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

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