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

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/W 3:30-4:45pm, T/R 3:30-5:45pm, F 9:30-12:30am, and 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:

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. Jan. 16, 18 Introduction — the origins of Modern art — Impressionism and Modern Life
   Readings: Arnason and Mansfield (hereafter: “A/M”), pp. 1-24 (background); 24-36.

2. Jan. 23, 25 Post-Impressionism:
   Classicizing Post-Impressionism: Cezanne, Seurat and the Primacy of Form
   Readings: A/M, pp. 42-50; Chipp, pp. 1-23, 29-42, 61-64.

   Readings: A/M, pp. 59-64; Chipp, pp. 67-72, 83 (bottom)-86.

4. Feb. 6, 8 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. Feb. 13, 15 Early Modernist Sculpture, continued, Review


Part II. EXPRESSIONISM AND ITS ORIGINS, 1890s – 1939.

Precursors and Independent Expressionists

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

7. Feb. 27, March 1 Expressionism in France, 1905-39
   Matisse and the Fauves; Later Works of Matisse
   Readings: A/M, pp. 90-103, 246-250

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

8. March 6, 8 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 CUBO-FUTURIST REVOLUTION

9. March 13, 15 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. March 20, 22  **Futurism and Vorticism; Later Picasso**, Review.

11. March 27  **2nd EXAM**

   **EASTER BREAK** No class on Thursday, March 29.

12. April 3, 5  **The Triumph of Geometric Abstraction**
   *De Stijl, Neo-Plasticism & the Non-Objective Alternative*
   Readings: A/M, pp. 362-374; Chipp, 349-362.

13. April 10, 12  **The Russian Avant-garde**
   *Suprematism and Russian Constructivism*
   Readings: A/M, pp. 198-210; Chipp, 337-346.

14. April 17, 19  **Machines in the Garden: Machines for Better Living? Dada Is Anti-Art**
   *International Constructivism, The Bauhaus & International Style Architecture*
   Readings: A/M, pp. 211-212, 169-185, 275-276, 527-534; Chipp, 593-598.
   **Anti-Art: The Dada Revolution**
   Readings: A/M, pp. 213-233 (top); Chipp, 376-396.

15. April 24, 26  **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.

16. May 1, 3  **Abstract Expressionism and Related Developments—the New York School**
   *Action Painting* of “mark-making” and the “gestural”
   *Color Field Painting*—It’s “all over”!
   **Sculpture at Mid-century—From Biomorphic Abstraction to**
   **Abstract Expressionism and the Origins of Beat Culture**

**Week May 7**th  **Final Exam** (Check exam schedule on-line, or posting on Art Office Door)