ART 5300.621  
Course Syllabus Fall 2020  
Graduate Modern Art: 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 10:00am-12:15pm  
T/R 3:00-4:30pm  
F10:00am-12:00pm  
and by appointment (additional hours can be made available during exam week)  

Class meets T/R 12:30 – 1:45 in AR 106  
ZOOM access will be available during the regular class period.  
Classes will be recorded on ZOOM and posted to D2L-BrightSpace for review.

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

COVID-19 MASK POLICY  
Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.

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 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 Readings (Note: some handouts will be provided in class):

**Part I. IMPRESSIONISM AND POSTIMPRESSIONISM**

1. Aug. 25, 27 **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. 1, 3 **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.

3. Sept. 8, 10 **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. 15, 17 The Symbolist Movement in Europe: Moreau, Redon, the Nabis, Toulouse-Lautrec and Art Nouveau, Klinger, Klimt and the Vienna Secession, Munch
   Readings: A/M, pp. 50-52, 64-69, 70-84, 84-85, 87-89.

5. Sept. 22, 24 **Rodin, Brancusi & Early Modernist Sculpture, Review**
   Readings: A/M, pp. 53-58, 106-110.


**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. 6, 8 **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. 13, 15 **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 CUBIST-FUTURIST REVOLUTION

   Picasso, Braque, and the Development of Analytic and Synthetic Cubism
   Readings: A/M, pp. 136-163; Chipp, 193-216.

10. Oct. 27, 29  Futurism and Vorticism; Later Picasso, 2nd EXAM

11. Nov. 3, 5  De Stijl, Neo-Plasticism & the Non-Objective Alternative
   Readings: A/M, pp. 262-274; Chipp, 349-362.

12. Nov. 10, 12  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. 17, 19  Anti-Art: the Dada Revolution; Fantasy Art
    Readings: A/M, pp. 213-233 (top); Chipp, 376-396.

THANKSGIVING BREAK, November 21—29

14. Dec 1, 3  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 8  Final Exam (10:45am—1:15pm)