ARTS 5300.001
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 5300 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 5300 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):


1. Aug. 24, 26. Introduction—the origins of Modern art—Impressionism and Modern Life

2. Aug 31, Spt. 2. Post-Impressionism:
   Classicizing Post-Impressionism: Cezanne, Seurat and the Primacy of Form
   Readings: A/M, pp. 22-50; Chipp, pp. 1-23, 29-42, 61-64.

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

   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

   Matisse and the Fauves; Later Works of Matisse
   Readings: A/M, pp. 90-105, 246-250
   The School of Paris between the Wars, 1919-39
   Readings: A/M, pp. 242-246 [top], 250-250.

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

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


11. Nov. 2, 4.  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.

13. Nov 16, 18.  Fantasy Art: Dada (Anti-Art), Scuola Metifisica,
Readings:  A/M, pp. 2a3-233 (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, 427-435, 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)