

COURSE SYLLABUS

HISTORY OF ART IV (END OF MODERN TO CONTEMPORARY ART)

Course code: ART 375/575

Semester and Year: Spring 2021

Day and Time: Wednesday, 14:45 – 16:15

Instructor: Piotr Sikora MA

Instructor contact: piotr.sikora@aauni.edu

Consultation hours: 14:25 - 14:45

Credits US/ECTS	3 /6	Level	Advanced
Length	15 weeks	Pre-requisites	TOEFL iBT 71
Contact hours	42 hours	Course type	Bachelor Required/Elective Master Elective

1. Course Description

The History of Art IV course will present the tendencies and developments in modern and contemporary art from a wider perspective. The course begins with lectures on the state of contemporary art world. Afterwards, the particular artists or movements will be placed within broader contexts and issues ranging from modes of perceiving art, aesthetics and the question of beauty, Freudian psychology and its impact on art or other psychological, sociological, philosophical and political contexts. The outcome of this course therefore is not only to present the chronological history of 20th century art, but to address major topics, which this art dealt with and which transcend single works of art or artistic movements.

2. Student Learning Outcomes

Upon completion of this course, the students will be able to:

- Identify major artists and artistic movements from the beginnings of 20th century up to nowadays.
- Understand broader issues and contexts, which influenced the state of modern and contemporary art.
- Discuss and analyze works of art and the contexts within which they emerged.
- MA students only: Research a selected topic related to 20th century art and present it in a written paper.

3. Required Materials

- Zolberg, V. L. *The Happy Few – en Masse: Franco-American Comparisons in Cultural Democratization*, in: *The Arts of Democracy: Art, Public Culture, and the State*, pp. 97-122
- Thorton S., *The Crit*, in: *Seven Days in The Art World*, 2008
- Bogdanov A., *Red Star*, in: *The Museum of Art*, 1908
- Berger, J. *Ways of Seeing*, pp.7-33
- Greenberg, C. *The modernist Painting*
- Chipp, H. B. *Cubism*, in: *Theories of Modern Art*, pp. 193-228
- Marinetti, F.T. *The Futurist Manifesto*
- Read, H., *Constructivism: The Art of Naum Gabo and Antoine Pevsner*, in: *The Philosophy of Modern Art*, pp. 255-278
- *František Kupka*, in: *The Museum Kampa Collection*, pp. 49-59
- Kandinsky, W. excerpts from *Concerning the Spiritual in Art*
- Greenberg, C. *Avant-Garde and Kitsch*
- Danto, A. C. *The Intractable Avant-Garde*, in: *The Abuse of Beauty*, pp. 39-60
- Tzara, T. excerpts from *Dada Manifesto*
- Breton, A. excerpts from *Le Manifeste du Surréalisme*
- Fiero, K.G. *The Freudian Revolution*, in: *The Humanistic Tradition*, pp. 27-50
- Lewis, H. *Surrealists, Stalinists, and Trotskyists - theories of art and revolution in France between the wars*
- Batchelor, D. *Modernity & Tradition: Warhol & Andre*, in: *Investigating Modern Art*, pp. 129-142
- Singal, D.J. *Uneasy Courtship: Modern Art and Modern Advertising*, in: *Modernist Culture in America*, pp.174-202
- Rosenberg, H. *The American Action Painters*
- Bourriaud, N., *Under the Cultural Rain (Louis Althusser, Marcel Duchamp and the Use of Artistic Forms)*, in: *The Radicant*, pp. 143-158
- O'Doherty, B. *Context as Content*, in: *Inside the White Cube: The Ideology of the Gallery Space*, pp. 65-86
- Meyer, B. *Minimalism*, pp.12-45
- Wallis, B. *Land and Environmental Art*, pp. 18-43
- Robinson, H. (ed.), *Gender in/ of Culture*, in: *Feminism-Art-Theory*, pp. 10-48
- Burnham, J. *Systems Esthetics*
- Baudrillard, J. [*Precession of Simulacra*](#)
- Vierkant, A. [*The Image Object Post-Internet*](#)

List of films:

- *Downtown 81*, Edo Bertoglio, 1981
- *The Discreet Charm of the Bourgeoisie*, Luis Buñuel 1972
- *Brooklyn DIY*, Marcin Ramocki, 2009
- *The Square*, Ruben Östlund, 2017

4. Teaching methodology

Powerpoint-supported lectures will be accompanied by in-depth discussions, research and presentations performed by the students. There will be additional group visits of related exhibitions held in Prague.

5. Course Schedule

Class 1 Emancipation of a Viewer. From Democratization to Banalization. 10th of February

Readings:

- Zolberg, V. L. *The Happy Few – en Masse: Franco-American Comparisons in Cultural Democratization*, in: *The Arts of Democracy: Art, Public Culture, and the State*, pp. 97-122

Class 2 Who is who in the Artworld? Key Players and Roles. 17th of February

Readings:

- Thorton S., *The Crit*, in: *Seven Days in The Art World*, 2008

Movie: *The Square*, Ruben Östlund

Class 3. 19th Century Legacy. 24th of February

Readings:

- Greenberg, C. *The Modernist Painting*

Class 4 Deconstruction and Reconstruction: Cubism, Futurism, Constructivism. 3rd of March

Readings:

- Chipp, H. B. *Cubism*, in: *Theories of Modern Art*, pp. 193-228
- Read, H., *Constructivism: The Art of Naum Gabo and Antoine Pevsner*, in: *The Philosophy of Modern Art*, pp. 255-278

Class 5 Music and Spirituality: Early Abstractionists 10th of March

Readings:

- Greenberg, C. *Avant-Garde and Kitsch*

Class 6 The Abuse of Beauty: Dada and the Post-War Avant-garde. 17th of March

Readings:

- Danto, A. C. *The Intractable Avant-Garde*, in: *The Abuse of Beauty*, pp. 39-60
- Tzara, T. excerpts from *Dada Manifesto*
- Bogdanov A., *Red Star*, in: *The Museum of Art*, 1908

**Class 7 Surrealism & Art Brut
24th of March**

Readings:

- Breton, A. excerpts from *Le Manifeste du Surréalisme*
- Lewis, H. *Surrealists, Stalinists, and Trotskyists - theories of art and revolution in France between the wars*

Movie: *The Discreet Charm of the Bourgeoisie*, Luis Buñuel 1972

**Class 8 Art for Art or Art for Sale: Abstract Expressionism, Pop Art, New Realism.
31st of March**

Readings:

- Batchelor, D. *Modernity & Tradition: Warhol & Andre*, in: *Investigating Modern Art*, pp. 129-142
- Singal, D.J. *Uneasy Courtship: Modern Art and Modern Advertising*, in: *Modernist Culture in America*, pp.174-202
- Rosenberg, H. *The American Action Painters*

Movie: *Brooklyn DIY*, Marcin Ramocki, 2009

Mid-term break

**Class 9 A chair is a chair is a urinal: Marcel Duchamp and Conceptual Art
14th of April**

Readings:

- Bourriaud, N., *Under the Cultural Rain (Louis Althusser, Marcel Duchamp and the Use of Artistic Forms)*, in: *The Radicant*, pp. 143-158
- O'Doherty, B. *Context as Content*, in: *Inside the White Cube: The Ideology of the Gallery Space*, pp. 65-86

**Class 10 After Conceptualism: Minimalism, Land Art, Environmental Art
21st of April**

Readings:

- Meyer, B. *Minimalism*, pp.12-45

**Class 11 Feminism and politically engaged art practice
28th of April**

Readings:

- Robinson, H. (ed.), *Gender in/ of Culture*, in: *Feminism-Art-Theory*, pp. 10-48

Movie: *Downtown 81*, Edo Bertoglio, 1981

Class 12 Tendencies in Contemporary Art: Postmodernism, Photorealism, New Media, Performance
5th of May

Readings:

- Burnham, J. *Systems Esthetics*
- J. Baudrillard, *Precession of Simulacra*

Class 13 What is Post-Internet?
12th of May

- Vierkant, A. *The Image Object Post-Internet*

Class 14 Final Exam
19th of May

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes
Active class participation	30	30%	Understand broader issues and contexts, which influenced the state of modern and contemporary art.
Presentation	30 (BA) / 10 (MA)	25%	Discuss and analyze artistic profiles of important figures from the 19th and 20th centuries.
Midterm essay	20	20%	Develop a critical approach to the linear history of art and its phenomena.
Final Exam	40	BA students 25% MA students 25%	Identify major artists and artistic movements from the beginnings of 20th century up to nowadays.
TOTAL	150 hours	100%	

7. Detailed description of the assignments

- Active Class Participation (30% of the overall grade):

The students are required not only to attend classes regularly, but also to come prepared: they have read the assigned texts and conducted assigned research, prepared questions or comments. They are expected to be active, react upon the studied material as well as

on the presentations and work of their colleagues, initiate discussions, ask questions. For every missed class, a make-up assignment should be proposed by the student.

Assessment breakdown

Assessed area	Percentage
Physical presence in all classes	30%
Active participation in discussions, reaction upon fellow presentations	30%
Questions and comments showing that the student came to class prepared	30%
Individual assignments presentations (Class 2 and 3)	10%

- Individual Presentations (25% of the overall grade):

During the semester, the students will prepare an in-depth presentation on a selected modern artist. The choice of the artist should be discussed with the lecturer in advance. The presentation should take 15-20 minutes and should be accompanied by powerpoint slides or use prezi.com or similar tool.

Assessment breakdown

Assessed area	Percentage
In-depth research and demonstrated knowledge about the presented material	60%
Interaction with the audience, ability to catch attention, present and formulate well	20%
Structure and visual appeal of the presentation	20%

- Midterm Essay (20% of the overall grade):

Students will be asked to prepare a 5-8 page written research paper on a selected topic related to contemporary art. The paper has to meet the standards of academic writing: logical structure, literature, quotations, references etc.

- **Assessment breakdown**

Assessed area	Percentage
Originality and relevance of the chosen topic	10%
Profound research, work with multiple sources (published, online, student's own research and observations)	30%
Structure of the paper, division to sub-chapters, stylistics and language	20%
General requirements for an academic paper (correct referencing system, list of bibliography etc.)	10%
Originality, structure and relevance of the student's own argumentation line, ability to work with the researched material creatively and independently	30%

- Final Exam (25% of the overall grade):

There is going to be a final exam in the form of a quiz based on combined questions derived from lecture topics and readings, recognition of the work by individual artists as well as its analysis, and short essays.

Assessment breakdown

Assessed area	Percentage
Ability to answer questions related to the lectures and readings, demonstrating the students' knowledge and understanding of the subject	25%
Ability to interpret, interlink studied theories and examples, explain the theories or movements on concrete examples of work of art	25%
Ability to recognize the author of selected artworks and link them to the given movements or styles	25%
Ability to choose a topic and write down a thought-though in-class essay	25%

- Research Paper (20% of the overall grade, MA students only):

In addition, MA students will be asked to prepare a 10-page written research paper on a selected topic related to 20th century art. The paper has to meet the standards of academic writing: logical structure, literature, quotations, references etc.

Assessment breakdown

Assessed area	Percentage
Originality and relevance of the chosen topic	10%
Profound research, work with multiple sources (published, online, student's own research and observations)	30%
Structure of the paper, division to sub-chapters, stylistics and language	20%
General requirements for an academic paper (correct referencing system (!!!), list of bibliography etc.)	10%
Originality, structure and relevance of the student's own argumentation line, ability to work with the researched material creatively and independently	30%

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams.

Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he can submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. These must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the exam or assignment will be failed and the student will be expelled from the exam or class.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.

2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Course accessibility and inclusion

Students with disabilities are asked to contact the Dean of Students as soon as possible to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Piotr Sikora, November 2019

Approved by and when: Alžběta Klatová, AD, 1/2/2021