



San José State University
Department of Art & Art History
ARTH 275 Seminar in 20th C. Art
Alternative Modernisms - Spectacles & Art
Fall 2021

Dr. Dore Bowen, Professor of Art History and Visual Culture

Email: dore.bowen@sjsu.edu (preferred mode of contact)

Office Hours: Wednesday 10-noon online

Class Days/Times/Location: Tuesdays 4-6:45pm online

Prerequisites: ARTH 191A and admission to classified MFA status in art or instructor consent.

Department Office: ART 116

Department Contact: website www.sjsu.edu/art email art@sjsu.edu

Land Acknowledgement:

We respectfully recognize that this class and this University exist on the occupied, traditional lands of the Tamyen-Ohlone (Muwekma) People, who have stewarded this land for generations.

Course Description

This course concerns spectacles and their influence in modern and contemporary art. We will focus on Paris, the “center of the art world” in the 19th century, and other urban site, in order to chart the history of spectacles, such as the well-known panorama and diorama, but also lesser-known spectacles, such as scrolled paintings and projected images. All of these spectacles featured imagery of mass appeal, including romantic figures, landscapes, natural disasters, and battle scenes. Advances in theater design allowed artists to use special effects, which added a sense of “being there.” Although these immersive installations faded when photography arrived they continued to influence visual culture, particularly ethnographic and natural history display. And in the 20th century, these spectacles, though exerting a negative influence (as explained in Guy Debord’s “society of the spectacle”—a cautionary tale concerning the negative impact of commodity culture, as well as American critic Clement Greenberg’s denouncement of kitsch), also influence installation, immersive art, and Virtual Reality. Following this alternative narrative of

modernism, this course will examine spectacles that integrate the phenomenological engagement of the viewer and consider the historical context for these forms.

Course Goals

Using spectacles as an origin point this course covers a range of forms, including staged paintings, VR, natural history museum displays, and contemporary installation. We will read art historical essays and examine artworks in light of the topics raised therein. Students are encouraged to find their own point of intersection with this material. Ultimately, this course is intended to help students to develop familiarity with a key body of theoretical texts, and to apply these to new or ongoing research in art history and visual culture.

Course Structure

In-Class: The bulk of the class seminar/discussion is 4-5:30pm. When reading is assigned, the professor will introduce the class, a seminar leader will present on the weekly topic, and after this the class may have 15 or so minutes of “close analysis”—used for directed reading, note-taking of an artwork, or break out room discussion. There will be a 15 minute refresh break from 5:30-5:45pm. After the break the next week’s topic will be introduced.

Reading is the heart and soul of a seminar. Find a comfortable location to read. Reading is a mono-task, and might be uncomfortable at first. But I recommend you go for it. Turn your phone off. Maybe listen to some music. Read. Take notes. You should read over the assigned material a few times during the week to prepare for seminar.

Note-Taking is essential during class and to record ideas. Select a notebook for this class right way and make it one that you like. This will help you remember and retain information. In addition, taking notes trains you to observe and think carefully. Finally, the notes you take will be helpful to refer to ideas and artworks discussed in this course in the future. Write notes by hand – refrain from typing them on tablets or computers. Writing by hand will mean that you remember them more coherently—and this will lead you to more developed thoughts. Organize your notes by week. Use the schedule headings.

Learning Outcomes

Upon successful completion of this course, students will be able to:

CLO1 - **read texts closely** and apply the knowledge gained to their own writing;

CLO2 - **express (explain, analyze, develop, and criticize) ideas effectively**, including ideas encountered in primary and secondary texts in art history;

CLO3 - **write clear and effective scholarly arguments** at a graduate level;

CLO4 - **organize and develop research** for art historical audiences, including appropriate editorial standards for citing primary and secondary sources;

CLO5 - **conduct independent research**, using primary and secondary sources available through libraries, electronic databases and, where appropriate, archival repositories.

Required Texts/Readings

1. Syllabus/Schedule: <http://www.sjsu.edu/art>
2. Readings and Assignments: Essays and assignments are available as hyperlinks on the schedule or through the course Canvas site, at <https://sjsu.instructure.com>. You will also use Canvas to upload your weekly summaries, final paper summary and bibliography, and

- final paper. Use your SJSU ID and password to log in; Help Desk is at 408-924-2377.
3. **Notebook:** A notebook for writing on seminar, reading notes, assignments, etc. Take notes **by hand** in a designated notebook (seminar notes, reading notes, assignments, etc.). Be sure to pick one you really like writing in. (I like the moleskin notebooks.)

Writing and Research Resources

Writing guides are available through the library website, such as Kate Turabian, *A Manual for Writers*, Strunk and White, *The Elements of Style*, and *Webster's New World Dictionary*. The library website also links to databases, image banks, and art journals as well. See the Art and Design resources at: <https://libguides.sjsu.edu/Art> .

Library Liaison: Gareth Scott gareth.scott@sjsu.edu

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), art@sjsu.edu

Course Requirements and Assignments

1. **Informed and thoughtful class participation:** CLO 1, 2. The participation grade is measured by the quality of students' in-class contribution. To contribute students should read the material before class, arrive with notes, and contribute to each class session with the camera on.
2. **Weekly Summaries responding to the assigned material:** CLO 3. These 1-page responses must be submitted on Canvas by noon the day before class; students should also use these to "refresh" for discussion on the day of class. Format "Summary1.Smith.pdf."
3. **Statement of Research (Summary and Bibliography/Revision/Peer-Review):** CLO 4, 5. In this 2-3 page statement students explain their current research interests (period or topic, or both) and where they see these interests intersecting with this course. Students should propose a topic for the final paper (subject to change). Be as specific as possible and provide a bibliography with at least 5 citations, in Chicago Style. (See "the Owl" at Purdue University on formatting citations.) This should be revised based on comments and resubmitted for the peer review. Format "Statement.Smith.pdf."
4. **Seminar Leader:** CLO 1, 2. On an assigned day you (and possibly another student) will serve as seminar leader(s). Plan for a 30 minute presentation. **Your presentation ought to include 1) a *personal* response to the assigned reading; 2) a *personal* response to a related visual work; 3) a passage from the reading; 4) one or two discussion questions. This should be composed in 1 or 2 pages and is due before class on the day of your presentation on Canvas.** (You should still upload a weekly summary to Canvas.) Notes are helpful but *do not read from a script*. This should be live and lively. Coordinate with your partner if you have one. The purpose is to understand the ideas through your personal engagement with the topic.
5. **Final Paper:** CLO 3, 5. The final paper is a 7-10 page individual research paper on a visual art practice within the course framework. The paper should draw upon two academic sources from the semester, and other primary material as needed, to delve into a particular area of interest. The paper need not be circumscribed by the period covered in

this course but should intersect with it. For instance, you might research a specific panorama, but you could also write about panoramic elements in a very different practice. Or you might write about how the panorama changed the reception of painting. Papers should use the Chicago Style end or footnotes for citations. (See “the Owl” at Purdue University for formatting citations.)

6. **Final Paper Presentation:** CLO 1, 2.

Assignments Weight

Participation		10%
Summaries (8 summaries, approx. 2.5% each)	P/NP	20%
Statement of Research, Revision, Peer-Review (10% ea)		30%
Seminar Leader		10%
Final Paper		25%
Presentation		5%

Grading Chart

- A+ Superb within all three categories above, original research, well documented
- A Excellent work in all of the categories
- A- Overall Excellent work in most of the categories, but uneven
- B+ Very Good to Excellent work in all categories
- B Very Good work in all of the categories
- B- Overall Very Good work in most of the categories, but uneven
- C+ Sufficient to Very Good work in all of the categories
- C Sufficient work in all of the categories
- C- Overall Sufficient work in in most of the categories, but uneven
- D+ Sufficient to Poor work in all of the categories
- D Poor work in all of the categories
- D- Overall Poor to Not-passable work in most categories, but uneven
- F Not-passable, does not fulfill any of the criteria necessary for the assignment, or plagiarized in part or whole

Numerical Grade Equivalents

93% & above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below	F

PLEASE NOTE:

- Late or missed assignments will only be accepted under unusual, extenuating, or emergency circumstances. A signed physician's note explaining why you are not able to fulfill the assignment is required.
- Except in cases of documented emergencies, incomplete grades are not given.
- There are no extra credit options for this course.

Personal Responsibility

Please arrive to class on time and wait until the break to use the restroom or get a snack. If you miss class for any reason you are responsible for acquiring the lecture notes from a fellow student. If you can't make it to class please do not email me. This is your personal responsibility. If you miss an assignment there is no extra credit. Since we are in Covid times this of course precludes illness, in which case you should get a physician's note. You can zoom into the SJSU health center.

You are responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc. above. No adds will be accepted after the deadline. You are responsible for dropping the course.

Plagiarism is taken very seriously and will result in an F on the assignment and possibly the course. Canvas is equipped with plagiarism detection so do not try it! A definition of plagiarism can be found on Judicial Affairs website. If you would like to include material you have submitted, or plan to submit, for another class, you must contact me first for discussion. Note that SJSU's Academic Integrity policy S04-12 requires approval by instructors.

Recordings are not acceptable in this class. University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus. "You must obtain the instructor's permission to make audio or video recordings in this class."

University Policies: Office of Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc." You may find all syllabus related University Policies and resources information listed at <http://www.sjsu.edu/gup/syllabusinfo/>

Course Schedule for ARTH 275/Section 01, Seminar in 20th C. Art, FALL 2021

All reading and assignments are due the day listed on schedule unless specified. Schedule subject to change with fair notice. Please check Canvas announcements for changes.

TOPIC, READINGS, DISCUSSION LEADERS	ASSIGNMENTS (IN-CLASS OR BEFORE)
<p><u>Wk 1. 8/24 : Introduction</u> Introductions: Me and You, You and You Class: Goals, structure, assignments, grading, weekly topics Seminar Leaders: Students choose weeks</p>	
SECTION I. ORIGIN STORIES	
<p><u>Wk 2. 8/31: Spectacles in 19th Century Paris</u> Discussion Leader(s) 1 XX</p> <p>Read: Vanessa Schwartz, <i>Spectacular Realities</i>, “Ch. 1: Setting the Stage,” and “Ch 4: Representing Reality and the O-rama Craze” in <i>Spectacular Realities</i> (UC Press, 1999) Read: Erkki Huhtamo, “Ch. 2: Antecedents” in <i>Illusions in Motion</i> (MIT Press, 2013) Look: https://www.getty.edu/research/special_collections/highlights/optical_devices/index.html Look: https://graphicarts.princeton.edu/category/pre-cinema-optical-devices/ and https://www.youtube.com/watch?v=qyxyD1m551k</p>	<p>Summary 1 due by noon day before class -8/30 noon</p>
<p><u>Wk. 3. 9/7: Walter Benjamin in the Dream House</u> Discussion Leader(s) 2 XX</p> <p>Read: Walter Benjamin, “Paris - Capital of the 19th Century” from <i>The Arcades Project</i>, translated by Belknap Press, 1999 Read: Benjamin, Convolute L “Dream House,” the <i>Arcades Project</i> Read: Louis Aragon, excerpt from <i>The Paris Peasant [Le Paysan de Paris, 1926]</i> Look: https://www.youtube.com/watch?v=jEGS8YQvvUg</p>	<p>Summary 2 due by noon day before class</p>

<p>Wk 4. 9/14: The Spectacular Past Discussion Leader(s) 3 XX</p> <p>Read: Maurice Samuels, <i>The Spectacular Past</i>, “Chapter 1: Showing the Past” (Cornell, 2004) https://books.google.com/books?id=xliDyfe8pxcC&pg=PA18&source=gb_toc_r&cad=2#v=onepage&q&f=false</p> <p>Read: Reinhart Koselleck, “Chapter 1: Modernity and the Planes of Historicity,” in <i>Futures Past: On the Semantics of Historical Time</i> (Columbia, 2004)</p>	<p>Summary 3 due by noon day before class</p>
<p>Wk 5. 9/21: STATEMENT OF RESEARCH DUE / PRESENTATIONS DUE</p>	<p>STATEMENT OF RESEARCH DUE ON CANVAS BY NOON DAY BEFORE CLASS / IN-CLASS PRESENTATIONS AND DISCUSSION</p>
<p>SECTION II. PANORAMA VS. DIORAMA</p>	
<p>Wk 6. 9/28: The Panorama – Discussion Leader(s) 4 XX</p> <p>Read: Denise Blake Oleksijczuk, “Introduction” and “Ch 3: The King and Queen Visit the Panorama” in <i>The First Panoramas: Visions of British Imperialism</i> (U of Minn, 2011)</p> <p>Read: Stephen Oettermann, “Intro: The Origins of the Panorama,” in <i>The Panorama</i> (Zone, 1997)</p> <p>Look: https://www.battlefields.org/learn/videos/gettysburg-cyclorama-360%C2%B0</p> <p>Look: https://youtu.be/f2nVliiyLUY</p>	<p>Summary 4 due by noon day before class</p>
<p>Wk 7. 10/5: The Diorama I - Discussion Leader 5</p> <p>Read: Sophie Thomas, “Making Visible: The Diorama, the Double and the (Gothic) Subject” (<i>Romantic Circles</i>, 2005)</p> <p>Read: Stephen Pinson, Excerpt from <i>Speculating Daguerre</i> (U of Chicago, 2012)</p> <p>Read: Huhtamo, “Ch. 5: The Diorama” pp. 139-159</p> <p>Read: <i>Description of Two Views</i> (Regent’s Park Diorama)</p> <p>Look: https://youtu.be/1y60AN-pSyY and https://youtu.be/Wq_Xoe7fkk8 (in French, miniature diorama demonstrates how the diorama works)</p>	<p>Summary 5 due by noon day before class</p>

<p>Wk 8. 10/12 The Diorama II - Discussion Leader 6</p> <p>Read: Karen Wonders, excerpt from <i>Habitat Dioramas: Illusions of Wilderness</i> (Uppsala, 1993)</p> <p>Read: Noémie Etienne, excerpt from <i>The Art of the Anthropological Diorama</i> (De Gruyter, 2021)</p> <p>Suggested: Donna Haraway, “Teddy Bear Patriarchy” <i>Social Text</i> 11 (Winter 1984-85), pp. 20-64</p> <p>Read/Look: https://www.amnh.org/explore/news-blogs/news-posts/carl-akeley-dioramas (scroll for video)</p>	<p>Summary 6 due by noon day before class</p>
---	--

<p>Wk 9. 10/19: PEER REVIEW WORKSHOP</p>	<p>REVISION OF STATEMENT DUE ON CANVAS BY NOON DAY BEFORE CLASS</p> <p>IN-CLASS PEER REVIEW: ATTENDANCE AND PREPARATION REQUIRED FOR CREDIT. BE PREPARED TO SHARE YOUR REVISED STATEMENT. REVIEW INSTRUCTIONS PROVIDED IN CLASS</p>
---	---

<p><u>SECTION III. SPECTACLES IN CONTEMPORARY ART</u></p>	
<p>Wk 10. 10/26: Marcel Duchamp’s Étant Donnés Discussion Leader 7</p> <p>Read: Hans Belting, excerpt from <i>Looking through Duchamp’s Door: Art and Perspective in the Work of Duchamp, Sugimoto and Jeff Wall</i> (Köln: Walther König, 2010), pp. 17-47</p> <p>Read: Michael Lüthy “Étant donnés as a Form of Experience” in <i>Marcel Duchamp and the Forestry Waterfall</i>, ed. Stefan Banz (Kunsthalle Marcel Duchamp, 2010)</p> <p>Look: Serkan Özkaya, https://news.artnet.com/art-world/duchamp-etant-donnes-secret-serkan-ozkaya-1103216 (Brian Boucher, 2017)</p> <p>Look: Walk-through, https://youtu.be/-yhWxQnvoSo</p>	<p>Summary 7 due by noon day before class</p>

<p>Wk 11. 11/2: Spectacles in Contemporary Art I Discussion Leader 8</p> <p>Read: Hans Belting, "Ch 2" <i>Looking through Duchamp's Door</i> Read: "Dioramas," Palais de Tokyo, 2017, https://necsus-ejms.org/promenade-through-the-theatre-of-illusion-dioramas-in-palais-de-tokyo/ and https://www.youtube.com/watch?v=S5KJsGb5VsY Look: https://hirshhorn.si.edu/exhibitions/mark-bradford-picketts-charge/ (scroll for video) Look : Sugimoto, https://www.amnh.org/explore/videos/at-the-museum/hiroshi-sugimoto-four-decades-of-photographing-dioramas Look: Kent Monkman, https://youtu.be/tQI0Hasz-Fo Look: Snaebjörnsdóttir/Wilson, Nanog, https://snaebjornsdottirwilson.com/category/projects/nanog/</p>	<p>Summary 8 due by noon day before class</p>
<p>Wk 12. 11/9 Spectacles in Contemporary Art II Read: Dore Bowen, "Beautiful Banality: Dan Graham Interview," <i>Culture et Musées</i>, Issue 32, 2018</p>	<p>Possible visit to Hito Steyerl, Factory of the Sun, San Jose Museum of Art</p>
<p>Wk 13. 11/16: PRESENTATIONS</p>	<p>PRESENTATIONS</p>
<p>Wk 14. 11/23: PRESENTATIONS</p>	<p>PRESENTATIONS</p>
<p>Wk 15. 11/30: PAPER DUE – PRESENTATIONS</p>	<p>PAPER DUE PRESENTATIONS</p>

DECEMBER 9, 2:45-5PM: Final Exam Day: CLASS WRAP UP