed from the late nineteenth century to 1960

 This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, communication, and intercultural literacy. *By the end of the course, my goals are that you will have strengthened your skills in critical thinking, writing, and quantitative reasoning. You will be able to acknowledge and confront dehumanizing biases such as racism, sexism, prejudice and discrimination and understand the impact these biases can have upon interpersonal relations.*

**Meeting times**:

Even one attendance can greatly affect your learning process in this course. If you have to miss a class, please communicate with me and let me why you will be/were absent.

Classes will meet in the mornings, 9:00 AM until 11:00 AM, and 1-2:30 PM in McWethy 222.

Office Hours: I am in my office from 12:00-12:45, 2:30 -3:30 PM or by appointment. I encourage each of you to take time to ask me questions or express your concerns. Every block course is difficult and I am eager to help you succeed.

**Texts**:

*Modernism: An Anthology of Sources and Documents*, edited by Vassiliki Kolcotroni, Jane Goldman, and Olga Taxidou

All other texts will be available on Moodle

A good source (not required) for a general overview of modern art with excellent illustrations is:

*History of Modern Art*, edited by H. H. Arnason and Elizabeth C. Mansfield. Even an older edition is quite helpful.

**Academic Honesty**: Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading “Academic Honesty."

**Course Accommodations**: Cornell College makes reasonable accommodations for persons with disabilities.  Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format.  For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

**Course Structure and requirements**:

Read assigned pages for the following day. There will be a separate document with a detailed explanation of the research paper assignment due November 7th. Smaller, daily assignments may be added as necessary.

**PLEASE NOTE: This course builds on week 1, which means that week 1 requires the most reading. This means that week 1 may be the most difficult and the most rewarding.**

**Exams:**

Each exam will require slide identifications (specific dates, artist name, and location – if known). For these IDs, you should also be able to write a few sentences about the cultural and artistic context of the artwork. The context is of utmost importance. There will also be a compare/contrast question that will ask you to discuss two artworks in relation to each other. The final question will be a thematic essay for which you should be able to provide three artworks as a part of your answer.

**Flashcards:** I will provide flashcards to review for each exam. The slide identification questions will come from these images. You should be able to provide in depth answers based on your readings and our class discussions.

**EXTRA CREDIT: Give a 5-10 minute presentation on any artist that is not in “the cannon” of western modern art history. Please consult me if you are interested as soon as possible.**

**Grade Breakdown**:

Classwork:

--Attendance and full participation (perfect attendance without participation = C), 15%

--Midterm Exam: 30%

--Final Exam: 30%

--Research Paper: 25%

\*\*\*Also, please note that the syllabus is subject to change as needed.

**Research Paper should be 5-7 pages (not including images), double-spaced, 1” margins, Times New Roman font.**

Option 1: Choose any single movement discussed in this course and explain how it has influenced a contemporary artwork from 1960 or later. The artwork work should be at least fifty years more recent than its modernist influence. If, for example, you choose Constructivism, your contemporary artwork should date from 1963 or later. If you have a good argument for choosing an artwork closer in time to its influence, you may present your idea for me and I will consider it.

Option 2: Explain how an artwork from three different movements (three artworks total) are all either all abstract or all realist. Either label applies to most modern artworks, so the challenge is to make a solid argument for your selection. Your bibliography should include academic sources about the artworks, as well as art criticism about the larger questions of what is realistic and what is abstract.

**Guide to Research Paper (Based on requirements put forth by Professor Penn-Goetsch.**

All papers should be double-spaced, typed, and citations should follow the Chicago Manual of Style. You can find stylistic guidelines at the Purdue website at https://owl.english.purdue.edu/owl/resource/717/01/ or you may use your style manual from your first-year writing course. You want to use the Chicago Style for the Humanities and not the one for Social Sciences. Please remember that you must cite the source for quotations and any reference to an idea or argument by an author. Pay attention to whether the source that you are reading is actually citing another source. There are may be times when you need to cite sources within secondary sources. If you have questions, please ask. I will also provide a style sheet on Moodle. Plagiarism is not acceptable, whether intentional or accidental, and will result in a failing grade for the given assignment. You may want to check out some information on plagiarism at http://owl.english.purdue.edu/handouts/research/r\_plagiar.thml.

When to Use Citations

a. If you use the exact words of an author, use an internal citation. Remember to place the words within quotation marks

b. If you draw upon the ideas, arguments, or observations of others, use internal citations

c. If you include facts not widely available or known, use internal citations

d. If you would like to refer your reader to where they can go to find additional information on a given topic.

There are some unusual features related to art history papers. Titles for works of art must be underlined or placed in italics. Do not use quotation marks. Also, one must attach photocopies or scanned images of the works discussed to the back of each paper. They should follow the bibliography. Make sure that you use only one image per page and include your own typed caption with artist, title, medium, and date. When you make reference to an image in the body of your text, place the figure number within parentheses before the punctuation mark (Fig. 1).

Rubric for an analytical paper:

Grading, in this case, is based on your methodology (awareness of the art and time period) as well as your ability to construct the argument of your choice. The following points are considered, as I grade a paper:

1. Paper includes a clear thesis and an introductory paragraph that maps out what topics will be discussed. Attach a bibliography and scanned or photocopied image(s) to the very back of the paper. Images should be referred to within the body of the text with (Fig. 1) or higher. Title each figure with artist, title, and date.

2. Paper demonstrates that the author has a basic understanding of the arguments of the sources employed.

3. Paper meets all of the criteria addressed in the assignment

4. Paper shows that the author knows when and how to correctly cite sources according to the Chicago Style.

5. There is a demonstrated keen and thorough awareness of the readings.

6. Author provides a creative and solid analysis of material.

7. Author goes beyond the expectations outlined by the assignment.

A “C” paper successfully addresses issues 1-3.

A “B” paper successfully addresses issues 1-4

An “A” paper successfully addresses issues 1-7.

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**READINGS SHOULD BE COMPLETED BY CLASS TIME THE DAY THEY ARE LISTED**

**January 14: Introduction/No afternoon class**

**January 15: Realism**

Moodle: Linda Nochlin, *Realism,* Chapter 1: “The Nature of Realism”

In *Modernism: An Anthology of Sources and Documents*, Baudelaire 102-108

**January 16: Impressionism**

Chapter 1 of book accessible through link below: <https://books.google.com/books?id=kLEpf5a49V0C&printsec=frontcover&hl=en#v=onepage&q&f=false>

Moodle: “Everyday Life in Motion: The Art of Walking in Late Nineteenth-Century Paris,” Nancy Forgione

**January 17: Japan and the Post-Impressionists**

Moodle: “Aspects of Japonisme”

“Japan as Primitivistic Utopia: Van Gogh’s Japonisme Portraits”

“Cézanne and ‘Japonisme’” 201-220

**January 18: Development Cubism and its effects**

Moodle: The "Primitive" Unconscious of Modern Art, Hal Foster,

In *Modernism: An Anthology of Sources and Documents,* Guillame Apollinaire, The Cubist Painters, 262-267

**WEEK 2  
January 21: Martin Luther King, Jr. Day – African American Art and Civil Rights Memorials**

Moodle: “The Negro Artist and the Racial Mountain”

“Modernism and the Harlem Renaissance”

**January 22: Marcel Duchamp**

Moodle: Helen Molesworth, “Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades, *Art Journal*, 57, n. 4 (Winter 1998), 50-61

The Writings of Marcel Duchamp, 121-142

“INTERVIEW: PIERRE CABANNE and Marcel Duchamp,” *The American Scholar*, 40, n. 2 (Spring, 1971), 273-283

**January 23: Constructivism/Futurism**

Moodle Christina Kaier, Imagine No Possessions: The Socialist Objects of Russian Constructivism, chapter 2

In *Modernism: An Anthology of Sources and Documents*: Aleskei Gan 1922 298-00

In *Modernism: An Anthology of Sources and Documents*: Moholy-Nagy 99-300

In *Modernism: An Anthology of Sources and Documents*:Futurism Manifesto 1909 and The Variety Theater 1913

In *Modernism: An Anthology of Sources and Documents*: Marinetti the Revolutionary p 214-215

Marjorie Perloff, "’Violence and Precision’: The Manifesto as Art Form,” *Chicago Review*, 34, n. 2 (Spring 1984), 65-101.

**January 24: Dada (all four centers)**

Manifestos

In *Modernism: An Anthology of Sources and Documents*: Tristan Tzara Dade Manifesto, 276-281.

In *Modernism: An Anthology of Sources and Documents*: Note on Negro Art, 281

In *Modernism: An Anthology of Sources and Documents*: Kurt Schwitters 281-287

In *Modernism: An Anthology of Sources and Documents*: George Grosz Art is in Danger, 287-290

Moodle: Timothy O. Benson, *Mysticism, Materialism, and the Machine in Berlin Dada*, Art Journal 46, n. 1, (Spring 1987), 46-55.

Hugnet and Scolari, “Dada”

**January 25: Midterm Exam**

**Week 3:**

**January 28: Surrealism**

Moodle: David Lomas, “Artist — Sorcerers: Mimicry, Magic and Hysteria,” *Oxford Art Journal*  35, n. 3 (2012), 363-388.

The Art of Remedios Varo: Issues of Gender Ambiguity and Religious Meaning Author(s): Deborah J. Haynes Source: Woman's Art Journal, Vol. 16, No. 1 (Spring - Summer, 1995), pp. 26-32

Leonora Carrington: Evolution of a Feminist Consciousness Author(s): Whitney Chadwick Source: Woman's Art Journal, Vol. 7, No. 1 (Spring - Summer, 1986), pp. 37-42

**January 29: German Expressionism/Expressionism**

Other Readings: TBA

Modernism Anthology: Kandinsky and the *Problem of Form* 270-275.

In class: watch movie about the Degenerate Art Exhibition <https://www.youtube.com/watch?v=1QE4Ld1mkoM>

<http://www.veoh.com/watch/v30039756zD2t2Js5>

**January 30:**

**The Bauhaus and De Stijl**

Read: <http://mariabuszek.com/mariabuszek/kcai/ConstrBau/Readings/GropBau19.pdf>

Modernism Anthology: Alfred Loos, “Ornament and Crime,” 71-78

Susan A. Denker, “De Stijl: 1917-1931, Visions of Utopia,” *Art Journal*, 42, no. 3, (Autumn, 1982), 242- 246

**January 31: Modern Architecture**

Reading: TBA

**February 1: Modern Sculpture**

Moodle: Alex Potts, “Male Phantasy and Modern Sculpture,” *Oxford Art Journal* 15, n. 2 (1992), 38-47.

Charles Louis Borgmeyer, “Among Sculptures: Auguste Rodin (Chapter V),” *Fine Arts Journal* 32, n. 4 (April 1915), 137-150, 152-154, 156-157, 159- 164.

Carolyn Lanchner, “Alberto Giacometti: Painter and Sculptor,” *MoMA* 4, n. 7 (Septemeber 2001), 6-9.

**Week 4:**

**February 4: American Regionalism and Other American Abstract Art**

Moodle: Wanda M. Corn, “The Birth of a National Icon: Grant Wood's ‘American Gothic’ and Grant Wood,” *Art Institute of Chicago Museum Studies* 10, *The Art Institute of Chicago Centennial Lectures* (1983), 252-275.

Jared A. Fogel and Robert L. Stevens, “The Canvas Mirror: Painting as Politics in the New Deal,” *OAH Magazine of History* 16, n. 1, (Fall, 2001), 17- 25.

**February 5: Abstract Expressionism**

Read: <https://www.theartstory.org/critics-greenberg-rosenberg.htm>

Read: <http://www.sharecom.ca/greenberg/kitsch.html>

Moodle: Lee Krasner and Women's Innovations in American Abstract Painting Author, Ann Gibson, *Woman's Art Journal*, 28, n. 2 (Fall - Winter, 2007), 11-19.

**February 6: Final Exam**