

Liverpool John Moores University

Title: MODERN ART AND ITS CONTEXTS
Status: Definitive
Code: **4523MEDCUL** (114988)
Version Start Date: 01-08-2011

Owning School/Faculty: Humanities and Social Science
Teaching School/Faculty: St Helens College

Team	Leader
Clare Horrocks	Y

Academic Level: FHEQ4 **Credit Value:** 24.00 **Total Delivered Hours:** 90.00

Total Learning Hours: 240 **Private Study:** 150

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	40.000
Off Site	6.000
Seminar	40.000
Tutorial	4.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	One 10-12 minute presentation and supporting notes on a gallery visit or work of a selected artist from before WW2. (Weeks 9-11)	20.0	
Essay	AS3	One 2000 word essay on a selected artist or writer, their work, and their significance today. (Week 28)	60.0	
Presentation	AS2	One 12 minute presentation and supporting notes on a modernist literary text or film. (Weeks 19-21)	20.0	

Aims

To examine the effect of social, technological, economic, political and ideological changes on art in the late 19th and early 20th centuries.

To gain an understanding of the emergence of 'modern art' from the 1860s to the anti-Modern backlash of Nazism and Stalinism in the 1930s.

To examine the impact of early 20th century political turbulence on other art forms – including literature.

To explore how the structure of 'languages' are affected by upheaval.

To trace the development of modern art from the 1940s to the present in its cultural context.

Learning Outcomes

After completing the module the student should be able to:

- 1 Identify the ways that social, technological, economic, political and ideological changes impacted on the arts during the late nineteenth and early twentieth centuries.
- 2 Trace the sequence of war, revolution and the implementation of new political ideologies and their effect on the arts during the late nineteenth and early twentieth centuries.
- 3 Account for the emergence of 'high modernist' literature in its cultural and political context.
- 4 Evaluate the theme of fragmentation in the analysis of a literary text or texts of choice.
- 5 Discuss post-war art movements works in their cultural and political context.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

10-12 Minute presentation	1	2			
2000 Word essay	1	2	3	4	5
12 Minute presentation	3	4			

Outline Syllabus

Students will be introduced to foundations of modern art in a context of technological, economic, political and ideological upheaval, looking at, among other movements, Impressionism, Post-Impressionism, Symbolism, Cubism, Expressionism, Fauvism and Futurism, through the impact of the First World War, Dada, Weimar art and Surrealism, to the clamp down on modernist art by Hitler and Stalin in the 1930s.

Students will then look at a selection of literary texts from 1918 to the 1930s in a

context of the traumatic events that overshadowed the beginning of the twentieth century, exploring the fragmentation of poetry, drama and prose in relation to other art forms of the period. We look at how this disturbance led to a re-configuration of structure, tone and content in the arts, whose impact has lasted for the next fifty years.

Finally, we shall look at the post-World War two context, focusing on art movements like Abstract Expressionism, Pop art, Conceptualism and Brit Art in the context of recent social and political history, including the Cold War, the 'Sixties', the rise of the New Right, the fall of Communism, globalization and the conflicts of the 21st century.

Learning Activities

Lecture; video/slide presentations; visits; seminars; tutorials; student presentations.

References

Course Material	Book
Author	Britt, D. (ed.)
Publishing Year	2008
Title	Impressionism to Post-Modernism
Subtitle	
Edition	
Publisher	Thames & Hudson
ISBN	

Course Material	Book
Author	Coote, S. (ed.)
Publishing Year	1985
Title	The Waste Land: Masterstudies
Subtitle	
Edition	
Publisher	Penguin
ISBN	

Course Material	Book
Author	Eagleton, T.
Publishing Year	1970
Title	Exiles and Emigres: Studies in Modern Literature
Subtitle	
Edition	
Publisher	Chatto & Windus
ISBN	

Course Material	Book
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Author	Frascina, F.
Publishing Year	2000
Title	Pollock and After: The Critical Debate
Subtitle	
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Harrison, C.
Publishing Year	1997
Title	Modernism (Movements in Modern Art)
Subtitle	
Edition	
Publisher	Tate Publishing
ISBN	

Course Material	Book
Author	Hopkins, D.
Publishing Year	2000
Title	After Modern Art
Subtitle	
Edition	
Publisher	Oxford UP
ISBN	

Course Material	Book
Author	Hughes, R.
Publishing Year	2009
Title	The Shock of the New
Subtitle	
Edition	
Publisher	Thames and Hudson
ISBN	

Course Material	Book
Author	Livingstone, M.
Publishing Year	2000
Title	Pop Art: A Continuing History
Subtitle	
Edition	
Publisher	Thames and Hudson
ISBN	

Course Material	Book
Author	Showalter, E.
Publishing Year	2003

Title	A Literature of Their Own: From Charlotte Bronte to Doris Lessing
Subtitle	
Edition	
Publisher	Virago
ISBN	

Course Material	Book
Author	Wilson, E.
Publishing Year	1964
Title	Axel's Castle
Subtitle	
Edition	
Publisher	Faber & Faber
ISBN	

Course Material	Book
Author	Woolf, V.
Publishing Year	1925
Title	Women and Writing
Subtitle	
Edition	
Publisher	The Women's Press
ISBN	

Course Material	Book
Author	Woolf, V.
Publishing Year	1979
Title	Women and Writing
Subtitle	
Edition	
Publisher	The Women's Press
ISBN	

Notes

In this module the history of modern art is used to explore the cultural and political history of the west from 1850 to the present. In the first part, we look at art movements including Impressionism, Post-Impressionism, Symbolism, Cubism, Expressionism, Fauvism and Futurism, through the impact of the First World War, Dada, Weimar art and Surrealism, to the clamp down on modernist art by Hitler and Stalin in the 1930s.

In the second part students will look at a selection of literary texts in a context of the traumatic events that overshadowed the beginning of the twentieth century, exploring the fragmentation of poetry, drama and prose, leading to a re-configuration of structure, tone and content in the arts, whose impact has lasted for the next fifty years.

Finally, we shall look at the post-World War two context, focusing on art movements like Abstract Expressionism, Pop art, Conceptualism and Brit Art, in the context of recent social and political history, including the Cold War, the 'Sixties', the rise of the New Right, the fall of Communism and the conflicts of the 21st century.

Post-modernism is a dismissal of the rigidity of Modernism in favor of an "anything goes" approach to subject matter, processes and material. Modernism in art. Monet painting in his garden in Argenteuil by Pierre-Auguste Renoir. The shift to modernism can be partly credited to new freedoms enjoyed by artists in the late 1800s. Traditionally, a painter was commissioned by a patron to create a specific work. Officially debuting in 1874, Impressionism is considered the first Modernist art movement. With leaders like Claude Monet and Pierre-Auguste Renoir, the Impressionists' use of brief, fierce brush strokes and the altering effect of light separated their work from what came before it. The Impressionists' focus on modern scenes was a direct rejection of classical subject matter. Post-Impressionism encompasses a wide range of distinct artistic styles that all share the common motivation of responding to the opticality of the Impressionist movement. The stylistic variations assembled under the general banner of Post-Impressionism range from the scientifically oriented Neo-Impressionism of Georges Seurat to the lush Symbolism of Paul Gauguin, but all concentrated on the subjective vision of the artist. Symbolic and highly personal meanings were particularly important to Post-Impressionists such as Paul Gauguin and Vincent van Gogh. Rejecting interest in depicting the observed world, they instead looked to their memories and emotions in order to connect with the viewer on a deeper level. Most post-impressionist artists began as impressionist artists; they later started to reject these art styles and started to create their own individual styles. Accordingly, post-impressionists rejected impressionism's concern with the spontaneous and naturalistic portrayal of light and color. On the contrary, they emphasized on the symbolical depiction of their subject's emotions along with proper order and structure of their painting styles. Post-impressionism, on the other hand, is an art movement that originated in the same century in France as a reaction to impressionism. Thus, this is the fundamental difference between Impressionism and Post Impressionism. Characteristics. The end of modernism and beginning of postmodernism is a hotly contested issue, though many consider it to have ended roughly around 1940. Modernism is a philosophical movement that, along with cultural trends and changes, arose from enormous transformations in Western society during the late 19th and early 20th centuries. Post-Impressionist: French art or artists belonging to a genre after Manet, which extended the style of Impressionism while rejecting its limitations; they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary color.