**ARTS 4300.001**  
Course Syllabus FALL 2021  
Modern Art: from Impressionism through Surrealism  
CLASS TYPE: Livestream and Face-to-Face Instruction

Professor: Dr. David A. Lewis  
dlewis@sfasu.edu (use this instead of through D2L), tel. 936-468-4804, ext. 4328  
Office Hours: M/W/1:30am-4:30AM; T/R 2:30-5:00pm and by appointment  
(additional hours can be made available during exam week)

Face-to-Face Class meets in Art Building, Room 106, T/R 12:30-1:45PM  
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

**COURSE DESCRIPTION:**  
Art 4300/580 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. This 3SCH course involves two class sessions per week for 3 contact hours; expect to engage in 6 to 9 hours per week outside class for study, review and looking at art in exhibitions.

**COURSE LEARNING OUTCOMES:**  
Students who successfully complete ART 4300 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 (sponsored guest lectures/demos and exhibitions at the Cole Art Center and on-campus galleries).

Exam #1: 100 points; # 2: 100 pts.; Final #100 pts. Regular class attendance and will affect grades in borderline situations (good attendance can boost a high C to a B, a high B to an A). Exams are scored on the standard 10 point scale, with 60 as the lowest passing score per exam.
**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 a research project, which will count the same as one exam.

**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, 1860s—1910.**


2. Aug 31, Spt. 2. **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. Spt. 14, 16. **The Symbolist Movement in Europe:** Moreau, Redon, the Nabis, Toulouse-Lautrec and Art Nouveau, Klinger, Klimt and the Vienna Secession, Munich
   Readings: A/M, pp. 50-52, 64-69, 70-84, 84-85, 87-89.

5. Spt. 21, 23. **Rodin, Brancusi & Early Modernist Sculpture,** Review
   Readings: A/M, pp. 53-58, 106-110.


**Part II. EXPRESSIONISM AND ITS ORIGINS, 1890s—1930s.**

**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. 5, 7. **Expressionism in Germany, 1900-39**
   Matisse and the Fauves; Later Works of Matisse
   Readings: A/M, pp. 90-105, 246-250

8. Oct. 12, 14. **Expressionism in Germany, 1900-39**
Die Brücke  (The Bridge)  
Readings:  A/M, pp. 114-121; Chipp, 146-151.

Der Blaue Reiter  (The Blue Rider)  
Readings:  A/M, pp. 121-128; Chipp, 152-155, 182-186.

The Case Against Expressionism:  Die Neue Sachlichkeit  (The New Objectivity)  

Part III. THE CUBO-FUTURIST REVOLUTION

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


Review, 2nd EXAM Nov. 4th

12. Nov. 9, 11.  
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.

Machines in the Garden: Machines for Better Living?  
International Constructivism  
The Bauhaus & International Style Architecture,  
Readings:  A/M, pp. 211-212, 169-185, 275-296, 527-541; Chipp, 593-598.

Fantasy Art: Dada (Anti-Art), Scuola Metifisica,  
Readings:  A/M, pp. 213-233 (top); Chipp, 376-396.

14. Nov. 30, Dec 2.  Dreaming Before the Chaos: from Dada to Surrealism  
Art and the Subconscious—from Dada to Surrealism  
Readings:  A/M, pp. 297-322; Chipp, 437-435, 446-455.  
Surrealism and Sculpture in its Wake  
Readings:  A/M, pp. 338-363, 433 (bottom)-441.

15. Final Exam Week (check SFA exam schedule)