

DEPARTMENT OF FINE ART

COURSE OUTLINE – Fall 2024

AR2810: *Twentieth Century Art I – 3 (3-0-0) 45 Hours for 15 Weeks*

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan's First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

INSTRUCTOR:	Ana-Maria Milcic	PHONE:	<u>+1 780-539-2911</u>
OFFICE:	Online:	EMAIL:	AMilcic@nwpolytech.ca
OFFICE HOURS:	Wednesdays (14:30 – 15:30) https://nwpolytech.zoom.us/j/94451432728		

CALENDAR DESCRIPTION: This course will cover the major developments in painting and sculpture from the turn of the 20th century until the middle of the 20th century.

PREREQUISITE(S)/COREQUISITE: None

REQUIRED TEXT/RESOURCE MATERIALS:

Readings uploaded on myClass.

DELIVERY MODE(S): Online

Meeting ID: 942 0043 9196

Invite Link: <https://nwpolytech.zoom.us/j/94200439196>

LEARNING OUTCOMES: By the end of this course, students will be able to:

1. Identify basic terms and concepts associated with 20th-century art.
2. Identify key examples of non-Western and Western art in relation to a philosophical worldview.
3. Compare and contrast examples of art from different movements and periods.
4. Form their own visual analysis.
5. Form an argument centered around a case-study of their choice.
6. Discuss these examples *in context* (geographical, historical, cultural, religious, economic, political).
7. Engage in art historical discussion.
8. Exercise the basics of writing art history essays.

TRANSFERABILITY:

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page

<http://www.transferalberta.alberta.ca>.

**** Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability**

EVALUATIONS:

Participation	18%	Throughout the course.
Camera on	2%	Throughout the course.
Long Presentation	25%	October 15, 16 and 22, 2024.
Short Presentation	10%	November 28 and December 3, 2024.
Essay Outline (200 words)	5%	Deadline: November 18, 2024 by midnight on myClass.
Essay (1500 words)	40%	Deadline: December 15, 2024 by midnight on myClass.

Participation: In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should maintain respect and decorum and engage in a discussion in a respectful and mindful way.

If you have high levels of social anxiety or find it challenging to read social cues in a groups discussion, and find yourself unable but eager to participate please email me at AMilcic@nwpolytech.ca: we can discuss alternatives or how to manage anxiety around participation.

If you are unable to attend class for health or other reasons, please let your instructor know.

Camera on: Students are strongly encouraged to keep their cameras on during class. Without the camera on, it is challenging to verify your attendance and determine whether you are actively engaging with the material being presented.

If you are unable to have your camera on during a specific class, please let your instructor know.

Long Presentations (15 minutes): When grading presentations, the instructor will assess how students incorporate the readings and material from the lectures to craft their own arguments, conduct visual analyses, and place the work within a broader context. The precise duration of the presentation will be specified during the first week. When preparing your presentations, you should:

- Choose one work that is mentioned in the readings or lectures.
- Start with your own argument and follow it throughout the presentation.
- Give information about the author and contextualize the painting in relation to their oeuvre/style.
- Contextualize the case-study in relation to a movement or style.
- Conduct an independent visual analysis and discuss the technique.
- Discuss the stylistic elements of the work.

- Position the work in a geographical, social, political, religious and cultural context.
- Compare the work to another affiliated piece.
- Highlight anything unique about the work.

Further details about how to structure your presentation will be discussed during the class and detailed instructions will be uploaded on myClass.

Short Presentations (5 minutes): The grading and structure of short presentations are the same as the long presentations. The duration of both will be confirmed during the first week.

Essay Outline (200 words): For the essay outline, the students need to submit via email a 200-word outline (with a 10% wordcount leeway up or down) with a bibliography. 5% will automatically be assigned to the student if they submit the outline on time and with the appropriate word count.

Essays (1500 words): When grading presentations and essays, the instructor will assess how effectively students utilize readings and lecture materials to formulate their own arguments, conduct visual analyses, and situate the work within its broader context. Throughout the semester, we will discuss essay writing, and detailed instructions will be uploaded to myClass. You are required to submit an essay outline to encourage early consideration of the topic. I will review these outlines and provide feedback.

THE ARTWORK CHOSEN FOR THE LONG PRESENTATION, THE SHORT PRESENTATION

AND THE ESSAY MUST ALL BE DIFFERENT.

Please note that most universities will not accept your course for transfer credit **IF** your grade is less than C-.

Grading Chart for courses with Alpha Grading:

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95-100	C+	2.3	67-69
A	4.0	85-94	C	2.0	63-66
A-	3.7	80-84	C-	1.7	60-62
B+	3.3	77-79	D+	1.3	55-59
B	3.0	73-76	D	1.0	50-54
B-	2.7	70-72	F	0.0	00-49

Grades for this course will be assigned as a percentage.

COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Tuesdays and Thursdays: **13:00 – 14:20**

Location: Online

Meeting ID: 942 0043 9196

Invite Link: <https://nwpolytech.zoom.us/j/94200439196>

Week Reading/Activity

1	<p>Lecture 1 (Tue: 3 Sept): <i>From Tradition to Transition: Introduction to Twentieth-century Art</i></p> <p>Reading: Charles Baudelaire, 'The Painter of Modern Life', in <i>The Painter of Modern Life and Other Essays</i>, (London: Phaidon, 1995), pp. 1-15.</p> <p>Uploaded on myClass.</p>
1	<p>Lecture 2 (Thurs: 5 Sept): <i>Industrial Insights: Walter Benjamin on the Shift in Artistic Paradigms</i></p> <p>Walter Benjamin 1: https://www.youtube.com/watch?v=W1w3ot3JZno</p> <p>Walter Benjamin 2: https://www.youtube.com/watch?v=blq9sClyXgA</p> <p>Optional:</p> <p>Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', 1938. Originally published as: Walter Benjamin, 'L'œuvre d'art à l'époque de sa reproduction mécanisée', in <i>Zeitschrift für Sozialforschung</i> Jahrgang V, (Paris: Félix Alcan, 1936, pp. 40-68).</p> <p>Free online: https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm</p>
2	<p>Lecture 3 (Tue: 10 Sept): <i>Reframing the Gaze: Introduction to the Discourse of Women in Twentieth-century Art</i></p> <p>Reading: Nochlin, Linda 'Why have there been no Great Women Artists?' in <i>Women, Art and Power</i>, (first published 1971) (New York: Harper and Row, 1988), pp.145-178.</p> <p>Uploaded on myClass.</p>
2	<p>Lecture 4 (Thurs: 12 Sept): <i>Beyond the Western Frame: Globalizing the Avant-garde</i></p> <p>Reading: Partha Mitter, 'Decentering Modernism: Art history and avant-garde art from the peripheries', <i>The Art Bulletin</i>, vol. 90, no. 4, 2008, pp. 531-548.</p> <p>Uploaded on myClass.</p>
3	<p>Lecture 5 (Tue: 17 Sept): <i>Changes in Form and Feeling: European Modernist and Avant-garde Movements</i></p>

	<p>Reading: Rosalind Krauss et al, '1900-1909', in <i>Art Since 1900</i>, (New York: Thames & Hudson), pp. 62-89.</p> <p>Uploaded on myClass.</p>
3	<p>Lecture 6 (Thurs: 19 Sept): <i>Changes in Form and Feeling: European Modernist and Avant-garde Movements</i></p> <p>Reading: Same as lecture 5.</p>
4	<p>Lecture 7 (Tue: 24 Sept): <i>Blast and Bless England and Italy: The Dynamic Directions of Futurism and Vorticism</i></p> <p>Reading: Valentine de Saint-Point, 'Manifesto of the Futurist Woman (Response to F. T. Marinetti), 1912. Originally published as: Valentine de Saint-Point, 'Manifesto della Donna futurista. Risposta a F. T. Marinetti', (Milan: Direzione del Movimento Futurista, 1912).</p> <p>Uploaded on myClass.</p>
4	<p>Lecture 8 (Thurs: 26 Sept): <i>Blast and Bless England and Italy: The Dynamic Directions of Futurism and Vorticism</i></p> <p>Reading 1: Wyndham Lewis et al, 'Manifesto', <i>Blast</i>, no. 1, 20 June 1914, pp. 11-43.</p> <p>Read and borrow online with registration: https://archive.org/details/BlastNo.1/page/n12/mode/1up</p> <p>Optional:</p> <p>Reading 2: Miranda Hickman, 'The Gender of Vorticism: Jessie Dismorr, Helen Saunders, and Vorticist Feminism', in Mark Antliff and Scott W. Klein, eds., <i>Vorticism: New Perspectives</i>, pp. 119-136.</p> <p>Uploaded on myClass.</p>
5	<p>Lecture 9 (Tue: 1 Oct): <i>Indirect Rule and Colonial Modernism: Twentieth-century Art in Nigeria</i></p>

	<p>Reading: Chika Okeke-Agulu, 'Indirect Rule and Colonial Modernism', in <i>Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria</i>, (Durham and London: Duke University Press, 2015), pp. 39-69.</p> <p>Uploaded on myClass.</p>
5	<p>Lecture 10 (Thurs: 3 Oct): <i>Indirect Rule and Colonial Modernism: Twentieth-century Art in Nigeria</i></p> <p>Reading: Same as lecture 9.</p>
6	<p>Lecture 11 (Tue: 8 Oct): <i>Dreams and Disruptions: Surrealism and Dada from Paris to New York</i></p> <p>Reading 1: Tristan Tzara, 'Seven Dada Manifesto', (1918), in <i>Seven Manifestos and Lampisteries</i>, trans. Barbara Wright, ill. Francis Picabia, (London: John Calder, 1977), pp. 1-48.</p> <p>Uploaded on myClass.</p> <p>Optional:</p> <p>Reading 2: Helen Molesworth, 'Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades,' <i>Art Journal</i>, vol. 57, no. 4, Winter 1998, pp. 51-61.</p> <p>Uploaded on myClass.</p>
6	<p>Lecture 12 (Thurs: 10 Oct): <i>Dreams and Disruptions: Surrealism and Dada from Paris to New York</i></p> <p>Reading: Briony Fer, 'Surrealism, Myth and Psychoanalysis' in: Briony Fer et al, eds., <i>Realism, Rationalism, and Surrealism: Art Between the Wars</i> (London: Open University and Yale University Press, 1993), pp. 170-237 (optional to p. 247: Frida Kahlo will appear in another reading).</p> <p>Uploaded on myClass.</p>
7	<p>Lecture 13 (Tue: 15 Oct): Long Presentations</p> <p>Details TBC in class.</p>

7 Lecture 14 (Thurs: 17 Oct): Long Presentations

Details TBC in class.

8 Lecture 15 (Tue: 22 Oct): Long Presentations + essay tutorials

Details TBC in class.

8 Lecture 16: (Thurs: 24 Oct): *The Cut and Paste Revolution: Avant-garde Art in the Soviet Union*

El Lissitzky, 'The Artist in Production', (1927), pp. 108-109; Gustav Klutcis, 'Photomontage as a New Kind of Agitation Art', (1931), pp. 116-118, in Adrian Sudhalter and Deborah Roldan, eds., *Photomontage between the Wars (1918-1939)*, (Carleton University Art Gallery/Fundacion Juan March: Madrid, Ottawa, 2012).

Free access: <https://www2.march.es/arte/catalogos/visor.aspx?p0=cat%3A156&l=2>

Optional

Reading: Benjamin H. D. Buchloh, 'From Faktura to Factography', *October*, vol. 30, 1984, pp. 82-119.

Uploaded on myClass.

9 Lecture 17 (Tue: 29 Oct): *The Renaissance of American Black Culture and Consciousness: Harlem's Vanguard*

Reading: Alain Locke, 'The Legacy of the Ancestral Arts', in *The New Negro*, (Albert and Charles Boni: New York, 1925), pp. 254-267.

Uploaded on myClass.

9 Lecture 18 (Thurs: 31 Oct): *The Renaissance of American Black Culture and Consciousness: Harlem's Vanguard*

Reading: Kobena Mercher, 'Alain Locke's Philosophy and Culture', in *Alain Locke and the Visual Arts*, (Yale University Press: New York, 2022), pp. 1-34.

Uploaded on myClass.

10 Lecture 19 (Tue: 5 Nov): *From Shtetls to Montmartre Streets: Eastern European Jewish*

	<p>Artists in Paris</p> <p>Reading: Stanley Meisler, <i>Shocking Paris: Soutine, Chagall and the Outsiders of Montparnasse</i>, (New York: Palgrave Macmillan, 2015). Pages TBC.</p>
10	<p>Lecture 20: (Thurs: 7 Nov): <i>From Shtetls to Montmartre Streets: Eastern European Jewish Artists in Paris</i></p> <p>Reading: Same as lecture 19.</p>
11	<p>Tue: 12 Nov: FALL BREAK</p>
11	<p>Thurs: 14 Nov: FALL BREAK</p>
12	<p>Lecture 21 (Tue: 19 Nov): Essay Tutorials</p> <p>Please upload a 200-word outline of your essay to myClass by midnight on November 18th. Further details in class.</p> <p>Reading: Anne D’Alleva, ‘Chapter 4: Writing Art History Essays and Papers’, in <i>How to Write Art History</i>, (London: Laurence King, 2010), pp. 74-117.</p> <p>Uploaded on myClass.</p>
12	<p>Lecture 22 (Thurs: 21 Nov): <i>Manifestos and Murals: Art and Revolution in South America</i></p> <p>Oswald de Andrade, ‘Manifesto Antropófago (Canibal Manifesto)’, <i>Revista de Antropofagia</i>, vol. 1, no. 1, São Paulo, 1928.</p> <p>Uploaded on myClass.</p>
13	<p>Lecture 23 (Tue: 26 Nov): <i>Manifestos and Murals: Art and Revolution in South America</i></p> <p>Reading: David Craven, ‘The Mexican Revolution’, in <i>Art and Revolution in Latin America, 1910-1990</i>, (New Haven: Yale University Press, 2002), pp. 25-73.</p> <p>Uploaded on myClass.</p>
13	<p>Lecture 24 (Thurs: 28 Nov): SHORT PRESENTATIONS</p>

14 Lecture 25 (Tue: 3 Dec): SHORT PRESENTATIONS + ESSAY TUTORIALS

14 Lecture 26 (Thurs: 5 Dec): *Material, Motion, Modernism: The Gutai Art Association in Japan*

Ming Tiampo, 'please draw freely', in Ming Tiampo and Alexandra Munroe, eds., *gutai: splendid playground*, exh. cat., (New York: Guggenheim Museum: 2013), pp. 45-79.

Yoshihara Jirō, 'Gutai Art Manifest', 1956. Originally published as 'Gutai bijutsu sengen', *Geijutsu Shinchō* 7, no. 12 (December 1956), pp. 202-04.

Uploaded on myClass.

Optional:

Alexandra Munroe, 'To Challenge the Midsummer Sun: The Gutai Group', in Alexandra Munroe, ed., *Scream Against the Sky: Japanese Art After 1945*, (New York: Harry N. Abrams), 1994, pp. 83-124.

Free online:

https://monoskop.org/images/f/f0/Munroe_Alexandra_1994_To_Challenge_the_Midsummer_Sun_The_Gutai_Group.pdf

15 Lecture 27 (Tue: 10 Dec): *From Havana to the World: OSPAAAL and Posters of Solidarity and Subversion* + final discussion

Reading: Jessica Stites Mor, 'Rendering Armed Struggle: OSPAAAL, Cuban Poster Art, and South-South Solidarity at the United Nations', *Jahrbuch für Geschichte Lateinamerikas*, vol. 56, 2019, pp. 42-65.

Uploaded on myClass.

Essay deadline: By midnight on December 15, 2024, on myClass.

STUDENT RESPONSIBILITIES:

- On-line Communication & Professionalism: Students are expected to maintain a

high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect!

- Join the lecture to on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.

STATEMENT ON ACADEMIC MISCONDUCT:

Academic Misconduct will not be tolerated. For a more precise definition of academic misconduct and its consequences, refer to the Student Rights and Responsibilities policy available at <https://www.nwpolytech.ca/about/administration/policies/index.html>.

**Note: all Academic and Administrative policies are available on the same page.

Plagiarism and plagiarism with AI generated text are serious issues and will be dealt with severely.