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

Fall 2019  

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  

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 School of Art guest speaker events.  

Exam #1: 100 points; # 2: 100 pts.; Final #100 pts.; class participation, 50 pts.  
Cumulative Grades:  
A 35-350  B 280-314  C 250-279  D 225-249  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.)

<table>
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<tr>
<th>Week#</th>
<th>Topics and Readings (Note: some handouts will be provided in class):</th>
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<td><strong>Part I. IMPRESSIONISM AND POSTIMPRESSIONISM</strong></td>
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| 1.    | Aug. 27, 29  
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. 3, 5   
Post-Impressionism:
Classicalizing 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. 10, 12  
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. 17, 19  
The Symbolist Movement in Europe: Moreau, Redon, the Nabis, Toulouse-Lautrec and Art Nouveau, Klinger, Kliment and the Vienna Secession, Munch
Readings: A/M, pp. 50-52, 64-69, 70-84, 84-85, 87-89. |
| 5.    | Sept. 24, 26  
Rodin, Brancusi & Early Modernist Sculpture, Review
Readings: A/M, pp. 53-58, 106-110. |
| 6.    | Oct. 1, 3    1st EXAM: Oct 1st                                      |
|       | **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 |
|       | Hilma af Klint: Abstract Symbolism and the Origins of Non-objective art |
| 7.    | Oct. 8, 10    Expressionism in France, 1905-39
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. 15, 17   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**                        |
Picasso, Braque, and the Development of Analytic and Synthetic Cubism
Readings: A/M, pp. 136-163; Chipp, 193-216. |
10. Oct. 29, 31  **Futurism and Vorticism: Later Picasso, 2nd EXAM**

11. Nov. 5, 7  **De Stijl, Neo-Plasticism & the Non-Objective Alternative**
   Readings: A/M, pp. 262-274; Chipp, 349-362.

12. Nov. 12, 14  **The Russian Avant-garde**
   Suprematism and Russian Constructivism
   Readings: A/M, pp. 198-210; Chipp, 337-346.
   **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, 275-296, 527-541; Chipp, 593-598.

13. Nov. 19, 21  **Anti-Art: the Dada Revolution; Fantasy Art**
   Readings: A/M, pp. 213-233 (top); Chipp, 376-396.

14. Dec. 3, 5  **Dreaming Before the Chaos: 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 10.  **Final Exam** (Check exam schedule on-line, or posting on Art Office Door)