



**HUM 312 – MAJOR WORKS OF MODERN ART
FALL 2021**

SABANCI UNIVERSITY

DR. FATMA COŞKUNER



HUM 312 – 202101

MAJOR WORKS OF MODERN ART

Fall 2021

Friday 10:40 – 12.30 – Lecture – FASS G006
Friday 12:40 – 13:30 – Discussion 1 – Online
13:40 – 14:30 – Discussion 2 – Online

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ZOOM LINK FOR LECTURES AND DISCUSSIONS

<https://sabanciuniv.zoom.us/j/93014820669?pwd=SjlKTUZyOWNZZ0gxYWwFHSnlqa2VTQT09>

COURSE DESCRIPTION

This course presents a chronological survey designed to introduce students to the major artistic movements from the late 19th to the mid-20th century, while acquainting them with the discipline of art history and the skills necessary for the interpretation and analysis of visual information. We will discuss artwork and major historical and cultural events that influenced the development of modern art along with the concerns of art producers and the art establishments.

REQUIREMENTS

Class communication will take place via the **mySu** platform. Students will need to follow the announcements and assignments and download/upload required materials.

Reading Assignments: Students must complete the assigned reading before the topics are discussed in class and the discussion sections.

Attendance and Participation: Attendance is mandatory, and active participation in the class discussions will be considered for the final grade evaluation. Due to the pandemic, the course content has been adapted to a hybrid format that includes in-class lectures and Zoom meetings. According to alphabetical order (by surname), the first half of the class will attend the in-class section while the others will follow the class via Zoom. More technical information will be provided when the lectures start. **More than three unexcused absences will reduce your letter grade and more absences will result with an F.** There are no make-ups for the exams unless you provide a health report or viable excuse.

Mid-term: The mid-term exam consists of several questions that cover the subjects from the lectures and discussion sections. Questions will be based on artistic, theoretical, historical, and cultural information presented in class, discussions and in the readings. Any of the materials in the reading assignments, as well as those presented in lectures and discussions, could be covered in the exam. The exam will involve more intricate problem-solving and **essay-type answers** that will require students to synthesize material (both the readings and the lecture slides). There will be no multiple-choice questions; answers to the questions should be in essay-type format. **Plagiarism will not be tolerated.**

Final Exam: The final exam consists of several questions that cover the subjects from the lectures and discussion sections. **Any material from the whole semester could be covered the final exam.** Questions will be based on artistic, theoretical, historical, and cultural information presented in class, discussions and in the readings. Any of the materials in the reading assignments, as well as those presented in lectures and discussions, could be covered in the exam. The exam will involve more intricate problem-solving and **essay-type answers** that will require students to synthesize material (both the readings and

the lecture slides). There will be no multiple-choice questions; answers to the questions should be in essay-type format. **Plagiarism will not be tolerated.**

Excursion Assignment: You will have to submit a **400-to-600-word analytical assessment** of the excursion to be visited. The time schedule of the visit and the place choice will be up to you. You will receive more information on what is expected from this assignment.

Grade Evaluation and Letter Grade Scale:

Midterm	30%
Final	40%
Excursion Assignment	15%
Participation	15%

Total Points	58	59	64	68	72	76	80	84	88	92	96
Letter Grade	F	D	D+	C-	C	C+	B-	B	B+	A-	A
GPA	0.00	1.00	1.30	1.70	2.00	2.30	2.70	3.00	3.30	3.70	4.00

Academic Honesty Policy: Major Works courses do not tolerate dishonesty and plagiarism. Plagiarism is an ethical and academic offense. Papers with plagiarism issues will be graded F, and your semester grade may be F depending on the severity of the offense. The offense may also be referred to as the University Ethics Committee. For information on plagiarism, please see Course Information.

Students with Special Needs: It is the policy of Sabanci University to accommodate students with special needs and disabilities. To determine accommodations and/or academic adjustments, please let us know and contact the Disabled Students Support Unit of CIAD – specialneeds@sabanciuniv.edu.

Anti-Discrimination Policy: HUM 312 classroom is free from all discrimination based on, including but not limited to, race, ethnicity, creed, religion, language, disability, gender, and sexual orientation. Students are expected to maintain this environment.

COURSE OUTLINE***Week 1 – 01.10.2021****Introduction to the course****Modernity, Modernism and Modernization****Discussion: What makes a work modern? What makes a work major?****Reading**

- Briony Fer, "Introduction" in *Modernity and Modernism: French Painting in the Nineteenth Century*, written by Francis Frascina, Nigel Blake, Briony Fer, Tamar Garb, Charles Harrison. Yale University Press, 1994, pp. 3–49
- Robin Walz, "Introduction" in *Modernism*. London: Routledge, 2013, pp. 3–12.

Suggested Reading

- Dipesh Chakrabarty, "Introduction" in *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. Chicago: University of Chicago Press, 2002, pp. xix–xxiv.
- Raymond Williams, "When Was Modernism" in *The Politics of Modernism: Against the New Conformists*. London: Verso, 1996, pp. 31–35.

Week 2 – 08.10.2021**Eugène Delacroix or How to Imagine Liberty?****Eugène Delacroix, *Liberty Leading People*, 1830****Discussion: An example of "modern subject" in art****Reading**

- Marcia Pointon, "Liberty on the Barricades: Woman, Politics and Sexuality in Delacroix," in *Naked Authority: The Body in Western Painting, 1830 – 1930*. Cambridge University Press, 1990, pp.

Suggested Reading

- Patrick Noon, "What is Delacroix?" in *Delacroix and the Rise of Modern Art*, written by Patrick Noon and Christopher Riopelle. London: National Gallery, 2015, pp. 13–35.

Week 3 – 15.10.2021**Courbet's and Millet's Realism****Gustave Courbet, *The Stone Breakers*, 1849****Jean-François Millet, *The Gleaners*, 1857****Discussion: Realism and the Development of Social Ideas****Reading**

- Stephen F. Eisenman, "The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde" in *Nineteenth Century Art: A Critical History*, pp. 250–272.
- Meyer Schapiro, "Courbet and Popular Imagery" in *Modern Art: 19th and 20th Centuries*. New York: George Braziller, 2011, pp. 47–85.
- Jean François Millet, "Truth in Painting" in *Art in Theory 1815–1900: An Anthology of Changing Ideas*, edited by Charles Harrison, Paul Wood and Jason Gaiger. Oxford: Blackwell, 1998, pp. 373–378.

Week 4 – 22.10.2021***Olympia*: Disturbingly Familiar but Startingly New****Édouard Manet, *Olympia*, 1863****Discussion: What is a radicalized female imagery?****Reading**

- T. J. Clark, "Preliminaries to a Possible Treatment of Olympia in 1865" in *Modern Art and Modernism: A Critical Anthology*, edited by Francis Frascina and Charles Harrison. New York: Westview Press, 1983, pp. 259–273.
- Eunice Lipton, "Manet: A Radicalized Female Imagery" *Artforum* (March, 1975). At <https://www.artforum.com/print/197503/manet-a-radicalized-female-imagery-36081>.

* Course outline and assigned readings are subject to change.

Suggested Reading

- T. J. Clark, “Olympia’s Choice” in *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton University Press, 1986, pp. 79–108

Week 5 – 29.10.2021 NO CLASS – Republic Day**Week 6 – 05.11.2021 Monet’s Impressionism**

Claude Monet, *Impression: Sunrise*, 1872

Post Impressionism: Vincent van Gogh, *Starry Night*, 1889

Discussion: Apart from the Salon; Landscape and Contemporary Life

Reading

- Karin Sagner-Düchting, “A New Way of Seeing” in *Claude Monet, 1840–1926: A Feast for the Eyes*, translate by Karen Williams. Cologne: Benedikt Taschen, 1999, pp. 22–47.
- T. J. Clark, “Introduction” in *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton University Press, 1986, pp. 3–22.

**Week 7 – 12.11.2021 The Nudity: Female Self-Portrait of Paula Modersohn Becker
Primitivism and Cubism of Picasso**

Paula Modersohn Becker, *Self-Portrait Nude with Amber Necklace*, 1906

Discussion: Being an Artist and a Woman

Pablo Picasso, *Les Femmes d’Alger (O. J. R. M.)*, 1907

Discussion: Picasso’s perception of space, the colonization of women

Reading

- Rosemary Betterton, “Maternal Figures: the Maternal Nude in the work of Kathe Kollwitz and Paula Modersohn Becker” in *Generations and Geographies in the Visual Arts*, edited by Griselda Pollock. London: Routledge, 1996, pp. 159–179.
- Rainer Stamm, “Paula Modersohn-Becker and the Body in Art” *Woman’s Art Journal* 30, no. 2 (2009): 22–24.
- Shulamit Almog, “Les Femmes d’Alger: Painting Prostitution, Delineating Law” *Cardozo Arts & Entertainment* 36 (2018): 63–82.
- Tara Lloyd, “The Controversy Behind *Les Femmes d’Alger* by Pablo Picasso” *Singular Magazine* (2019). At <https://blog.singularart.com/en/2019/12/03/the-controversy-behind-les-femmes-d-alger-by-pablo-picasso/>.

Suggested Reading

- Diana Radycki, “Introduction” in *Paula Modersohn-Becker: The First Woman Artist*. New Haven: Yale University Press, 2013, pp. 1–8.

Week 8 – 19.11.2021 A Pioneer of Abstraction: Malevich

Kazimir Malevich, *Black Square*, 1915

Discussion: What is abstract art? What is the combined representation? Synthetic cubism

Reading

- Irina Vakar, “New Information Concerning *The Black Square*” in *Celebrating Suprematism: New Approaches to the Arts of Kazimir Malevich*, edited by Christina Lodder. Leiden: Brill, 2019, pp. 11–28.
- Watching: Iwona Blazwick, “The Revolution of the Black Square” Heni Talks Series. At <https://henitalks.com/talks/black-square/>.

Suggested Reading

- John Golding, “Malevich and the Ascent into Ether” in *Paths to the Absolute*. London: Thames and Hudson, 2000, pp. 47–80.

Week 9 – 26.11.2021 **“Can one make a work of art that is not a work of art?” Marcel Duchamp’s *Bottlerack***

Marcel Duchamp, *Bottlerack*, 1914,

Discussion: The meaning of the *readymade*

Reading

- Jason Gaiger, “Interpreting the readymade: Marcel Duchamp’s *Bottlerack*” in *Frameworks of Modern Art*, edited by Jason Gaiger. New Haven: Yale University Press, 2003, pp. 57–103.

Week 10 – 03.12.2021 **Illustrating the Pandemic: Spanish Influenza of 1918 and 1919**

Egon Schiele, *The Family*, 1918

Edward Munch, *Self-Portrait after the Spanish Flu*, 1919

Discussion: Life and Death in Art

Reading

- Frank Whitford, “Deaths” in *Egon Schiele*. London: Thames and Hudson, 1981, pp. 179–204.
- Joseph L. Goldstein, “The Spanish Flu and the Covid-19 Disease: The Art of Remembering and Foreshadowing Pandemics” *Cell* 183 (October 2020): 285–289.

Week 11 – 10.12.2021 **War Again: Dali’s *The Face of War***

Salvador Dali, *The Face of War*, 1940

Discussion: What is the surreal?

Reading

- Emma Barker, “Art In Paris in 1930s” in *Varieties of Modernism*, edited by Paul Wood. New Haven: Yale University Press, 2004, pp. 33–51.
- Salvador Dali, “Total Camouflage for Total War” in *Dali: The Centenary Retrospective*, written by Dawn Ades. London: Thames and Hudson, 2004, pp. 562–563.
- Watching: Dawn Adès, “Metamorphosis of Narcissus: When Salvador Dali Met Sigmund Freud” *Henri Talks*. At <https://henitalks.com/talks/narcissus/>.

Week 12 – 17.12.2021 **Pattern, Repetition and Rhythm: Pollock’s *Autumn Rhythm***

Jackson Pollock, *Autumn Rhythm*, 1950

Discussion: *Action Painting* Style

Reading

- Charles Harrison, “Jackson Pollock” in *Varieties of Modernism*, edited by Paul Wood. New Haven: Yale University Press, 2004, pp. 117–146.
- Watching: Beth Harris, Steven Zucker, “Jackson Pollock, *Autumn Rhythm*” Khan Academy. At <https://www.khanacademy.org/humanities/art-1010/post-war-american-art/abex/v/jackson-pollock-autumn-rhythm-number-30>.

Suggested Reading

- John Golding, “Pollock and the Search for a Symbol” in *Paths to the Absolute*. London: Thames and Hudson, 2000, pp. 113–152.

Week 13 – 24.12.2021 **Towards to an End: Warhol’s *Twenty-five Colored Marilyns***

Andy Warhol, *Twenty-five Colored Marilyns*, 1962

Discussion: What does it mean by Pop Art?

General Overview and Student Paper Abstract Due

Reading

- John Roberts, “Warhol’s Factory: Painting and the Mass-Cultural Spectator” in *Varieties of Modernism*, edited by Paul Wood. New Haven: Yale University Press, 2004, pp. 339–362.