

Winter 2021
ANG 2260: Modernism in Art & Literature
T 9h-12h (specific time TBD)
Prof. Jane Malcolm
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Course Description:

If literary modernism challenged the parameters of genre and the limits of writing, modernist art inspired this challenge through its radical deconstruction of traditional genres and the hierarchies of high and low art, object and viewer, text and reader, artist and muse. By reading modernist texts alongside the various artistic movements that inspired and informed (and were inspired/informed by) them, we begin to form a fuller picture of this truly subversive era. This course hopes to closely examine the synergy between modernist art and modernist writing as well as the complex interplay of language, tradition, aesthetics, and politics that constitutes the modernist enterprise.

Course Assignments:

Journal: 30%
Take-Home Midterm: 30%
Take-Home Final Exam + short essay: 40%

Books to purchase:

Virginia Woolf, *To the Lighthouse* (all other course material will be supplied as PDF)

Semester Overview:

Modernism and the City: Charles Baudelaire, “The Painter of Modern Life,” from *Les Fleurs du Mal*, from *Petits Poèmes en Prose*; Edmund White, from *The Flaneur*

In class: Post-impressionism, urban scenes, Eugene Atget, Berenice Abbott

Manifesto Modernism: Filippo Marinetti, “The Founding and Manifesto of Futurism,” “Technical Manifesto of Futurist Literature,” selected poems

In class: Futurist painting

Art & the Politics of Modernism: James Joyce, “The Dead”; Wallace Stevens, “Bouquet of Roses in Sunlight”

In class: Neorealism and the Camden Group

Modernist Image/Modernist Vortex: Ezra Pound, Wyndham Lewis et al, from *Blast!*; Pound and H.D., imagist poems

In class: Wyndham Lewis, projectile art

Steinian Modernism and the Portrait: Gertrude Stein, “If I Told Him: A Portrait of Picasso”; *Tender Buttons*

In class: Cubist portraiture

DADA: Baroness Elsa Freytag von Loringhoven, poems; Marcel Duchamp, “The Bride Stripped Bare by her Bachelors Even” (from *The Green Box*); Hugo Ball, “Dada Manifesto”
In class: DADA assembled art, Marcel Duchamp

High Modernism/High Art: Virginia Woolf, *To the Lighthouse*, “Three Pictures”
In class: From the impressionist to the abstract

Personal Modernism: Frank O’Hara, from *Collected Poems*, “[notes on Second Avenue]”
See also: “Personism: A Manifesto”
In class: Action art, Abstract expressionism, Jackson Pollock

Modernism and Film: Samuel Beckett, *Film*; Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
In class: *Cinema as art?*

Toward the Post-Modern: John Cage, “25 Mesostics Re and Not Re Mark Tobey,” Allen Ginsberg, “America”
In class: Warhol and consumerism