

Introduction to Modern Art, Architecture, and Design

L01 215

Spring 2020

This is an updated syllabus, for post-Spring Break. Please refer to the original syllabus for anything pre-Break.

Prof. Ila N. Sheren

Kemper 216

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Office Hours: by appointment, using Zoom

Lectures: posted on the course website introtomodernart.com

Discussion subsections and their Section Leaders (SL): All discussion sections will take place in online forums hosted on introtomodernart.com, with assignments posted at the start of each week and conversations building in each week's forum. Specific details will be posted on the site.

A: Christopher Hunt (christopher.hunt@wustl.edu)

B: Christopher Hunt

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E: Max Dunbar (mdunbar@wustl.edu)

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G: Lacy Murphy (lacy.murphy@wustl.edu)

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I: Margaret Crocker (mcrocker@wustl.edu)

J: Margaret Crocker

K: Ila Sheren (isheren@wustl.edu)

Course Description

The legacy of modernism - in the arts and visual culture, especially - is all around us. From this building in which you are sitting to the font you are reading, we find traces, subtle and overt, of this fascinating and hugely influential period in Western culture. But what was modernism, really? It was an era of rapid change and experimentation, punctuated by violent global conflict. On its surface, modernity was comprised of grand narratives, change and progress, although not always for the better. It was an era of multiple utopias, none of them realized. In art, modernism was a period of contradictions - liberation and expression, but also theoretical rigor and control. It was

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an age of manifestos, of grand designs that transcended divisions of medium and hierarchies of genre.

It would be impossible to cover every major artwork and event in the Modern canon, at least with any kind of depth. Instead, this course is structured around twenty-seven key objects and events, one per lecture. Each key will function as a focal point for its lecture, and will give access to related areas of importance. Each lecture is also guided by a theme that will unify the various paths leading outward.

A note on Chronology:

The keys are *roughly* chronological. Weeks 3-7, however, all cover basically the same time period from the perspective of different movements and regions. I assure you, it will not seem nearly so complicated as it sounds. At times, keys may seem out of order, but in those cases the content of the lectures fits better with the overall chronology. In any event, think of this course as both thematic and chronological, with compromises made for clarity.

A Note on Triggers:

This is a course that deals with visual art. Specifically, modern (and contemporary) art. There will be nudity, pornography, violence, allusions to sexual violence, suicide, graphic imagery, strobing/flashing lights, and possibly other triggers that I haven't even thought of. Consider this a blanket trigger warning for the entire course. In addition, I will do my best to give specific warnings when warranted, and you are welcome to slip out the door or put your head down either before or during a given artwork if you need to.

However - I would like to distinguish between a psychological trigger and sensitivity/squeamishness. Some of the artworks we will see in class are contingent on their shock value, the emotional affect that they engender in the viewer. I will do my best to moderate between providing appropriate warnings and letting you experience the art as it was intended. Ultimately, you know yourself best: if you are still working through some kind of trauma and are hesitant about the course, you may discuss this with me in private to see if this is a class that you should take.

Assignments and Grading

- You must complete all assignments to receive a grade for the course.
- Pass/fail students must complete all assignments to receive credit (passing = 70%).

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Section Attendance & Participation: 20%

Paper #1: 20%

Paper #2: 20%

Midterm Exam: 20%

Final Exam: 20%

Attendance and Participation (second half of the semester)

- Participation in section is mandatory.
- There are four section meetings left in the semester, you must participate in all of them to receive full credit.
- **You must post online in the section in which you are enrolled, by the deadlines indicated on the section assignment.**
- What does participation entail? Please consult the following rubric:

Criteria	Ratings (10 points possible)		
Posting Deadlines/ Frequency	Student posted responses by deadlines and to the correct section message board.	Student did not meet one or more deadlines but participated in the discussion.	Student did not participate.
	2 points	1 point	0 points
Dialogue and Engagement	Student fostered section dialogue and responded to other students in a thoughtful and constructive manner.	Student response to other students was not thoughtful or constructive.	Student did not respond to other students.
	3 points	2 points	0 points
Substance/Thorough Response to Question	Student comments fully considered the issues at hand.	Student comments considered some of the issues at hand.	The student did not consider any of the issues at hand.
	3 points	2 points	1 point

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Grammar/Syntax/Length	All posts met the minimum word-count and were well-written (free of spelling, grammatic, and syntactical errors that obscure meaning).	Some posts did not meet the minimum word-count and contained some spelling, grammatic, and syntactical errors that impeded comprehension.	None of the posts met the minimum word-count and contained several spelling, grammatic, and syntactical errors that impeded comprehension.
	2 points	1 point	0 points

Papers

- Two short (5 page) papers are assigned during the term. Due dates and detailed assignment info will be on your section syllabi.
- All papers must be uploaded via Canvas using Turnitin.
- Note that there is no longer a third paper. Instead, Paper #2 will have an extended deadline.

Exams

- Midterm = March 5, 11:30-1, Steinberg Auditorium
- Final - online, May 4, 11:30-1 (but format and timing are subject to change).
- Only in the most extreme of extenuating circumstances (**with documentation**) can an exam be rescheduled or made up. Plan your lives accordingly.
- **Students registered with Disability Resources will receive as many of their allotted accommodations as the format will support. Of course, the testing environment is up to you.**

Policies and Resources

Academic Integrity

- There is **zero tolerance for plagiarism or any other form of cheating in this course.**
- Any case of plagiarism will be sent to the Dean, and their office will make a binding decision. A second offense will result in a failing grade for the term.
- Please refer to the Washington University policy on academic integrity (<http://wustl.edu/policies/undergraduate-academic-integrity.html>).

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If you are uncertain as to whether something constitutes plagiarism, ask! In this case, it is far better to ask permission than forgiveness.

University Resources:

1. **DISABILITY RESOURCES:** If you have a disability that requires an accommodation, please speak with instructor and consult the Disability Resource Center at Cornerstone (cornerstone.wustl.edu/). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.

2. **WRITING ASSISTANCE:** For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc. < The Engineering Communication Center <http://engineering.wustl.edu/current-students/student-services/Pages/default.aspx> offers students in the School of Engineering and Applied Sciences help with oral presentations, writing assignments, and other communications projects, as well as job-search documents such as resumes and cover letters.>

3. **THE UNIVERSITY'S PREFERRED NAME POLICY FOR STUDENTS**, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/ .

4. **SEXUAL ASSAULT:** The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Relationship and Sexual Violence Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures. **SEXUAL ASSAULT REPORTING:** If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair

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or Dean or directly to Ms. Jessica Kennedy, the University's Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at (314) 935-3118, jwkennedy@wustl.edu, or by visiting her office in the Women's Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at (314) 935-5555 or your local law enforcement agency. You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling (314) 935-8761 or visiting the 4th floor of Seigle Hall.

5. BIAS REPORTING: The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: brss.wustl.edu

6. MENTAL HEALTH: Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: shs.wustl.edu/MentalHealth

On Safe Spaces and Inclusivity

There has been much talk of "safe space" in the media lately, so let me clarify: this classroom is a **safe space**. You will not be marginalized, belittled, or otherwise shut down for your comments, questions, and responses. This does not mean that you cannot express your opinion if it differs from someone else's, but that we can all converse in a civilized manner, not like a YouTube comment section.

Here's the University statement on Inclusive Learning Environments:

The best learning environment—whether in the classroom, studio, laboratory, or fieldwork site—is one in which all members feel respected while being productively challenged. At Washington University in St. Louis, we are dedicated to fostering an inclusive atmosphere, in which all participants can contribute, explore, and challenge their own ideas as well as those of others. Every participant has an active responsibility to foster a climate of intellectual stimulation, openness, and respect for diverse perspectives, questions, personal backgrounds, abilities, and experiences, although instructors bear primary responsibility for its maintenance.

A range of resources is available to those who perceive a learning environment as lacking inclusivity, as defined in the preceding paragraph. If possible, we encourage

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students to speak directly with their instructor or TA about any suggestions or concerns they have regarding a particular instructional space or situation. Alternatively, students may bring concerns to another trusted advisor or administrator (such as an academic advisor, mentor, department chair, or dean). All classroom participants—including faculty, staff, and students—who observe a bias incident affecting a student may also file a report (whether personally or anonymously) utilizing the online Bias Report and Support System.

Course Materials

Readings are to be read by the date that they appear on the syllabus. They can be found on Ares or in the texts that are required for purchase.

The following two books will be available at the campus bookstore, Amazon or wherever else books are sold. In addition, a copy of each will be placed on reserve at the Art Library.

- *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Blackwell Publishing; 2nd edition (October 22, 2002). **ISBN-13**: 978-0631227083
- *Modern Architecture since 1900*.

On the syllabus, *Art in Theory* will be abbreviated **AiT**, and *Modern Architecture* **MA**.

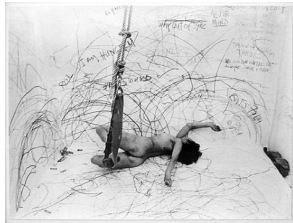
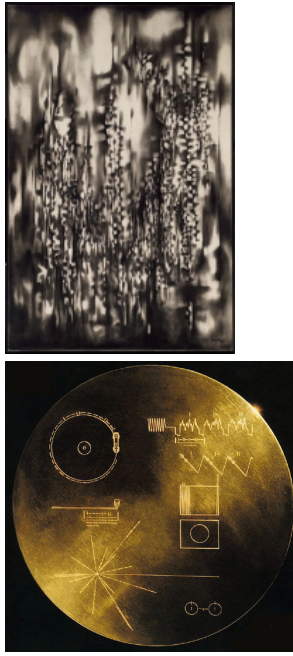
The rest of the readings will be available on Ares or on the course website. Here is a selected bibliography:



- Benjamin, Walter, "A Short History of Photography" (1931) *Screen* 13, no. 1 (1972).
- Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction." (1939)
- Berger, John. *Ways of seeing*. Vol. 1. Penguin UK, 2008 (original 1979).
- Buck-Morss, Susan, "The Flaneur, The Sandwichman, and the Whore: The Politics of Loitering." *New German Critique* 39, 99-140
- Clark, Timothy J. *The Painting of Modern Life*. Princeton: Princeton University Press, 1984.
- Coleman, Nathaniel, "The Problematic of Architecture and Utopia" *Utopian Studies* 25 (2014): 1-22.
- De Andrade, Oswald. "The Anthropophagic Manifesto." (1928).
Edition MAT and the Transformable Work of Art 1959-1965, Meredith Malone, ed, (Mildred Lane Kemper Art Museum, 2020)
- The Global Contemporary and the Rise of New Art Worlds* eds. Hans Belting, Andrea

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- Buddensieg, and Peter Weibel (Cambridge: MIT Press, 2013).
- Golan, Romy, "Triangulating the Surrealist Fetish" *Visual Anthropology Review* 10, 50-65
- Graebner, Seth. "The Louvre Abu Dhabi: French Universalism, Exported" *L'Esprit Créateur*, Volume 54, Number 2, Summer 2014, pp. 186-199
- Herbert, Robert L, "The Arrival of the Machine: Modernist Art in Europe, 1910-25." *Social Research* 64, 1273-1305
- Howard, Ebenezer, *Garden Cities of To-Morrow (Second Edition of "To-morrow: A Peaceful Path to Real Reform")* (1902).
- Kazimir Malevich: *Suprematism* (Solomon R. Guggenheim Foundation, 2003).
- Kosuth, Joseph. "Art After Philosophy (1969)." *Joseph Kosuth: Art after Philosophy and After. Collected Writings 1990* (1966).
- Loos, Adolf, "Ornament and Crime," (1908) in *Ornament and crime: selected essays*. Edited by Adolf Opel. Riverside, CA: Ariadne Press, 1998.
- Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function* (Bloomsbury, 2006).
- Owens, Craig, *Beyond Recognition: Representation, Power and Culture*, Univ of California Press, 1994.
- Rhee Jieun, "Performing the Other: Yoko Ono's Cut Piece."
- Root, Deborah. *Cannibal Culture: Art, Appropriation, & the Commodification of Difference*, 120-130.
- Rossell, Deac "A Chronology of Cinema, 1889-1896" *Film History* 7, no 2 (Summer 1995): 115-236.
- Russ, Joanna, "The New Misandry" in *Amazon Expedition: a lesbian feminist anthology* (eds: Phyllis Birkby, Bertha Harris, Jill Johnston, Esther Newton, and Jane O'Wyatt) (Times Change Press, 1973). 27-32.
- Solanas, Valerie. "S.C.U.M. Manifesto"
- Steinberg, Leo. "The philosophical brothel." *October* (1988): 7-74.
- Steinberg, Leo, *Other Criteria: Confrontations with Twentieth-Century Art* (Oxford University Press, 1975).
- Sturken, Marita. "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial" *Representations* 35, Summer 1991.
- Vertov, Dziga (dir.), *Man With A Movie Camera* (1925).

Schedule




<p>March 23-27</p>			
<p>Sections Meet This Week: Abstract Expressionism and the Age of the Art Critic</p>			
		<p>Gesture: Carolee Schneeman, <i>Up to and Including Her Limits</i> (1973)</p>	<ul style="list-style-type: none"> • Greenberg "Avant-Garde and Kitsch" AiT 539-549, • Serge Guilbaut "The New Adventures of the Avant-Garde in America..." <i>Art in Modern Culture</i> 239-251.
		<p>Techno-Sublime: Norman Lewis, <i>Every Atom Glows: Electrons in Luminous Vibration</i> (1951) AND: The Voyager Golden Record (1977), in SPACE</p>	<ul style="list-style-type: none"> • Gottlieb et al "Statement" AiT 568-569; • Rothko, "The Romantics were Prompted..." AiT 571-573; • MA 513-528.
<p>March 30 - April 3</p>			

		<p>Commodity: Andy Warhol, <i>Tunafish Disaster</i> (1963)</p>	<ul style="list-style-type: none"> • Karl Marx, "The Fetishism of Commodities and the Secret Thereof" from <i>Capital</i>, Vol. 1 (available online: https://www.marxists.org/archive/marx/works/1867-c1/ch01.htm#S4). • "For the Finest Art, Try Pop" AiT 742-743; • Warhol, "Interview with Gene Swenson" AiT 747-749
		<p>Failure: Minoru Yamasaki, <i>Pruitt-Igoe</i> (1954-1971), St. Louis, MO, USA</p>	<ul style="list-style-type: none"> • Nathaniel Coleman, "The Problematic of Architecture and Utopia." • MA 437-453. • <i>The Pruitt-Igoe Myth: An Urban History</i> (dir. Chad Fredrichs) will be available streaming through online reserves.
<p>April 6-10</p>			
<p>Sections Meet This Week: Postmodernism</p>			

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		<p>Concept: Niki de Saint Phalle, <i>Shoot-it-yourself-picture from Edition MAT 64, 1964</i></p>	<ul style="list-style-type: none"> • Joseph Kosuth, "Art After Philosophy" (1969). • Agnes Berezcz, "Consumed by Play: The Politics of the Transformable Work of Art" in <i>Edition MAT and the Transformable Work of Art 1959-1965</i>, 56-67.
		<p>Participation: Yoko Ono, <i>Cut Piece (1964-5)</i></p>	<ul style="list-style-type: none"> • Jieun Rhee, "Performing the Other: Yoko Ono's <i>Cut Piece</i>"
<p>April 13-17</p>			
		<p>Scale: Nancy Holt, <i>Sun Tunnels (1973-1976)</i>, Utah, USA</p>	<ul style="list-style-type: none"> • Robert Smithson, "A Sedimentation of the Mind: Earth Projects" AiT 877-881; • Morris, "Notes on Sculpture 4: Beyond Objects" AiT 881-885
		<p>Feminine: Suzanne Lacy, <i>Learn Where the Meat Comes From (1976)</i></p>	<ul style="list-style-type: none"> • Chris Meigh-Andrews, <i>A History of Video Art: The Development of Form and Function</i>, 235-242. • Valie Export "Woman's Art" AiT 927-929.

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April 20-24			
Sections Meet This Week: Feminism and Performativity			
April 14	 	<p>Memory: Maya Lin, Vietnam Veterans Memorial (1982) Washington D.C., USA, AND Ana Mendieta, Siluetas series (1973-1978)</p>	<ul style="list-style-type: none"> • Marita Sturken "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial" • Ana Mendieta, "Art and Politics" AiT 1064.
April 16		<p>Communication: Mobile Image (Kit Galloway and Sherrie Rabinowitz), Hole in Space (1980) New York and Los Angeles.</p>	<ul style="list-style-type: none"> • Annmarie Chandler, "Animating the Social: Mobile Image/Kit Galloway and Sherrie Rabinowitz" in <i>At a distance : precursors to art and activism on the Internet.</i> 152-175.