



COURSE DESCRIPTION

This course is a special edition and equivalent of the modern art survey offered annually by the Department of History of Art & Architecture (ArH 353 Modern Art). It introduces students to major works and movements in modern art roughly from the last three decades of the nineteenth century to the beginning of the Second World War. Movements to be covered include Impressionism, Aestheticism, Symbolism, Expressionism, Futurism, Cubism, Constructivism, Dada, Surrealism and Abstract Expressionism. We will consider artistic forms and techniques typically associated with modernity (examples: abstraction, collage, photomontage, the readymade), artistic practices that define the historical avant-garde (examples: manifestos, performance, independent exhibitions, political intervention), and their respective historical contexts (the birth of the metropolis, European colonial expansion, the two World Wars, and the emergence of fascism and communism).

The London version of the course is designed to adapt to the small class size, the compressed time-frame (3 instead of 10 weeks), and the city's unique cultural resources. Students should anticipate three hours of classroom instruction/lab work and a cultural visit every week day (Monday to Friday). Due to the study-abroad format, chronological coverage of the materials may be less extensive than the version offered on the Eugene campus.

INSTRUCTOR

Professor Joyce S. Cheng

E-mail: joycec@uoregon.edu / Zoom PMI: <https://uoregon.zoom.us/j/5413463677>

(please e-mail me to set up an appointment if you need to see me individually)

PRE-REQUISITE

This course has no pre-requisite but is demanding. To do well, you need to commit to attending class and studying consistently. Previous experience in a 200-level A&L course, particularly in art history, music history, or literature in any language would be helpful.

REQUIRED MATERIALS

- 1) All readings are downloadable at the e-Course Reader. Please make sure that these readings are available to you in a format that allows you to read line-by-line and annotate (either printed hard copies, a reading device like a computer, tablet or e-ink reader, but not a phone).
- 2) You are required to have a typing device with internet capacity in order to complete assignments before, during and after your time in London. Every student must bring either a computer or a tablet with keyboard on the trip that enables assignments to be typed and submitted on UO Canvas (this page).

CATEGORIES OF EVALUATION

Attendance, Punctuality, & Preparedness	5%
Meaningful Contribution in Class	10%
Small Assignments & Quizzes (SAQ x 12)	25% (6 to complete <u>before</u> travel; lowest 2 dropped)
Visual Analysis	10%
Midterm Exam	20%
Reflexive essay	15%
Illustrated reflexive essay	15% (to submit <u>after</u> travel)

*For details of each evaluation category, please consult the Canvas course site under “Assignments.”

*Note that the deadline to change your grade option to P/N is 7 September. Please e-mail geoinfo@uoregon.edu if you are taking this option.

LEARNING OUTCOMES & SATISFACTION OF REQUIREMENTS

This course satisfies the Arts & Letters group requirement for UO general education, and the Modern/Contemporary chronological breadth area for art history majors. The assignments and exams in this course serve the following learning outcomes for students, who will be able to:

- Identify major modern and avant-garde movements and artists by the techniques and styles of works
- Explain and apply major concepts of modern and avant-garde art
- Situate major movements and art practices in their historical periods and contexts

These learning outcomes are adapted from those for the Department of History of Art & Architecture:

<https://catalog.uoregon.edu/design/art-history/ba-art-history/#learningoutcomestext>

ADDITIONAL COURSE POLICIES

Please read the document “Commonly Asked Questions” on Canvas for all other course policies.

BEFORE LONDON

Complete the following assignments (SAQ# 1-6) and submit on Canvas according to the due dates.

IN LONDON

(Blue texts indicate lecture and discussions in the classroom. Green texts indicate group visits of London institutions.)

Part 1 of 3: Modernity & Metropolitan Life

Tuesday, 26 August

Orientation (see GEO London Canvas site for schedule; lunch provided). No formal class will be held.

Wednesday, 27 August

Read:

- e-CR: Baudelaire, sections III & IV from “Painter of Modern Life” (1863), sections I-IV, pp. 3-15

Morning: 9:30-11:30 Intercultural session (Mary Hiles) / 11:30-12:30 Lunch / 12:30-14:00 [Lecture 1. Modernity & Crisis of Academy](#)

Afternoon: [Visit of London Transport Museum / National Gallery](#)

Thursday, 28 August (SAQ#7 to complete in class)

Read:

- e-CR: Leroy, “A Satirical Review of the First Impressionist Exhibition” (1874), pp. 10-14

Morning: [Lecture 2. Manet, the Impressionists, and the New System](#)

Afternoon: [Visit of Courtauld Gallery; note-taking for Visual Analysis assignment](#)

Friday, 29 August (Visual Analysis due at beginning of class)

Read:

- e-CR: Fénéon, “The Impressionists in 1886” (1886) and “Neo-Impressionism” (1887), pp. 107-112
- e-CR: Van Gogh, “Letter to Theo” (1885), pp. 139-143
- e-CR: Gauguin, “A Fable About Art” (1910), pp. 166-167

Morning: [Lecture 3. From New Painting to the Proto Avant-Garde: Neo-Impressionism & Symbolism](#)

Afternoon: [Visit of Victoria & Albert Museum](#)

Part 2 of 3: From Aestheticism to the Avant-Garde

Monday, 1 September (SAQ#8 due at beginning of class)

Read:

- e-CR: Morris, “The Lesser Arts” (1877), pp. 233-254

Morning: [Lecture 4. Aestheticism & Arts & Crafts](#)

Afternoon: [Visit of Leighton House Museum](#)

Tuesday, 2 September

Read:

- e-CR: Marc, “The Savages of Germany” (1912), pp. 61-64

Morning: [Visit of William Morris Gallery](#)

Afternoon: [Lecture 5. Modern = Primitive: Fauvism & Expressionism](#)

Evening: Attend musical *Cabaret* (1966) at the KitKat Club (Playhouse Theatre)

Wednesday, 3 September (SAQ#9 at the beginning of class)

Read:

- e-CR: Kahnweiler, Interview (1961), pp. 55-66
- e-CR: Marinetti, "Founding Manifesto of Futurism" (1909), p. 19-24

Morning: [Lecture 6. Revolution of Art: Cubism](#)

Afternoon: [Visit of British Museum](#)

Thursday, 4 September

Morning: [Review Session followed by Midterm Exam \(Slide IDs + Comparisons + Essay\)](#)

Afternoon: [Walk on a Wilde Side](#) (walking tour with Simon Whitehead)

Friday, 5 September

[No class; day trip to Brighton.](#)

Part 3 of 3: Art & Wartime

Monday, 8 September (SAQ #10 to complete in class)

Read:

- e-CR: Tzara, "Dada Manifesto" (1918), pp. 13-20
- e-CR: White, "Johannes Baader's *Plasto-Dio-Dada-Drama*," pp. 583-600

Morning: [Tour of Imperial War Museum / Art Gallery with Katy Layton-Jones](#)

Afternoon: [Lecture 7. The Avant-Garde from Futurism to Dada](#)

Tuesday, 9 September

Read:

- e-CR: Breton, excerpts from "Surrealist Manifesto" (1924), pp. 9-27
- e-CR: Andrade, "Cannibalist Manifesto" (1928), pp. 38-44

Morning: [Lecture 8. Surrealism as Heterotopia / guest: Dr. Michael Richardson](#)

Afternoon: [Visit Colquhoun exhibition at the Tate Britain; note-taking for reflexive essay](#)

Wednesday, 10 September (Reflexive essay due at beginning of class)

Read:

- e-CR: Van Doesburg, "De Stijl: Manifesto I" (1918), pp. 39-40
- e-CR: Mondrian, "Neo-Plasticism" (1923), pp. 175-77
- e-CR: Gropius, "Programme of the Staatliches Bauhaus" & "Principle of Bauhaus Production" (1919),

pp. 49-53

Morning: [Lecture 9. Abstraction as Utopia: Bauhaus, De Stijl, Constructivism](#)

Afternoon: [Visit of Tate Modern](#)

Evening: [Twelfth Night at the Globe theater](#)

Thursday, 11 September (SAQ#11 due at beginning of class)

Read:

- e-CR: Hitler, "Speech at the Opening of the Great German Art Exhibition" (1937), pp. 1-10

Morning: [Lecture 10. The Avant-Gardes under Totalitarianism](#)

Afternoon: [Walking tour of Smithfield & East End with Amanda \(to be confirmed\)](#)

Friday, 12 September (SAQ#12 to complete in class)
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Read:

- e-CR: Zalman, "Janet Sobel: Primitive Modern and the Origins of Abstract Expressionism," pp. 20-30

Morning: [Lecture 11. Art brut, art informel, Abstract Expressionism](#)

Afternoon: Free time

Evening: [River cruise of London](#)

AFTER LONDON

Illustrative reflexive essay due: 24 September, 4:00 pm