Course description
This lecture course will chart key moments in the history of modern art, from the late nineteenth century to the present day. Necessarily selective, the narrative developed throughout the course will stress those episodes in the history of art that have proven to be decisive influences on the production and reception of contemporary art. This course is limited to graduate students in MFA programs and in MA and Graduate Certificate programs in departments other than Art History, Theory, and Criticism. Art History graduate students may not enroll in this course.

Course structure
Each three-hour session will consist of lectures and discussions of images and texts. Students will be evaluated on the basis of their comprehension of course materials, attendance and preparation, critical engagement with ideas presented in the course, and the ability to synthesize key issues developed throughout the semester. There are two required textbooks for the course, from which the majority of required readings will be taken:


Students should note that neither of these books is a traditional textbook providing a narrative history. For this reason, attendance at class lectures is essential, as this information will not be repeated in the textbooks. All other readings will be made available through the Docutek system (http://docutek.artic.edu), as indicated. Students should refer to the syllabus for information on page numbers and other specifics.
Evaluation
All assignments must be completed in order to receive course credit. Students will be evaluated according to the following four criteria:

1. **Attendance and participation**
   All students are expected to attend class meetings prepared to discuss the required readings. Students should regularly and productively contribute to class discussions. Attendance at all class meetings is essential. More than two missed classes may be grounds for a “no credit.”

2. **Examinations**
   There will be two slide-based examinations held in class. These examinations will be based primarily on class lectures, readings, and discussions. Class lectures do not follow the organization of the textbooks, and successful exams will demonstrate comprehension of topics from both lectures and outside readings. Unless otherwise noted, laptops are not allowed at any point on days with examinations.

3. **Weekly Posts on SAIC Portal**
   Every week, each student must prepare five (5) discussion questions based on the required readings for that session and post them on the course homepage by Thursday at 9am. Discussion questions should critically engage with the texts or point to wider themes we are pursuing. We will use these as the basis for our conversations. Unacceptable questions are those that simply require yes/no answers, ask about facts easily discovered on one’s own, or are overly simplistic or broad. Unsuitable questions will receive no credit.

   No student will be given credit for the class unless a complete set of discussion questions is posted for the course. Students absent from class must submit questions for the missed session’s readings within one week. No questions will be accepted more than two weeks late. Should any student exceed this two-week grace period, they must submit (in addition to their five questions) a 750+ word summary and analysis of the texts for the missed week. Course credit will not be granted to students who fail to make up late questions.

   On the day of each class, students are responsible for reading the questions posted that morning by other students and choosing one question (written by another student) that seems most interesting, problematic, or worthy of debate or discussion. Each class, various students will be asked to discuss this question and why they chose it.

4. **Writing Assignment: Museum Diary**
   In the closing weeks of the course, students must spend a two-hour period in the modern and contemporary collections of the Art Institute of Chicago. Students must write a blog/diary of their experience at the museum, drawing on themes and issues we discussed in the course. All diary entries must be posted on the SAIC Portal by Friday, 1 December, at 5pm. Class time on 30 November has been made available for this purpose. All writings must be at least 1500 words and posted on time to receive course credit. They should discuss works and galleries that span the twentieth century. Otherwise, the format is open. The only assignment for the last two weeks is to read each others’ entries, and students are encouraged to respond to them.
**Differently-abled students**

Any students with exceptional needs or concerns (including 'invisible' difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged. Any student in need of academic adjustments or accommodations because of a disability should first contact SAIC’s Disability and Learning Resource Center (DLRC), formerly Services for Students with Disabilities. The Disability and Learning Resource Center can be reached by phone at 312.499.4278 or by sending an email to Sara Baum at sbaum@saic.edu. DLRC will review the student's disability documentation and will work with the student to determine reasonable accommodations. DLRC will then provide the student with a letter outlining approved accommodations. This letter must be presented to the instructor before any accommodations will be implemented. Students should contact DLRC as early in the semester as possible.

**Laptop usage**

Students are allowed to use their laptops in class for note-taking only. Wireless connections should not be made during class time, and any student discovered to be using laptops for any other purpose than note-taking will not be allowed to use their laptop for the rest of the term.

**Plagiarism**

The School of the Art Institute of Chicago prohibits 'dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School.' See ‘Students’ Rights and Responsibilities,’ Student Handbook: www.artic.edu/saic/life/studenthandbook/rights.pdf. One plagiarizes when one presents another’s work as one’s own. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and in cases of regular offenses can lead to expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online on at http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf
Course calendar
All discussion reading assignments must be completed by the date under which they are listed. New readings may be added or changed as necessary, with notice.

31 August
Introduction:
Oppositional art and the beginnings of the modern tradition in the nineteenth century

7 September
Avant-Gardes and Modernisms at the beginning of the 20th century

Required reading
G.-Albert Aurier, from “Essay on a New Method of Criticism,” 1890-93 / Chipp, pp. 87-89
Henri Matisse, “Notes of a Painter,” 1908 / Chipp 130-37
Emile Nolde, from Jahre der Kämpfe, 1934 / Chipp 146-51

14 September
Cubism and its dispersion

Required reading
André Salmon, from the “Anecdotal History of Cubism,” 1912 [continued] / Chipp 203-206
Albert Gleizes and Jean Metzinger, from Cubism, 1912 / Chipp 207-216
Guillaume Apollinaire, from The Cubist Painters, 1913 / Chipp 220-48
Umberto Boccioni, “Technical Manifesto of Futurist Sculpture,” 1912 / Chipp 298-304

21 September
Disorder and Order: Into the Great War and after

Required reading
“Dada Slogans,” 1919 / Chipp 376
Tristan Tzara, “Lecture on Dada,” 1924 / Chipp 385-91
...


Marcel Duchamp, “Painting … at the service of the mind,” 1946 / Chipp 392-96


28 September

Utopic Visions: Abstraction and design

Required reading

Wassily Kandinsky, “The Effect of Color,” 1911 and “On the Problem of Form,” 1912 / Chipp 152-70


Paul Klee, “Creative Credo,” 1920 / Chipp 182-86


5 October

The Surrealist Revolt and Reaction

Required reading

Max Ernst, “On Frottage,” 1936 / Chipp 428-31

André Breton, “Surrealism and Painting,” 1928, and “What is Surrealism?” 1934 / Chipp 402-17


Joan Miro, interviews, 1936 and 1947 / Chipp 431-35

12 October

Mid-term examination

Bring your copy of the Chipp book to the examination.
19 October

*Annual Lifton Lecture in the Dept. of Art History, Theory, & Criticism:*

*“The Politics of Public Beauty: New York Answers and Chicago Questions”*

*Michele Bogart, Professor of Art History, Stony Brook University*

6pm; Fullerton Hall, Art Institute of Chicago

→ **NOTE CHANGE OF LOCATION**

*Required reading*  
Grant Kester, “Crowds and Connoisseurs: Art and the Public Sphere in America” / Jones 249-68

26 October

**Abstract Expressionism and its parodists**

*Required reading*  
Gavin Butt, “‘America’ and its Discontents: Art and Politics 1945-60” / Jones 19-35

Congressman George A. Dondero, “Modern Art Shackled to Communism,” 1949 / Chipp 496-97


Clement Greenberg, “Abstract, Representational, and so forth,” 1961 / Chipp 577-81

2 November

**Minimalism and Postminimalism**

*Required reading*  


9 November

**Body, Space, Idea, Commodity, Context: Keywords for the diversification of art practices from the 1970s to 1990s**

*Required reading*

- Sam Gathercole, “‘I’m sort of sliding around in place … umm …’: Art in the 1970s” / Jones 60-82
- Howard Singerman, “Pictures and Positions in the 1980s,” / Jones 83-106
- Christine Ross, “The Paradoxical Bodies of Contemporary Art” / Jones 378-400
- Laura Meyer, “Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain” / Jones 317-42

16 November

**Two viral themes for art in the 21st century:**

1. **Open Source and Interactivity**
2. **Art as facilitation: ambient art, relational aesthetics, and networking**

*Required reading*

- Steven Nelson, “Disapora: Multiple Practices, Multiple Worldviews” / Jones 296-316
- María Fernández, “‘Life-like’: Historicizing Process and Responsiveness in Digital Art” / Jones 557-81

23 November

**NO CLASS: Thanksgiving**

30 November

**Museum Study Day**

*Time allotted for analysis of museum for gallery assignment.*

⇒ *All writing assignments must be posted on the SAIC Portal by 5pm on Friday, 1 December.*

7 December

**CRIT WEEK**

14 December

**Final examination**

*Bring both textbooks and all Docutek xeroxes to class.*