ART 480.001
Modern Art: from Post-Impressionism through Abstract Expressionism

FALL 2018

Professor: Dr. David A. Lewis
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Office AR 102 (turn right after the Art Office entrance, first door on the facing wall).
Office hours: M/T/W/R/F 9:30-10:45am; T/R 2:30-4:30; or by appointment
Class meets T/R 11:00 – 12:15 in AR 106

Highly Recommended: Herschel B. Chipp, Theories of Modern Art: a Source Book by Artists & Critics

COURSE DESCRIPTION:
Art 480/580 provides an intensive examination of the major themes and ideas of modernism as well as a survey of its principal stylistic schools, individual artists, and key events that mark the historical development of Modern art from its origins in Impressionism through the heyday of Abstract Expressionism. Working within the framework of an “Art in Context” approach, lectures will examine representative works not only in terms of formal conventions and innovations, but also will seek to place them within the broader historical milieu. The instructor encourages lively discussion among the students, who may wish to explore more fully certain issues raised in either the class lectures or assigned readings.

COURSE LEARNING OUTCOMES:
Students who successfully complete ART 480 will demonstrate competency in understanding the core principles, events, theory and practice of modern art from the Postimpressionist through Pop art. They will demonstrate: 1) ability to identify and know the significance of major European Artists, 2) be able to identify representative works of painting, sculpture and some architecture of the major styles, 3) mastery of the core principles of modern art as a broad historical phenomena and 4) within the context of specific movements, including, Expressionism, Cubism and related Cubo-futurist styles, abstract painting and sculpture, Bauhaus and International Style Architecture, Russian Suprematism and Constructivism, De Stijl, Dada, Surrealism, Abstract Expressionism, and Mid-century European Expressionism.

STUDENT EVALUATION:
Students will be assigned according to their performance on three examinations (consisting of essay and objective questions) and a term project (to be determined in consultation with the supervising instructor). Students are also expected to become actively engaged in class discussions and attend three guest speaker events.

Exam #1: 100 points; # 2: 100 pts.; Final #100 pts.; class participation, 50 pts.
Cumulative Grades:
A 315-350 B 280-314 C 250-279 D 215-249 F 0-248

STUDENT EVALUATION:
Undergraduate Students will be assessed according to their performance on three exams (consisting of objective and essay questions), class participation, and a term project (details will be announced later).

Graduate Students will be expected to complete a more rigorous program of study, which will include, in addition to the above, more intensive examinations and more involved research projects.

COURSE SCHEDULE: (Subject to modification at the instructor’s discretion.)

Week#  Topics and Reading assignments:

Part I. IMPRESSIONISM AND POSTIMPRESSIONISM

1. Aug. 28, 30  Introduction—the origins of Modern art—Impressionism and Modern Life
   Readings: Arnason and Mansfield (hereafter: “A/M”), pp. 1-24 (background); 24-36.
2. Sept. 4, 6  **Post-Impressionism:**  
Classicizing Post-Impressionism: Cézanne, Seurat and the Primacy of Form  
Readings: A/M, pp. 42-50; Chipp, pp. 1-23, 29-42, 61-64.

3. Sept.  11, 13  **Romanticizing Post-Impressionism:**  Van Gogh, Gauguin, and the Primacy of Expression  
Readings: A/M, pp. 59-64; Chipp, pp. 67-72, 83 (bottom)-86.

4. Sept. 18, 20  The **Symbolist Movement in Europe:** Moreau, Redon, the Nabis, Toulouse-Lautrec and Art Nouveau, Munch, Klinger, Klimt and the Vienna Secession  
Readings: A/M, pp. 50-52, 64-69, 70-84, 84-85, 87-89.

**Rodin, Brancusi & Early Modernist Sculpture**  
Readings: A/M, pp. 53-58, 106-110.

5. Sept. 25, 27  **Early Modernist Sculpture, continued, Review**

1st EXAM, September 27.

**Part II. EXPRESSIONISM AND ITS ORIGINS, 1890s—1939.**

6. Oct. 2, 4  **Precursors and Independent Expressionists**  

**Second Generation Vienna Secessionists:** Schiele and Kokoschka,  
Readings: A/M, pp.132-135

7. Oct. 9, 11  **Matisse and the Fauves; Later Works of Matisse**  
Readings: A/M, pp. 90-105, 246-250

**The School of Paris between the Wars,**  
Readings: A/M, pp. 242-246 (top), 250-250.

8. Oct. 16, 18  **Expressionism In Germany, 1900-39**  
*Die Brücke*, Readings: A/M, pp. 114-121; Chipp, 146-151.  
*Der Blaue Reiter*, Readings: A/M, pp. 121-128; Chipp, 152-155, 182-186.

**The Case Against Expressionism: Die Neue Sachlichkeit**  

**Part III. THE CUB0-FUTURIST REVOLUTION**

9. Oct. 23, 25  **Cubism from Analysis to Synthesis**  
Picasso, Braque, and the Development of Analytic and Synthetic Cubism  
Readings: A/M, pp. 136-163; Chipp, 193-216.

10. Oct. 30, Nov. 1  **Futurism and Vorticism; Later Picasso, Review.**  

2nd EXAM, November 1.

11. Nov. 6, 8  **The Triumph of Geometric Abstraction**  
De Stijl, Neo-Plasticism & the Non-Objective Alternative  
Readings: A/M, pp. 262-274; Chipp, 349-362.

**The Russian Avant-garde**
Suprematism and Russian Constructivism
   Readings: A/M, pp. 198-210; Chipp, 337-346.

                     International Constructivism, The Bauhaus & International Style Architecture,
   Readings: A/M, pp. 211-212, 169-185, 275-296, 527-541; Chipp, 593-598.
   Anti-Art: the Dada Revolution
   Readings: A/M, pp. 213-233 (top); Chipp, 376-396.

13. Thanksgiving Break, Nov. 17—25

14. Nov. 27, 29     Dreaming Before the Chaos: Fantasy Art, Scuola Metifisica, Dada & Surrealism
                     Art and the Subconscious—from Dada to Surrealism
   Readings: A/M, pp. 297-322; Chipp, 427-435, 446-455.
   Sculpture in the Wake of Surrealism
   Readings: A/M, pp. 338-363, 433 (bottom)-441.

15. Dec. 4, 6       Abstract Expressionism and Related Developments—the New York School
                     Action Painting of “mark-making” and the “gestural”

16. Week of December 9th
   Final Exam (Check exam schedule on-line, or posting on Art Office Door)