

Lingnan University
Department of Visual Studies

Course Title	: Western Art from Romanticism to Modernism
Course Code	: VIS2104
Recommended Study Year	: 2 nd year
No. of Credits/Term	: 3
Mode of Tuition	: Lecture and tutorial
Class Contact Hours	: 2 hours lecture per week 1 hour tutorial per week
Category in Major Programme	: Foundation
Prerequisite(s)	: N/A
Co-requisite(s)	: N/A
Exclusion(s)	: N/A
Exemption Requirement(s)	: N/A

Brief Course Description

This course offers a survey of the historical development and stylistic transformations of Western art from the late eighteenth century to the mid twentieth. Weekly lectures are organised in a chronological and thematic manner; each week will be devoted to one or two art movements that emerged and flourished in Europe and the United States. The module addresses the ways in which Western artists, architects and designers responded to the increasingly industrialised and modernised society. It also explores the influence of political, economic, cultural and social changes in France, Britain, Germany, America and beyond on the writings on art and visual art practices during the said period.

Completion of the course should give students confidence to identify and critically discuss key works, artists, styles and art movements prevailed in the West from the historical period in question; the ability to relate the formal and stylistic features of particular works to specific artistic styles and movements; and the capacity to articulate the relationship between key works of art and pertinent historical, socio-political, economic and philosophical issues and debates.

Aims

To acquaint students with the history of Western art and enable them critically to engage with key works, movements and issues pertinent to that history.

Learning Outcomes

On completion of the course, students will be able to:

1. describe and explain the development of Western art from the late eighteenth century to the modern period;
2. demonstrate knowledge of prominent artists and their artistic influences in the West and beyond;
3. identify and analyse major works of art, artists, styles and the key moments in the formation of art movements from the historical period in question;
4. discuss the formal and stylistic features of particular works in relation to prevailing artistic styles and movements; and
5. articulate the relationship between key works of art and pertinent historical, social, cultural, political and philosophical issues and debates.

Indicative Content

1. Romanticism – the liberation of self
2. Industrial revolution and modern society
3. Realism and social crisis
4. Impressionism, Japonisme and urban culture
5. Post-impressionism – new explorations
6. Fauvism and German Expressionism
7. Cubism – a new way of seeing
8. Modernism - art for art's sake
9. Dada and the wars
10. Surrealism
11. Post-war art movements
12. Conceptualism – beyond painting and sculpture
13. Post-Isms, Neo-Isms and Art
14. New media

Teaching Method

Lectures and discussions

Measurement of Learning Outcomes

Learning Outcomes	Assessment Methods			
	Class Participation ¹	Group Presentation ²	Research Essay ³	Tests ⁴
1. describe and explain the development of Western art from the eighteenth century to the modern period;		X	X	X
2. demonstrate knowledge of prominent artists and their artistic influences in the West and beyond;	X	X	X	X
3. identify and analyse key works of art, artists, styles and artistic movements from the historical period in question;	X	X	X	X
4. discuss the formal and stylistic features of particular works in relation to prevailing artistic styles and movements; and	X	X	X	X
5. articulate the relationship between key works of art and pertinent historical, socio-political and philosophical issues and debates.		X	X	X

1. Regular attendance (5%) in lectures, tutorials and fieldtrips is expected. Students are also expected to read before lectures and participate in class activities, including fieldtrips evaluations and group discussions (10%).
2. Students will work in groups and give a 20-minute PowerPoint presentation on a topic of their choice (15%). The group presentation measures your skills in research, communication, oral presentation, as well as your creativity and abilities to work with others. Presenters should prepare a one-sheet handout for the class and demonstrate good analytical skills and an informed individual point of view. Peer evaluation will be considered in grading. A copy of the PowerPoint slides and the handout should be submitted to the course instructor before the presentation.
3. Each student is required to submit a research paper (c.2,000 words, including footnotes) based on your presentation topic (30%). You should produce referencing citations for all academic materials consulted. Illustrations should be labelled placed at the end of your essay, followed by a bibliography.
4. Two in-class tests (40%; 20% @) will assess your ability in identifying key works of art and their implications and your skills in analysing and comparing pairs of works in common and of difference.

Further guidelines of the course assessments, including sample topics, rubrics and peer evaluation forms, will be given in class.

Assessment

60% Continuous Assessment

40% Two in-class tests

Required Readings

Adams, Laurie Schneider. *Art Across Time*, 4th edn. New York: McGraw-Hill, 2011.

Foster, Hal, Rosalind Krauss, Yve-alain Bois, Benjamin H.D. Buchloh, and David Joselit. *Art since 1900: Modernism, Antimodernism and Postmodernism*, 3rd edn. New York: Thames & Hudson, 2016.

Supplementary Readings

Arnason, H. H., Elizabeth C. Mansfield, and National Humanities Centre. *History of Modern Art: Painting, Sculpture, Architecture & Photography*, 7th edn. Boston: Pearson, 2013.

Barnet, Sylvan. *A Short Guide to Writing about Art*, 6th edn. New York: Longman, 2000.

Bernard, Edina, *Modern Art, 1905-1945*. Edinburgh: Chambers, 2004.

Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics*. California Studies in the History of Art, XXIV, Berkeley: California University Press, 1989.

Clark, Timothy J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton, NJ: Princeton University Press, 2015.

Frascina, Francis, and Charles Harrison (eds), *Modern Art and Modernism: A Critical Anthology*.

- London: Harper and Row in association with the Open University, 1982.
- Frascina, Francis, Nigel Blake, Briony Fer, Tamar Garb, and Charles Harrison. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven and London: Yale University Press in association with the Open University, 1993.
- Freeland, Cynthia A. *Art Theory: A Very Short Introduction*. Oxford: Oxford University Press, 2003.
- Gooding, Mel. *Abstract Art*. Cambridge: Cambridge University Press, 2001.
- Harrison, Charles, Jason Gaiger, and Paul Wood. *Art in Theory: 1815-1900*. London: Blackwell, 1998.
- Harrison, Charles, Francis Frascina, and Gill Perry. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven: Yale University Press, 1993.
- Harrison, Charles, and Paul Wood. *Art in Theory, 1900-1990*. London: Blackwell, 1993.
- Hauser, Arnold. *The Social History of Art*, vol. III. London: Routledge, 1951.
- Nochlin, Linda. *Realism*. London: Penguin, 1990.
- Richardson, Tony, and Nikos Stangos. *Concepts of Modern Art*. NY: Harper and Row, 1974.
- Rubin, James H. *Impressionism*. London: Phaidon, 1999.
- Sheldon, Julie, and Pam Meecham. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
- Stangos, Nikos (ed.). *Concepts of Modern Art: From Fauvism to Postmodernism*, 3rd edn. London: Thames & Hudson, 1994.
- Taylor, Joshua C. (ed.). *Nineteenth-Century Theories of Art*. Berkeley: University of California Press, 1987.
- van Eck, Caroline, James McAllister, and Renée van de Vall. *The Question of Style in Philosophy and the Arts*. Cambridge: Cambridge University Press, 1995.
- Vaughan, William. *Romanticism and Art*. London: Thames and Hudson, 1994.
- Wichmann, Siegfried. *Japonisme: The Japanese Influence on Western Art since 1858*. London: Thames and Hudson, 1981.
- Wood, Paul (ed.). *Varieties of Modernism*. New Haven and London: Yale University Press, 2004.
- 王端廷著，《靜沐西風：西方藝術論說》。北京：人民美術出版社，2003。
- 雅克·德比奇... [等著]；徐慶平譯，《西方藝術史》。海口市：海南出版社，2000。

Important Notes:

- (1) *Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.*
- (2) *Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.*
- (3) *Students are required to submit writing assignment(s) using Turnitin.*
- (4) *To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.*

** Numbers of hours are subject to adjustment for individual courses.*