

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *Introduction to Modern and Contemporary Art: From Modernism to Modernity - 5317*

*Last update 12-09-2024*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* History of Art

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* prof. Gal Ventura

*Coordinator Email:* [gal.ventura@mail.huji.ac.il](mailto:gal.ventura@mail.huji.ac.il)

*Coordinator Office Hours:* Wednesday, 12:30-14

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Teaching Staff:

Prof. Gal Ventura

Course/Module description:

The course will be devoted to a chronological review of the development of western Art from the beginning of the 20th century until today, while focusing on the historical, social and cultural contexts of these developments. The course will examine artists, works of art, artistic movements and styles as well as texts produced by artists from various artistic movements, including Fauvism, Cubism, Die Brücke, Der Blaue Reiter, Futurism, Geometric Abstraction of Malevich and Mondrian, Dada, Surrealism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, Post Modern Art and contemporary art.

Course/Module aims:

The course is designed to provide students with an essential acquaintance with the main western art styles, movements, artists and art works from 1900 until our days. While discussing 20th and 21st century historical background, students will develop the ability to explore modern art independently.

Learning outcomes - On successful completion of this module, students should be able to:

Identification and analysis of the main western art styles, movements, artists and art works; appreciating, understanding and critically thinking about modern art.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: lecture

Course/Module Content:

Fauvism, Cubism, Die Brücke, Der Blaue Reiter, Futurism, Geometric Abstraction of Malevich and Mondrian, Dada, Surrealism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, Post Modern and contemporary art

Required Reading:

• אנרי מאטיס, רשימות של צייר (תרגום מצרפתית: נועם ברוך), תל-אביב: הקיבוץ המאוחד, 2011: 37-26.

• Matisse, Henri, "Note of a Painter," in B. Herschel Chipp, *Theories of Modern Art*,

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Berkeley: University of California Press, 1969: 130-137.

- קנדינסקי, ואסילי, על הרוחני באמנות, ביחוד בציור, ירושלים: מוסד ביאליק, 1994: 25-21, 75-43, 96-93.
- מארינטי, פיליפו, "המניפסט הפוטוריסטי הראשון [1909]", סטודיו, גיליון 41, פברואר 1993: 23-22
- בוצ'וני, אומברטו, קרלו קארה, לואיג'י רוסולו, ג'קומו באלה וג'ינו סוורני, "המניפסט של הציירים הפוטוריסטיים [1912]"; אומברטו בוצ'וני, קרלו קארה, לואיג'י רוסולו, ג'קומו באלה וג'ינו סוורני, "המניפסט הטכני של הציור הפוטוריסטי [1910]", מתוך "הפוטוריזם: מניפסטים ותעודות", קו, גיליון 6, 1986: 59-43.
- בוצ'וני, אומברטו, קרלו קארה, לואיג'י רוסולו, ג'קומו באלה וג'ינו סוורני, "מניפסט התערוכה לציבור [1912]"; אומברטו בוצ'וני, "המניפסט הטכני של הפיסול הפוטוריסטי [1912]", מתוך "הפוטוריזם: מניפסטים ותעודות", קו, גיליון 6, 1986: 59-43.
- Mondrian, Piet, "Natural Reality and Abstract Reality," in Chipp, B. Herschel, *Theories of Modern Art*, Berkeley: University of California Press, 1969: 321-325.
- Malevich, Kasimir, "Suprematism", in Chipp, B. Herschel, *Theories of Modern Art*, Berkeley: University of California Press, 1969: 341-346.
- Adolf Loos, "Ornament and Crime", 1908
- "טריסטן צארא: מאניפסט דאדא – 1918", מתוך: רות עמוסי ואיריס ירון (עורכים), דאדא וסוריאליזם בצרפת: אנתולוגיה, תל-אביב: הקיבוץ המאוחד, 1992: 99-94.
- Duchamp, Marcel, "The Creative Act", 1957
- ברטון, אנדרה, המניפסטים של הסוריאליזם, תל אביב: ספריית פועלים, 1986: 27-23.
- "טקסטים ברטון ופיליפ סופו: ראי ללא ציפוי", מתוך: רות עמוסי ואיריס ירון (עורכים), דאדא וסוריאליזם בצרפת: אנתולוגיה, תל-אביב: הקיבוץ המאוחד, 1992: 166-162.
- גרינברג, קלמנט, "ציור מודרניסטי" [1963], מזוה 2, 1982, 12-5.

#### Additional Reading Material:

- Archer, Michael. *Art Since 1960*. London, 2002.
- Arnason, H. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. New York, 1998.
- Belting, Hans. *Art History After Modernism*. Chicago, 2003.
- Butler, Cornelia H. and Lisa Gabrielle Mark (eds.). *WACK!: Art and the Feminist Revolution* (exhibition catalogue). Cambridge, Massachusetts, 2007.
- Candish, Louise (ed.). *Art, A World History*. New York, 1998.
- Chipp, Herschel B. (ed.). *Theories of Modern Art: A Sourcebook by Artists and Critics*. Berkeley, University of California Press, 1968.
- Diehl, Gaston. *The Moderns*. New York, Crown Publishers, 1978.
- Drucker, Johanna. *Theorizing Modernism, Visual Art and the Critical Tradition*. New York, Columbia University Press, 1994.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. London, 1995.
- Foster, H. *The Return of the Real: The Avant-Garde of the End of the Century*, London: MIT Press, 1996.
- Foster, Hal; Rosalind Krauss; Yve-Alain Bois and Benjamin H. D. Buchloh. *Art Since 1900: Modernism, Antimodernism, Postmodernism*, vols. 1-2, 2005.
- Gaiger, Janson. *Frameworks for Modern Art*. New Haven, 2003.

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Haftmann, Warner. *Painting in the 20th Century*, 2 vols. New York, 1965.

Harisson, Charles and Paul Wood (eds.). *Art in Theory 1900-1930: An Anthology of Changing Ideas*, Oxford, 1992.

Harrison, Sylvia. *Pop Art and the Origins of Post-Modernism*. Cambridge, 2001.

Hartt, Frederick. *Art: A History of Painting, Sculpture, Architecture*. New York, 2002.

Heartney, Eleanor; Helaine Posner; Nancy Princenthal; Sue Scott and Linda Nochlin, *After the Revolution: Women Who Transformed Contemporary Art*. Munich, 2007.

Hopkins, David. *After Modern Art: 1945-2000*. Oxford, 2000.

Hulter, P. *Futurism and Futurisms*, London: Thames and Hudson, 1992.

Hunter, Sam and John Jacobus. *Modern Art: Painting, Sculpture, Architecture*. New York, Abrams, 1992.

Huyghe, Rene (ed.). *Larousse Encyclopedia of Modern Art: From 1800 to the Present Day*. New York, Prometheus Press, 1965.

Janson, H.W. *A History of Art*, New York: Harry Abrams, 1987.

Krauss, R. *The Originality of the Avant-Garde and Other Modernist Myths*, Massachusetts: MIT Press, 1985.

Nochlin, L. *Realism*, Harmondsworth: Penguin, 1971.

Perry, Gill and Paul Wood, (eds.). *Themes in Contemporary Art*. Yale University Press and The Open University, 2004.

Read, Herbert. *A Concise History of Modern Painting*. London, Thames and Hudson, 1975.

Rhodes, C. *Primitivism and Modern Art*, London: Thames and Hudson, 1994.

Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. Oxford University Press, 2013.

Rosenthal, Mark. *Understanding Installation Art: From Duchamp to Holzer*. London, 2003.

Rubin, W. (ed.), *Primitivism in 20th Century Art (Exhibition Catalogue)*, Museum of Modern Art, New York, 1984.

Stiles, Kristine and Peter Selz (eds.). *Contemporary Art, A Sourcebook of Artists' Writings*. Berkeley, University of California Press, 1996.

Smith, Terry. *What is Contemporary Art?*. Chicago: The University of Chicago Press, 2009.

Walker, John Albert. *Art Since Pop*, London, 1975.

Wheeler, Daniel. *Art Since Mid-Century, 1945 to the Present*. New York, 1991.

#### Grading Scheme:

Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 100 %

#### Additional information:

Art History students will have to submit an additional paper during the semester, as well as an supplementary final exam