Modern Art  FNAR 202 – Spring 2023

Instructor: Dr. Bahar Tahsily
Tuesdays and Thursdays 5.15pm to 6.30pm - On-site classes for two Fridays Office hours
Tuesday 1.00-2.00 (by appointment)
E-Mail: btahsilyfahadan@luc.edu

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:

- William J. R. Curtis, *Modern Architecture since 1900*

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:

<table>
<thead>
<tr>
<th>Grade Scale Percentages</th>
<th>95-100%</th>
<th>86-88%</th>
<th>77-79%</th>
<th>65-70%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A-</td>
<td>92-94%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>89-91%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>83-85%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>74-76%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>80-82%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>71-73%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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](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:**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Tuesday, Jan 17</th>
<th>Introduction and presentation of the course</th>
<th>Thursday, Jan 19</th>
<th>Impressionism</th>
<th>Modernity and Modernism, PP.141-218</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>Tuesday, Jan 24</td>
<td>Post-Impressionism</td>
<td>Thursday, Jan 26</td>
<td>Arts and Crafts, and Art Nouveau</td>
<td>Curtis, Modern Architecture since 1900, PP.21-36</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Tuesday, Jan 31</td>
<td>Fauvism</td>
<td></td>
<td></td>
<td>Harrison, Primitivism, Cubism, Abstraction, pp. 46-61</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Reading/Source</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>--------------------------------------------</td>
<td>----------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Tuesday, Feb 7</td>
<td>Movie-The Cabinet of Dr. Caligari</td>
<td>Chipp, Theories of Modern Art, pp.193-216</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Feb 9</td>
<td>Cubism</td>
<td>Chipp, Theories of Modern Art, pp.193-280</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Friday, Feb 17</td>
<td>National Gallery of Modern and Contemporary Art (Viale delle Belle Arti, 131, at 9:30)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Tuesday, Feb 21</td>
<td>Early Modern Architecture</td>
<td>Curtis, Modern Architecture since 1900, PP.75-90</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Feb 23</td>
<td>Mid-term exam</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Tuesday, Feb 28</td>
<td>Futurism, Abstraction</td>
<td>Liberal and Fascist Italy 1900-1945, chapter 8 The visual arts: modernism and Fascism</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Mar 2</td>
<td>Constructivism, &amp; De Stijl</td>
<td>Lodder, Constructivism and Productivism in the 1920s, PP.7-47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Tuesday, Mar 14</td>
<td>Bauhaus and the Teaching of Modernism</td>
<td>Curtis, Modern Architecture since 1900, PP.118-131</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Mar 16</td>
<td>Dada</td>
<td>Frameworks for Modern Art, pp. 57-93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Tuesday, Mar 21</td>
<td>Surrealism</td>
<td>Gauss, “The Theoretical Backgrounds of Surrealism”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Mar 23</td>
<td>Abstract Expressionism</td>
<td>Art &amp; Visual Culture 1850-2010: Modernity to Globalization, Ch. 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Tuesday, Mar 28</td>
<td>Pop Art and Pop Culture</td>
<td>Fineberg, Art Since 1940 – Strategies of Being, Ch. 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Mar 30</td>
<td>Conceptual Art</td>
<td>Hopkins, After Modern Art 1945-2000, Ch. 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 11</td>
<td>Friday, Apr 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>---------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>On-Site Visit</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artist Studio Visit</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 12</td>
<td>Tuesday, Apr 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Happenings, Performance Art</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Modernism Antimodernism Postmodernism, pp.649-653</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday, Apr 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Postmodern Architecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Modernism Antimodernism Postmodernism, pp. 636-653</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 13</td>
<td>Friday, Apr 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>On-Site Visit</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MAXXI (Museum of the XXI century) Via Guido Reni, 4°. At 9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>Apr 24-27</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final Exam</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>