Objectives

This course examines various European and North American manifestations of Art Deco or Art Moderne produced during the 1920s and 1930s. We consider work from a wide range of media including architecture, painting, interior design and furnishing, fashion, graphic design and film. We begin by addressing the problems that decoration and design posed for the modernist avant-garde. Then we examine various theoretical paradigms that might be useful for conceptualizing our case studies. Particular attention will be paid to the following issues: 1) the legacy of earlier design movements such as arts and crafts and art nouveau; 2) the increasing commodification of the aesthetic sphere given the rapid expansion of the mass entertainment and design industries; 3) the wide range of responses to the new machines and technologies of the period; and 4) the relationship between artistic production and the socio-political instability of an inter-war period which was characterized by economic cycles of boom and bust, the undermining of traditional gender and sexual relations and new challenges to the old metropolitan centres and their predominantly Eurocentric cultural values.

Learning Outcomes

Students who are committed to the course will develop critical reading, writing, and visual skills and in the process gain a good knowledge of
canonical early twentieth century art in a broad range of media. Students will also work on honing their presentation and pedagogical skills.

**Basic Texts**

- The course syllabus, weekly readings, and assignment instructions are available on the OWL course website. All assignments will be submitted and graded online.

**Course Requirements and Deadlines**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Weight</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar Participation</td>
<td>(10%)</td>
<td>weekly</td>
</tr>
<tr>
<td>Short Presentation &amp; Paper(20%)</td>
<td>(20%)</td>
<td>to be scheduled</td>
</tr>
<tr>
<td>Major Seminar Presentation</td>
<td>(30%)</td>
<td>to be scheduled</td>
</tr>
<tr>
<td>Term Paper Proposal:</td>
<td>(10%)</td>
<td>January 21, 2015</td>
</tr>
<tr>
<td>Term Paper</td>
<td>(30%)</td>
<td>April 8, 2015</td>
</tr>
</tbody>
</table>

**Please note the following for all assignments**

- All assignments will be submitted online through the OWL course website. Acceptable file formats are MS PowerPoint, MS Word and PDF. File names should include your last name, the assignment and a brief description of contents – e.g. Smith Presentation1 text; Smith Presentation1 images, etc.
- Correct use of either Chicago or MLA style is required for footnotes and bibliography.
- Your writing style is crucially important so please leave adequate time for editing to ensure there are as few grammar and syntax errors as possible.
- Please stick to the specified word count for each assignment as closely as possible and print the number of words on your title page along with your name and the date of submission.
- Assignments deadlines are spelled out in each case below. Official medical or emergency documentation will be required if assignments are to be submitted after the deadline without penalty. Late penalties are 5% per day (except in the case of seminar material which will be docked 10% for late submission) and
assignments will NOT be accepted more than five calendar days after the deadline.

• **Medical Policy**
  Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. For UWO Policy on Accommodation for Medical Illness:

• **Mental Health**
  “Students who are in emotional/mental distress should refer to Mental Health@Western [http://www.health.uwo.ca/mental_health/](http://www.health.uwo.ca/mental_health/) for a complete list of options about how to obtain help.”

• **Short Presentation & Paper:**
  The point of this assignment is to develop your pedagogical skills. On the first day of class you will be assigned one of the seminar readings – i.e. one of those numbered from 3-28 in schedule below. On the date of your reading, you will be responsible for leading the group’s discussion of it, making that sure everyone understands how it shapes our knowledge of art deco. To prepare for this exercise, you asked to write a short (350 word / one-page) report critiquing the author’s argument. (Note that you should closely and critically engage the reading rather than simply summarizing its contents.) Furthermore, you should not read your report in class. Instead the report should form the conceptual basis of an oral presentation (15-20 minutes) designed to facilitate group participation. Your oral presentation can include visual material -- i.e. you can use software such as PowerPoint -- but please avoid using lengthy quotes from either the reading or elsewhere in your presentation slides. The point of the exercise is to demonstrate your knowledge of the reading and your ability to “teach” its contents to the rest of the seminar group. At the end of the seminar, you will upload both your written report and any accompanying visual presentation material to the course website for grading. The written report is worth 10% and the oral/visual in-class presentation is 10% for a total of 20% of your final grade.
• **Major Seminar Presentation:**
You should select one of the presentation topics (as well as two alternate choices) from the syllabus for developing into a seminar presentation. We will collectively work out who is doing what topic at the beginning our second meeting on January 14th.) If there is a special topic (not listed) relating to one of the weekly seminar topics which you would like to pursue it as a research subject, please discuss it with me before January 14th. Your presentation will be scheduled when the subject appears in the syllabus.

Presentations should include a 3-5 paragraph abstract with a short bibliography of "key" sources (i.e. usually not more than 10 items). **This material should be e-mailed to the instructor by 12:00 noon on the day before your presentation so it can be uploaded for the class to review the evening before class.**

Presentations should include visual material (i.e. slides, film clips etc.) and last for about 35-40 minutes. You should be prepared to handle questions and lead the rest of the seminar group in a discussion of the material presented. Although you can certainly refer to notes, please do not read from a prepared text.

• **Seminar Participation:**
Full participation means much more than attending the weekly seminars and making your own oral presentations. Doing that amounts to fifty per cent. I also expect you to prepare the weekly readings in order to engage in discussion and ask intelligent questions. You should also constructively engage each other’s presentations, which is why we will post everyone’s presentation abstract the day before their presentation.

• **Term Paper Proposal and Term Paper:**
You should develop your major seminar presentation into a term paper taking all of the critical responses to it into account. The term paper proposal should consist of a two page description of the project as well as a bibliography of 10-15 carefully selected and critically annotated items. The proposal is January 21, 2015. The final term paper should be 15 double-spaced pages (i.e. a strict limit of 5000 words) and should be presented in either Chicago or MLA style. The paper is due April 8, 2015. **Any extensions of deadlines must be approved by me well in advance!**
**Visual Arts 4477G – 2015 Weekly Schedule of Readings**

<table>
<thead>
<tr>
<th>January 7</th>
<th><strong>Introduction to Course</strong></th>
<th><strong>Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925</strong></th>
</tr>
</thead>
</table>
January 28

**Deco Consumerism and Industrial Design**

**READINGS:**


**PRESENTATION TOPICS:**

a) Raymond Loewy  
b) Norman Bel Geddes  
c) department store ateliers and culture  
d) Thérèse Bonney  
e) a case study of a particular object such as vacuum cleaners, a kind of car, toasters etc.  
f) a case study of a new material such as bakelite or vitrolite

February 4

**Art Deco Architecture**

**READINGS:**


**PRESENTATION TOPICS:**

a) a case study of a monumental building (e.g. Empire State Building, Chrysler Building, Rockefeller Centre)  
b) Miami Beach  
c) a case study of a architectural genre -- e.g. diners, gas stations, movie theatres

February 11

**Deco Interior Design**

**READINGS:**


**PRESENTATION TOPICS:**

a) A comparison of Le Corbusier and Ruhlmann at the 1925 Deco Exhibition in Paris
b) Eileen Gray

c) Robert Mallet Stevens

d) Donald Desky

e) Kitchen / bathroom design

f) a case study of a particular deco house – your choice

February 18

Reading Week – no class

February 25

Art Deco Fashion

READINGS:


PRESENTATION TOPICS:

a) Illustration and cover designs of Vogue and/or Vanity Fair

b) Pierre Cartier’s Jean Fouquet’s jewellery designs

c) Raoul Dufy’s wall hangings and textile designs

d) The garçonne look and/or lesbian chic

e) Coco Channel or Madeleine Vionnet

f) Sonia Delaunay

March 4

Art Deco Film

READINGS:


PRESENTATION TOPICS:

a) case study of a particular deco film (e.g. Grand Hotel (1932); Cleopatra (1934); Dodsworth (1936));

b) a case study of a particular film designer (e.g. Cederic Gibbons, Natascha Rambova) and their film sets

c) a typically deco theme or character such as modern transportation; conspicuous
consumption; the flapper or the lifestyle of the nouveaux riches
a) a case study of a famous deco actress or actor (e.g. Joan Crawford, Ginger Rogers, Louise Brooks, Anna May Wong, Fred Astair, Herbert Marshall, Lowell Sherman)

March 11

(Post) Colonial Deco 1: Africa and the Black Atlantic

READINGS:

PRESENTATION TOPICS:
 a) an ocean liner case study
 b) the Colonial Exposition of 1931
 c) an example of Egyptomania
 d) Regional deco – Aztec and pueblo deco in the American southwest
 e) A house design for Josephine Baker by Adolf Loos

March 18

(Post) Colonial Deco 3: India & Shanghai

READINGS:
Check art deco ex cat.

PRESENTATION TOPICS:
 a) cinemas in Bomby (Mumbai)
 b) Back Bay in Bombay (Mumbai)
 c) Manik Bagh, the palace of Yeshwant Rao Holkar, Maharaja of Indore designed by Eckart Muthesius
 d) Park Hotel (1934) designed by László Hudek in Shanghai
 e) Grand Theatre (1933) designed by László Hudek in Shanghai
 f) Shanghai departments stores on the Nanking Road in Shanghai (e.g. Xianshi (Sincere), Yong’an (Wing On), Xinxin (Sun Sun), and Daxin (Sun Company)
### March 25

**Post)Colonial Deco 2: Canada**

**READINGS:**


**PRESENTATION TOPICS:**

a) Eaton’s (Toronto or Montreal)

b) Marine Public Building (Vancouver)

c) Cormier House (Montréal)

d) Dominion Public Building (London)

### April 1

**Art Deco Revivals**

**READING:**


**PRESENTATION TOPICS:**

a) *Poirot* television series

b) Biba Shop in Chelsea, London, UK (1970s)

c) *Bonnie and Clyde* (1967)

d) *The Great Gatsby* (2013)

d) Biochock (2K Games, 2007)

### April 8

**Submit Term Papers**
The University of Western Ontario
Visual Arts Department

POLICIES

Student Conduct:
All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:
A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:
You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:
Plagiarism, which may be defined as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own,” will not be tolerated. (Citation excerpted from Black’s Law Dictionary, 1999, 7th ed., p. 1170). (Refer to www.westerncalendar.uwo.ca/2014/pg113.html or the 2014/2015 Western Academic Calendar, p. 19, with regards to academic penalties for plagiarism.)

Medical Policy:
Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Mental Health Policy:
Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Building Access:
The John Labatt Visual Arts Centre will be closed at 10:00 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:00 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:
One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. C. Barteet (tel. 519-661-2111 ext. 86182; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty (Mr. Ben Hakala, Academic Counselor for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your
circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html

June 2, 2014

VISUAL ARTS Undergraduate Grading Guidelines - Art History
These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)
The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)
The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)
The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic have been consulted and proper citation has been used.

70-74 (Good, B)
The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)
The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.
50-59 (Marginal, D)
The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

Below 50 (Unacceptable, F)
The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.