**Module Title** | The Shock of the New  
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**Module Code** | ARVC246H4ACB  
**Programme** | Cert HE History of Art  
**Credits / Level** | 15 / Level 4  
**Entrance Requirements** | None  
**First Class** | 30 April 2019  
**Term Dates** | 30 April – 9 July 2019  
**Taught By** | Dr Nickolas Lambrianou

**Module Description**
How and why has the avant-garde continually sought to transform the way in which we understand and define art? This module focuses each week on specific artists and movements affiliated with modernism and the avant-garde. We will discuss the reception, debates and theories of the avant-garde art from nineteenth-century origins to post-modern and contemporary developments.

**Aims**
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of avant-garde and modernist art practices and the key debates surrounding them
- Provide students with first-hand experience of art objects and exhibitions
- Develop students’ critical analysis and judgement in relation to the avant-garde, its history, criticism and discourses
- Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film, philosophy, visual media and the history of ideas.
- Develop academic study and writing skills.

**Outcomes**
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, film, buildings and other artefacts (such as sonic or ‘noise’ art) closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
• Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
• Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>1500 words</td>
<td>100%</td>
<td>16 July 2019</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

Module Content

Coursework Deadline: 16 July 2019

Note: ‘AT’ below refers to texts drawn from Charles Harrison and Paul Wood (eds) Art in Theory 1900 - 1990, Blackwell, 1992. Date in square brackets is original year of publication. All writings are also included in the expanded edition (Art in Theory 1900-2000) though the page numberings will differ.

Session 1: 30 April 2019 – The Shocking, the New: The rise of the avant-garde (and 10 artworks that changed the world)

Images
Marcel Duchamp Fountain 1917; Robert Delauney The Eiffel Tower 1910; Gustave Courbet The Burial at Ornans 1850; Edouard Manet Masked Ball at the Opera 1873

Texts
Georg Simmel ‘The Metropolis and Mental Life’ [1903] (AT 130-135); Apollinaire ‘The New Spirit and the Poets’ [1918] (AT 226-227); Raymond Williams “When was modernism?” [1989] (AT 1116-1119); Emil Nolde ‘On Primitive Art’ [1912] (AT101)

Session 2: 7 May 2019 – Dissolving Space: Cubism and Futurism

Images
Pablo Picasso The Afi cionado 1910; Georges Braque Still Life on a Table 1913; Pablo Picasso Les Demoiselles d’Avignon 1907; Umberto Boccioni Unique form of Continuity in Space 1913, Gino Severini Blue Dancer 1912

Texts
Jean Metzinger ‘Notes on Painting’ [1911] (AT 177-178); Georges Braque ‘Thoughts on Painting’ [1917] (AT 209-211); Pablo Picasso ‘Conversation with Picasso’ [1935] (AT 498-502); F T Marinetti ‘The Foundation and Manifesto of Futurism’ [1909] (AT 145); Umberto
Boccioni ‘Futurist Painting: Technical Manifesto’ [1910] (AT 149-152); Wyndham Lewis ‘Our Vortex’ [1914] (AT 154-156)

Session 3: 14 May 2019– Provoking the bourgeoisie: Dada and Surrealism

Images/film Hannah Hoch da dandy 1919; Salvador Dali The Phenomenon of Ecstasy 1933; Maya Deren Meshes of the Afternoon (1943); Marcel Duchamp The Bride Stripped Bare by Her Bachelors, Even [1919-26]

Texts Hugo Ball ‘Dada Fragments’ [1916-17] (AT 246-248); Tristan Tzara ‘Dada Manifesto 1918’ [1918] (AT 248-253); Richard Hülsenbeck ‘First German Dada Manifesto’ [1919] (AT 253-256); En Avant Dada [1920] (AT 257-260); Marcel Duchamp ‘The Richard Mutt Case’ [1917] (AT 248); André Breton First Manifesto of Surrealism [1924] (AT 432-439); Second Manifesto of Surrealism [1929] (AT 446-450)


Session 4: 21 May 2019 – The end of the image: Abstraction in Europe and America

Images Wassily Kandinsky With Three Riders 1911; Piet Mondrian Composition A 1919; Mark Rothko Magenta, Green Black on Orange 1949; Jackson Pollock One (Number 31) 1950; Helen Frankenthaler Mountains and the Sea 1953

Texts W. Kandinsky Concerning the Spiritual in Art [1911] (AT 86-94); Kasimir Malevich From Cubism and Futurism to Suprematism: The New Realism in Painting [1915] (AT 166-176); Harold Rosenberg ‘The American Action Painters’ [1952] (AT 581-584); Clement Greenberg ‘Towards a Newer Laocoon’ [1940] (AT 554-560); Modernist Painting [1965] (AT 754-760); Adolph Gottlieb, Mark Rothko and Barnett Newman, Statement [1943] (AT 562); Mark Rothko ‘The Romantics were Prompted . . .’ [1947] (AT 563-564)

Session 5: 28 May 2019 – Icon and Spectacle: Pop in American and England


Session 6: 4 June 2019 – After Painting: Minimalism and Conceptualism

Images Robert Rauschenberg Erased De Kooning Drawing 1953; Frank Stella Die Fahne Hoch! 1959; Carl Andre Equivalent VIII 1966; Tony Smith Die 1962/68; Sol LeWitt Modular Structure 1966; Eva Hesse Accession II 1968; When Attitudes Become Form (exhibition); Lee Lozano General Strike Piece 1969

Session 7: 11 June 2019 – Beyond the White Cube: Post-Minimalism, Land Art, Destination Art

Images

Texts

Session 8: 18 June 2019 – Noise, Chance and Silence: Sonic Art

Sound
- Tristan Tzara, Marcel Janco and Richard Huelsenbeck *L’amiral Cherche Une Maison A Louer* ['The Admiral is Looking for a House to Rent’ - 1916] (LTMCD); Luigi Russolo *Risveglio di una citta* ['The Awakening of a City’ - 1913] (LTMCD); Edgar Varèse *Poème Électronique* 1958; Steve Reich *Pendulum Music* 1968

Texts

Web
- Ubuweb: The avant-garde, noise, sonic arts, performance, film: www.ubu.com


Images

Texts

Session 10: 2 July 2019 – After The Future: Post-, Alter, Anti-Modernism

Images
- Cindy Sherman *Untitled Film Still* 1978, Julian Schnabel *Exile* 1980; Tracy Emin *My Bed* 1999, Damien Hirst *The Physical Impossibility of Death in the Mind of Someone Living* 1991; Nicolas Bourriard (cur.) *Tate Triennial 2009 (Altermodernism)*, exhibition, Tate Britain

Texts
- Nickolas Lambrinou “Altermodern: Movement or Marketing?” in *Mute: Culture and Politics After the Net*, April 2009

http://www.metamute.org/en/content/altermodern_marketing_or_movement
Session 11: 9 July 2019 – From Space to Place: The Contemporary

Images
Tino Sehgal *These Associations* 2012; Elizabeth Price *The Woolworth Choir of 1979* 2012;

Texts
Artangel (web resource and archive) https://www.artangel.org.uk/
Peter Osborne *Anywhere or Not at All: Philosophy of Contemporary Art*, Verso, London 2013

Web

Recommended Reading and Resources
*Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.*

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:


Recommended Reading
The following are recommended as useful ancillary reading.

Note: The literature on modern art, the avant-garde and individual movements is immense. The following list is highly selective. If you want tips on further reading for specific issues or movement then please ask me in class.

Claire Bishop *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso 2012
Lucy Lippard (ed) *Pop Art*, New York, Thames and Hudson, 1967
Reference
The following are useful reference texts:
Ubuweb: The avant-garde, noise, sonic arts, performance, film: www.ubu.com

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