**HUM 312: Major Works of Modern Art Spring 2023**

Professor: Duygu Demir

Office hours: in-person or via zoom, by appointment only.

email: duygu.demir@sabanciuniv.edu

TA: Berrak Güloğlu: berrak.guloglu1@sabanci.univ.edu

Lectures: Friday 10:40-12:30 FASS 1089 [Zoom link](https://sabanciuniv.zoom.us/j/98785298578?pwd=bUUvRmNscE96TVpKZzRCc2pQcWZDQT09)

Recitation: Friday 13:40-14:30 FASS G052 Meeting ID: 987 8529 8578

 Passcode: 176014

COURSE DESCRIPTION:

This course examines ideas of modernity, modernism, and the avant-garde, mainly in Europe and the United States in the 19th and 20th centuries through “major works” though this term itself will be problematized. The approach is chronological, however, while examining certain movements and artistic tendencies, non-Western examples from varying time-periods will be introduced to complicate the canonical framework that the idea of a “major work” relies on.

HUM 312 is not a comprehensive survey of all modern artists and movements of the period. Rather, it focuses in dept on selected artists, artworks, art practices, exhibitions and manifestos. Theoretical texts are read in conjunction with close analyses of individual works of art by the likes of Édouard Manet, Paul Gaugin, Edvard Munch, Vincent Van Gogh, Ernst Ludwig Kirchner, Pablo Picasso, Marcel Duchamp, John Heartfield, Andy Warhol, and others.

Prior knowledge of art history is preferable for this course, HUM 202 is a prerequisite. In addition to lectures, the course includes weekly recitation meetings that are designed specifically for you to discuss readings and images, and to exchange ideas with fellow students. At least one visit to a local museum will be necessary for one of the writing assignments.

COURSE REQUIREMENTS AND GRADING POLICY

READINGS

Readings are assigned for each lecture and are listed on your syllabus. You can find them under the corresponding week on SuCourse. All assigned readings are mandatory and will be discussed and debated in class and in discussion meetings. It is your responsibility to complete your assigned readings **before** the class and to be prepared to discuss the critical perspectives they present. I reserve the right to administer a pop quiz or two if I discover the class is not keeping up with the reading.

PARTICIPATION (20%)

Regular attendance at lectures and discussions is required and engagement in class discussion is expected. Attendance will be taken separately for each hour of the class and the recitations. In calculating your participation grade, your preparedness for discussion and the quality of your contributions will be taken into account, as will your punctuality, your civility and your attendance. More than 4 hours of unexcused absences after the shopping period for classes will result in a reduction of your course grade. 12+ unexcused absences (meaning 4 weeks of classes or more) will result in an N/A.

PAPERS (30%)

You will have three double-spaced writing assignments varying in length from 3-5 pages depending on the topic (10% each). Topics and instructions will be announced in class. PLEASE NOTE: Late papers may be penalized. Exceptions will only be made under special circumstances and after consultation with the professor. Detailed information about the writing assignments will be distributed later in the semester. *If you are having trouble please talk to us* ***before*** *your assignment is due.*

EXAMS (50%)

There will be two exams in this class, a midterm (20%) and a final exam (30%). If you miss an exam for a non-medical reason, you will receive a 0 grade for the test in question. You will not be permitted to retake the exam. If you miss an exam for medical reasons, it is your responsibility to provide written evidence of a serious illness.

The grading scale for calculating the final letter grades is the following:

A = 96-100%

A- = 92-95%

B+ = 89-91%

B = 84-88%

B- = 80-83%

C+ = 76-79%

C = 72-75%

C- = 68-71%

D+ = 64-68%

D = 60-63%

F = 0-59%

The assignments are scheduled as follows:

Paper 1 due: March 31

Midterm: TBA. Scheduled by the Registrar

Paper 2 due: April 28

Paper 3 due: May 26

Final Exam: TBA. Scheduled by the Registrar

**Satisfactory completion of all assignments is required in order to pass the course.**

POLICY ON ACADEMIC HONESTY:

*Please read the following carefully and be advised that the policy is real.*

Plagiarism**—**the use of another’s intellectual work without acknowledgement**—**is a serious offense. Students who plagiarize or hand in work completed by another will receive **an automatic grade of “F” for the course**. You will also be referred to the appropriate university committee. If you have any questions about plagiarism or how to cite your sources properly, please consult the section “Avoiding Plagiarism” on SuCourse or consult <http://cmsw.mit.edu/writing-and-communication-center/avoiding-plagiarism/> If you still have questions, consult your instructor and TA.

**Schedule of Classes, Required Reading, and Assignments**

PLEASE NOTE:

We may have to revise the course plan according to the reassessment to be made country-wide, regarding higher education, at the beginning of April. The content to be delivered is certain but the method of course delivery, the number and dates of exams, and some other details are subject to change.

**Week 1—Introduction**: What is a Major Work? What is Modernity? What is Modernism?

-Linda Nochlin, “The Invention of the Avant-garde in France 1830-1880,” *The Politics of Vision, Essays on Nineteenth Century Art and Society*.

- Raymond Williams “When was Modernism?”, *The Politics of Modernism: Against the New Conformists*. London: Verso, 1996: 31−35.

Recommended:

-Marita Sturken and Lisa Cartwright, “Practices of Looking: Images, Power, Politics,” in Sturken and Cartwright, *Practices of Looking: An Introduction to Visual Culture* (Oxford, 2001), 10-44.

**Week 2— March 10: Modernism, Modernity and MANET**

 - Charles Baudelaire, “The Painter of Modern Life (1863),” in *The Painter of Modern Life and Other Essays*, ed. J. Mayne (1995), 1-41.

- T.J. Clark, *The Painting of Modern Life: Paris and the Art of Manet and His Followers*. Princeton: Princeton University Press, 1986: 3−22.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 3—March 17: Impressionism**

- Harrison, Charles. “Impressionism, Modernism and Originality,” *Modernity and Modernism: French Painting in the Nineteenth Century* (Francis Frascina et al.), New Haven and London, 1993: 141-201.

-Wolff, Janet. “The Invisible *Flâneuse:* Women and the Literature of Modernity,” Theory, Culture & Society v.2 no:3, 1985: 37-47.

-Linda Nochlin, “Seurat’s La Grande Jatte: An Anti-Utopian Allegory,” *Art Institute of Chicago Museum Studies* 14, no.2, 1989

Recommended:

- Charles Baudelaire, “The Modern Public and Photography,” and Oliver Wendell Holmes, “The Stereoscope and the Stereograph,” in *Art in Theory, 1815-1900: An Anthology of Changing Ideas* (Oxford, 1998), 666-72.

TO WATCH DURING CLASS-TIME: https://www.youtube.com/watch?v=dk9XruRJPbY

**Week 4—March 24: Post-Impressionism// Modernist Primitivism**

Readings: - Mark Antliff and Patricia Leighten, “Primitive,” in Robert S. Nelson and Richard Shiff, ed., *Critical Terms for Art History*, 2nd edition (Chicago and London, 2003), 217-233.

- Lawrence Gowing, “The Logic of Organized Sensation,” *Cézanne: The Late Work* (William Rubin, ed.), MoMA*,* 1977.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 5: March 31— Expressionism**

 Sigfried Gideon

 **+TBD.**

**\*\*Paper 1 due**

**Week 6: April 7—Cubism**

Readings: - Simon Gikandi, “Picasso, Africa, and the Schemata of Difference,” *Modernism/modernity* 10 (2003): 455-80.

 +**TBD.**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 7: April 14— Early Abstraction**

-Kandinsky, On the Spiritual in Art

- Kasimir Malevich, From “Cubism and Futurism to Suprematism: The New Realism in Painting”, *Art in Theory* (Blackwell Publishing, 1994): 166.

- Alexander Rodhenko and Varvara Stepanova, “Programme of the First Working Group of Constructivists”, *Art in Theory* (Blackwell Publishing, 1994): 317-318.

Recommended:

- Maria Gough, “The Spatial Object,” in *Inventing Abstraction 1910-1925* (MoMA, 2012), 254- 261.

Recitation: Review for midterm

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 8—April 21: NO CLASS/Holiday**

**MIDTERM TO BE SCHEDULED FOR OUTSIDE CLASS**

**Week 9: April 28— DADA + Duchamp**

Readings: -Dawn Ades, “Introduction,” *Photomontage*, London, Thames and Hudson, 1976: 7-24.

-Hugo Ball, “Dada Fragments” [1916-17]; Tristan Tzara, “Dada Manifesto 1918,” Richard Huelsenbeck, “First German Dada Manifesto (Collective Dada Manifesto,” 1918-20], *Art in Theory, 1900-2000: An Anthology of Changing Ideas* (2nd Edition) (Malden, MA: Blackwell Publishing, 2003): 250-59.

- Rosalind Krauss, “Forms of Readymade: Duchamp and Brancusi” *Passages in Modern Sculpture,* MIT Press, Cambridge, MA, 1977: 69-104.

**\*\*Paper 2 due**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Week 10: May 5— SURREALISM**

 - “Murderous Humanitarianism (1932),” in Nancy Cunard, *Negro Anthology* (New York, 1934), 574-5.

- Briony Fer, excerpt from “Surrealism, Myth, and Psychoanalysis,” in *Realism, Rationalism, Surrealism: Art Between the Wars,* eds. Briony Fer, David Batchelor, and Paul Wood (New Haven: Yale University Press, 1993), 170-199

- William Pietz, “Fetish,” in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago, 2003), 306-17.

Recommended:

- Salvador Dalí, “The Object as Revealed in Surrealist Experiment” (1932), in *Surrealists on Art,* ed. Lucy Lippard (Prentice Hall, 1970), 87-96.

**Week 11: May 12—Abstract Expressionism**

Readings: - Clement Greenberg, “Modernist Painting,” *The New Art* (Battock, Gregory, ed.) Dutton, NY, 1966: 66-77.

- Eva Cockroft, “Abstract Expressionism: Weapon of the Cold War” in Francis Frascina (ed.) *Pollock and After: Critical Debate* (New York: Harper & Row, 1985): 125-133.

* Andreas Huyssen Mass Culture as Woman: Modernism’s Other?

**Week 12— May 19: NO CLASS -Holiday**

**Week 13— May 26: POP**

Readings: **-** Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception” in *Dialectic of Enlightenment* (New York: Continuum, 1997): 120-167.

 - Benjamin Buchloh, “Andy Warhol’s One-Dimensional Art :1956-1966,” *Andy Warhol: A Retrospective,* The Museum of Modern Art, New York, 1989.

 -Andrew Ross, “Introduction” *No Respect: Intellectuals and Popular Culture,* New York and London, Routledge, 1989: 1-14.

**\*\*Paper 3 due**

 .

Recitation: Final Exam Review

**FINAL EXAM TBA**

**(Final Exam Period: June 1-11)**