



Modern Art

FNAR 202 – Fall 2024

Instructor: Dr. Bahar Tahsily

Tuesdays and Thursdays 5.15pm to 6.30pm - On-site class for one Friday

Office hours Tuesday 1.00-2.00 (by appointment)

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COURSE DESCRIPTION

The course will examine the origins and development of modern art, including painting, sculpture, architecture, photography, and new media from nineteenth century to the early twenty first century. Its purpose is to help students gain an understanding of some of the major ideas behind the development of modernism and of the characteristic forms of various art movements, as well as to acquaint students with some of the most important artistic figures who played a significant role in these developments. This is an art history course which is concerned with the evolution and interrelation of ideas about art, history, artists, and visual facts and their application to emerging art forms examined within their cultural-historical context. This course is intended to develop critical thinking and communication skills as well as a knowledge of the subject matter.

Course objectives

The course is intended to promote the following abilities and skills:

To familiarize the students with terminology of art history, that is, an understanding of art in relation to historical context. Students will recognize stylistic features of modern art and be able to describe the primary materials and techniques used in different media.

Skills will be developed for the critical analysis of visual culture and for discussing the aesthetical contents of art works in relation to their historical, social and cultural contexts.

Learning outcomes

By the end of the course students will be expected to:

Understand the chronological outline of the most important artists, architects and sculptors and the relevant artworks in modern art history.

Develop an ability to identify works of art and buildings from the studied period. Interpret the meanings of modern and contemporary art in their social, political, historical and economic contexts.

Be able of producing a coherent and cogent argument on works of art and architecture using correct terminology and vocabulary and express their thoughts clearly through their written work.

On-site classes:

- Because of heavy traffic and crowded buses, you should leave the Rome Center more than one hour before the beginning of class. Information on the site can be found in the syllabus.
- Please do not eat and smoke during the on-site lectures.
- Always have a student ID while on-site.

Required Texts: Selected chapters of these books will be available on Sakai or through the weblink.

Books from which chapters or paragraphs will be provided to students:

- Petra ten-Doesschate Chu, *Nineteenth-Century European Art 2nd Edition* (Pearson Prentice Hall, 2006.)
- David Hopkins, *After Modern Art 1945-2000*, New York: Oxford University Press, 2000.
- Jonathan Fineberg, *Art Since 1940 - Strategies of Being*, Upper Saddle River, N.J.: Prentice Hall, 2000.
- H. H. Arnason, Elizabeth C. Mansfield, *History of Modern Art*, Boston: Pearson, 2013.
- Gill Harrison, *Primitivism, Cubism, Abstraction: The Early Twentieth Century: Book 2*, New Haven : Yale University Press, in association with the Open University, 1993.
- Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists & Critics*, Berkeley: University of California Press, 1968.
- Francis Francina, et. al, *Modernity and Modernism: French Painting in the Nineteenth Century*, New Haven: Yale University Press, 1993.
- William J. R. Curtis, *Modern Architecture since 1900*
- John Gaiger (ed.), *Frameworks for Modern Art*, Yale: Yale University Press, 2003.
- Charles E. Gauss, *The Theoretical Backgrounds of Surrealism*, *Journal of Aesthetics and Art Criticism*, Vol. 2, No. 8 (Autumn, 1943), pp. 37-44.
<https://www.jstor.org/stable/i217707>
- Ioffe, Dennis G. and White, Frederick H. (eds.) *The Russian Avant-Garde and radical Modernism: An Introductory reader*. Brighton, MA: Academic Studies Press, 2012.
- Steve Edwards & Paul Woods, *Art & Visual Culture 1850-2010: Modernity to Globalisation*, Tate Publishing, 2013.
- Foster, Krauss, Bois& Buchloh, *Art Since 1900: Modernism Antimodernism Postmodernism*, London: Thames and Hudson, 2005.

Assessment Components:

Student's final grade will be based on:

- One in-class test (Midterm): 30% of the final grade.
- One take-home paper (Final): 30% of the final grade.
- In-class presentations: 20% of the final grade. Students will be requested to make

- presentations for one of the scheduled readings assigned.
- Participation: 20%

Grading Policy:

The following grading scale will be applied for determining the final grade (PLEASE NOTE: this scale is in points, not percentages):

Participation (each): A=20; A-=18; B+=16; B=14; B-=12; C+=10; C=8; C-=6; D+=4; D=2; F=0.

Test (each): A=30; A-=27; B+=24; B=21; B-=18; C+=15; C=12; C-=9; D+=6; D=3; F=0.

Final Grade: A=100-95; A-=94-85; B+=84-75; B=74-65; B-=64-55; C+=54-45; C=44-35; C-=34-25; D+=24-15; D=14-5; F=4-0.

The above grading scale corresponds to the following Letter Grade/Percentage Equivalents:

Grade Scale Percentages (Rounded up at .5 and up)			
A 95-100%	B 86-88%	C 77-79%	D 65-70%
A- 92-94%	B- 83-85%	C- 74-76%	F <65%
B+ 89-91%	C+ 80-82%	D+ 71-73%	

Attendance Policy:

Students should plan to regularly attend the class, since we will often broaden the topics contained in the texts to contemporary issues, and since this class is mainly intended to the rousing of students’ personal thoughts and ideas.

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy:

- For all classes meeting twice a week, students cannot incur more than two unexcused absences.

This course meets once a week, thus a total of one unexcused absence will be permitted. Unexcused absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”. DO NOT ATTEND CLASS IF YOU ARE ILL.

Class Conduct:

One important aspect of a Jesuit education is learning to respect the rights and opinions of others. Please respect others by (1) allowing all classmates the right to voice their opinions without fear of ridicule, and (2) not using profanity or making objectionable (including gendered, racial or ethnic) comments, especially comments directed at a classmate.

Sakai:

All course materials will be located on Sakai which can be accessed at <https://sakai.luc.edu> Sakai is a web based learning management system. You will be able to access it from any computer connected to the internet. Instructional guides and video tutorials for using Sakai are available at: <http://www.luc.edu/itrs/sakai/sakai-student-tutorials.shtml> Course content, including syllabi, reading material etc. will be available online. Students should check Sakai often for announcements, assignments, and other course content.

Student Support Resources:

- ITS Service Desk: helpdesk@luc.edu 773-508-4487
- Library Subject Specialists: <http://libraries.luc.edu/specialists>
- Student Accessibility Center: sac@luc.edu
- Writing Center: <http://www.luc.edu/writing/>
- Ethics Hotline: <http://luc.edu/sglc/aboutus/> 855.603.6988

Email Messages:

All email messages sent to students about this course will be sent to their Loyola email address. Students are expected to check their Loyola email address on a regular basis. You can access your web based LUC email account at <https://outlook.luc.edu>

Special Circumstances--Receiving Assistance:

Students are urged to contact their instructors should they have questions concerning course materials and procedures. If you have any special circumstance that may have some impact on your course work, please let your instructors know so they can establish a plan for assignment completion. If you require assignment accommodations, please contact your instructors early in the semester so that arrangements can be made with Student Accessibility Center (SAC) (<http://www.luc.edu/sac/>).

Copyright:

Copyright law was designed to give rights to the creators of written work, artistic work, computer programs and other creative materials. The Copyright Act requires that people who use or reference the work of others must follow a set of guidelines designed to protect authors' rights. Unfortunately, copyright law is complex and too often incomprehensible; that does not, however, excuse users from following the rules. The safest practice is to remember (1) to refrain from distributing works used in class (whether distributed by the professor or used for research); they are likely copyright protected and (2) that any research or creative work should be cited. For LUC's copyright resources check online: <http://www.luc.edu/copyright>

Intellectual Property:

All lectures, notes and other instructional materials in this course are the intellectual property of the professor. As a result, they may not be distributed or shared in any manner, either on paper or virtually without my written permission. Lectures may not be recorded without my written consent; when consent is given, those recordings may be used for review only and may not be distributed. Recognizing that your work, too, is your intellectual property, I will not share or

distribute your work in any form without your written permission.

Privacy Statement

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

Harassment (Bias Reporting):

It is unacceptable and a violation of university policy to harass, discriminate against or abuse any person because of his or her race, color, national origin, gender, sexual orientation, disability, religion, age or any other characteristic protected by applicable law. Such behavior threatens to destroy the environment of tolerance and mutual respect that must prevail for this university to fulfill its educational and health care mission. For this reason, every incident of harassment, discrimination or abuse undermines the aspirations and attacks the ideals of our community. The university qualifies these incidents as incidents of bias.

In order to uphold our mission of being Chicago's Jesuit Catholic University-- a diverse community seeking God in all things and working to expand knowledge in the service of humanity through learning, justice and faith, any incident(s) of bias must be reported and appropriately addressed. Therefore, the Bias Response (BR) Team was created to assist members of the Loyola University Chicago community in bringing incidents of bias to the attention of the university. If you believe you are subject to such bias, you should notify the Bias Response Team at this link:

<http://webapps.luc.edu/biasreporting/>

Technology:

Students are expected to know how to use Sakai and its features, be able to navigate the internet to explore resources, and to use the electronic resources available through LUC's library homepage.

Workload Expectations:

As an average, students should expect to dedicate about 8 hours per week to fulfill course activities, including readings/review of materials, assignments, lessons, etc.

Academic Integrity:

Academic integrity is the pursuit of scholarly activity in an open, honest, and responsible manner. Academic integrity is a guiding principle for all academic activity at Loyola University Chicago, and all members of the University community are expected to act in accordance with this principle.

Failing to meet the following academic integrity standards is a serious violation of personal honesty and the academic ideals that bind the University into a learning community. These standards apply to both individual and group assignments. Individuals working in a group may be held responsible if one of the group members has violated one or more of these standards.

1. Students may not plagiarize.
2. Students may not submit the same work for credit for more than one assignment (known as self-plagiarism).
3. Students may not fabricate data.
4. Students may not collude.
5. Students may not cheat.
6. Student may not facilitate academic misconduct.

Follow this link for more details about these standards, sanctions, and academic misconduct procedures: (https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml)

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor.

On-Site Classes

Students are requested to bring students IDs with them. The payment of eventual entrance tickets is charged to the students.

Course Schedule:

Week 1	Tuesday, Sep 3	Introduction and presentation of the course	
	Thursday, Sep 5	Neoclassicism	Nineteenth-Century European Art 43-60
Week 2	Tuesday, Sep 10	Romanticism	Nineteenth-Century European Art 73-88
	Thursday, Sep 12	Impressionism	Modernity and Modernism, PP.141-218
Week 3	Tuesday, Sep 17	Post-Impressionism	Arnason, Mansfield, History of Modern Art, Ch.3

	Thursday, Sep 19	Arts and Crafts, and Art Nouveau	Curtis, Modern Architecture since 1900, PP.21-36
Week 4	Tuesday, Sep 24	Fauvism	Harrison, Primitivism, Cubism, Abstraction, pp. 46-61
	Thursday, Sep 26	Expressionism	Harrison, Primitivism, Cubism, Abstraction, pp. 62-82
Week 5	Tuesday, Oct 1	Movie-The Cabinet of Dr. Caligari	Chipp, Theories of Modern Art, pp.193-216
	Thursday, Oct 3	Cubism	Chipp, Theories of Modern Art, pp.193-280
Week 6	Tuesday, Oct 8	Early Modern Architecture	Curtis, Modern Architecture since 1900, PP.75-90
	Thursday, Oct 10	Mid-term exam	
Week 7	Tuesday, Oct 22	Futurism, Abstraction	Liberal and Fascist Italy 1900-1945, chapter 8 The visual arts: modernism and Fascism
	Thursday, Oct 24	Constructivism, & De Stijl	Lodder, Constructivism and Productivism in the 1920s, PP.7-47
Week 8	Friday, Oct 25	Bauhaus and the Teaching of Modernism	Curtis, Modern Architecture since 1900, PP.118-131
	Tuesday, Oct 29	Dada	Frameworks for Modern Art, pp. 57-93
Week 9	Thursday, Oct 31	Surrealism	Gauss, "The Theoretical Backgrounds of Surrealism"
	Tuesday, Nov 5	Modern Art in Mexico	Nancy Deffebach, María Izquierdo and Frida Kahlo: Challenging Visions in

			Modern Mexican Art, PP.1-32
Week 10	Thursday, Nov 7	International Style	Curtis, Modern Architecture since 1900, PP.174-186
	Tuesday, Nov 12	Abstract Expressionism	Art & Visual Culture 1850-2010: Modernity to Globalization, Ch.6
Week 11	Thursday, Nov 14	Pop Art and Pop Culture	Fineberg, Art Since 1940 – Strategies of Being, Ch.7
	Tuesday, Nov 19	Conceptual Art	Hopkins, After Modern Art 1945- 2000, Ch. 6
Week 12	Tuesday, Nov 21	Happenings, Performance Art	Modernism Antimodernism Postmodernism, pp.649-653
	Thursday, Nov 26	Postmodern Architecture	Modernism Antimodernism Postmodernism, pp. 636-653
Week 13	Friday, Dec 6 On-Site Visit	National Gallery of Modern and Contemporary Art (Viale delle Belle Arti, 131, at 9:00)	
Week 14	Dec (9-12)	Final Exam	