

Modern and Postmodern Art
SAIC ARTHI 5002-002 Spring 2011 MI 707 Th 6–9 PM
Instructor: Christopher Cutrone

Course title: Modern and Postmodern Art

Instructor: Chris Cutrone (e-mail: ccutrone@speedsite.com), tutorials by appointment

Course description:

This course surveys late nineteenth- and twentieth-century art. Basic formal, contextual, and technical developments are discussed in relation to socioeconomic, intellectual, and cultural trends. Emphasis is placed on theoretical and critical issues. This course is required for the Master of Fine Arts in Studio or Post-Baccalaureate Certificate in Studio. If a student has previously taken a twentieth-century survey or its equivalent, this requirement may be waived with the permission of the chair of the art history department.

This course has several different components addressing canonical issues of modernism and postmodernism in art, including: 1.) Habermas and Lyotard; 2.) Greenberg, Clark and Fried; 3.) Marx and Marxism (including Trotsky, Lukács and Althusser); 4.) Baudelaire and Nietzsche; 5.) Kracauer, Benjamin and Adorno; 6.) Barthes and Foucault; 7.) the *October* journal writers (Krauss, Crimp, and Foster). It includes consideration of issues in the history of visual art as well as literature and music, and so would apply to students from across various different disciplines.

Course requirements and grading policy:

This is an advanced, discussion-based undergraduate and graduate course organized as a seminar. In-class student participation is crucial to the ongoing development of our considerations of the issues in the course readings. No unexcused absences are allowed. Class participation consists of student attendance and discussion. Over the course of the term, students volunteer for several 10-15 minute class presentations on the readings, consisting of their critical reactions, beyond summary overview. All students are expected to attend every class session and bring one or two written reaction questions for each of the readings. Student reactions to the readings help guide the course conversation.

Course readings schedule: all readings are available at <http://docutek.artic.edu> (password: “modern”)

(* **required** / + supplemental-recommended readings)

Week 1: Introduction 1/27/11

* Hamza Walker [profile](#) * Susan **Buck-Morss**, [response to *October* Visual Culture Questionnaire](#)

* Robert **Pippin**, [response to *Critical Inquiry* symposium on critical theory](#)

Week 2 2/3/11

* Jürgen **Habermas**, [Modernity: Incomplete Project](#) * Jean-François **Lyotard**, [What is Postmodernism?](#)

* Immanuel **Kant**, [What is Enlightenment?](#) * Michel **Foucault**, [What is Enlightenment?](#)

+ Baudelaire, [from *Paris Spleen*](#)

Week 3 2/10/11

* Daniel **Sherman**, [Quatremère/Benjamin/Marx](#)

* **Pippin**, [What was Abstract Art? From Hegel’s Point of View](#) + Balzac, [from *Unknown Masterpiece*](#)

* Heinrich **Heine**, [from Salons of 1831 and 1843](#) * **Gautier**, [from Preface to *Mademoiselle du Maupin*](#)

Week 4 2/17/11

* Karl **Marx**, [from 1844 *Manuscripts*](#) + Marx and Engels, [Communist Manifesto](#)

* Herbert **Marcuse**, [A Note on Dialectic](#) + Louis Althusser, [Marxism and Humanism](#)

* Georg **Lukács**, [The Phenomenon of Reification](#)

Week 5 2/24/11

* Rosa **Luxemburg**, [from *The Crisis of German Social Democracy*](#) (AKA The Junius pamphlet, 1915)

* Leon **Trotsky**, [from *Literature and Revolution, Art and Politics in Our Epoch*](#)

* Wilhelm **Reich**, [Ideology as Material Power](#)

Course schedule:

ARTHI 5002-002 Modern and Postmodern Art (Spring 2011) Th 6–9 PM
School of the Art Institute of Chicago, 112 S. Michigan Ave., room 707

Week 6 3/3/11

- * Siegfried **Kracauer**, The Mass Ornament, Photography
- * Walter **Benjamin**, A Little History of Photography, Experience and Poverty, On the Mimetic Faculty, To the Planetarium (from *One-Way Street*)

Week 7 3/10/11

- * Theodor **Adorno**, The Curves of the Needle, Form of the Photograph Record, On the Social Situation of Music, Commodity Music Analysed, The Fetish-Character in Music and Regression of Listening

Week 8 3/17/11

- * Clement **Greenberg**, Avant-Garde and Kitsch, Towards a Newer Laocoon, Modernist Painting
- * T. J. **Clark** and Michael **Fried**, on Greenberg's modernism
- * Meyer **Schapiro**, Nature of Abstract Art

Week 9: Spring break, no class meeting 3/24/11

Week 10 3/31/11

- * **Benjamin**, The Author as Producer, The Work of Art in the Age of Mechanical Reproduction
- * **Adorno**, Letter to Benjamin on Work of Art essay

Week 11 4/7/11

- * Charles **Baudelaire**, from 1846 and 1855 criticism; selections from *Flowers of Evil*
- * **Benjamin**, The Paris of the 2nd Empire in Baudelaire
- + Marx, from The 18th Brumaire of Louis Bonaparte
- * **Benjamin**, Paris, the Capital of the 19th Century (1935)
- * **Adorno** and Benjamin, exchange on the 1935 Paris Exposé
- + Benjamin, Paris, Capital of the 19th Century (1939)
- + Marx, from Capital vol. 1 Ch. 1 part 4 on the fetishism of the commodity
- + Benjamin, Arcades Project Convolute D

Week 12 4/14/11

- + Baudelaire, from Fusées + Foucault, Nietzsche, Genealogy, History
- * **Nietzsche**, from On Truth and Lie in an Extra-Moral Sense, On the Use and Abuse of History for Life
- * **Benjamin**, On the Concept of History, and Paralipomena + Benjamin, Arcades Project Convolute N

Week 13 4/21/11

- * **Fried**, Art and Objecthood * Daniel **Bell**, Modernism and Capitalism
- * Rosalind **Krauss**, et al., About October * **Krauss**, Sculpture in the Expanded Field

Week 14 4/28/11

- * Roland **Barthes**, The Death of the Author * **Foucault**, What is an Author?
- * **Crimp**, The End of Painting * **Krauss**, The Originality of the Avant-Garde: A Postmodern Repetition

Week 15: Critique Week: optional class meeting 5/5/11

- + Adorno, from *Aesthetic Theory*: Art, Society, Aesthetics, and Society

Week 16 5/12/11

- * **Adorno**, Valéry Proust Museum * **Crimp**, On the Museum's Ruins
- * Hal **Foster**, Introduction to The Anti-Aesthetic, Re: Post * **Adorno**, Cultural Criticism and Society
- + Coda: Pippin, on critical theory (from Week 1)