ARTS 5300.001
Course Syllabus SPRING 2024
Modern Art in Europe to 1940: from Impressionism through Surrealism
CLASS TYPE: Face-to-Face Instruction, with Livestream option

Professor: Dr. David A. Lewis
dlewis@sfasu.edu (use this instead of through D2L), tel. 936-468-4804, ext. 4328
Office Hours: T/R 10:00-10:50am; T/R 1:00pm-1:50pm and 3:30-5:30pm, F 10am-noon, by appointment
(Additional hours can be made available during exam week)

Face-to-Face Class meets in Art Building, Room 106, T/R 11:00-12:15PM
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

Note: Graduate students enrolled in cross-listed courses can expect to have more extensive reading assignments in addition to those specified in the syllabus.

COURSE DESCRIPTION:
Art 5300/5300 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, Impressionism, Post-Impressionism, the Symbolist Movement and Vienna Secession; Expressionism (Fauvism, Die Brücke, Der Blaue Reiter, and reaction against it during the Weimar era in Die Neue Sachlichkeit); Cubism, Futurism, and related Cubo-futurist styles; Bauhaus and International Style Architecture, Russian Suprematism and Constructivism; De Stijl; Dada; Surrealism, and related developments in European Modernism through 1940.

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). NB: Graduate students enrolled in cross-listed courses are expected to perform at a higher level than their undergraduate counterparts, and will be given more rigorous exams and term projects.
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 (generally consisting of objective and essay questions), class participation, and a term project (details will be announced later).

Graduate Students, as noted above, will be expected to complete a more rigorous program of study, which will include 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):


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.

3. Jan. 30, Feb. 1
   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. Feb. 6, 8. 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. Feb. 13, 15. Rodin, Brancusi & Early Modernist Sculpture, Review
   Readings: A/M, pp. 53-58, 106-110.


Part II. EXPRESSIONISM AND ITS ORIGINS, 1890s—1930s.
7. Feb. 27, 29. 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.

SPRING BREAK: March 9 – 17th.

   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 CUB0-FUTURIST REVOLUTION

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

     No class on the 28th due to Easter Break, March 28 – 31st.

     Futurism, Vorticism, Later Picasso

     Review, 2nd EXAM Nov. 4th

Part IV. From ART to ANTI-ART and explorations of SURREALITY

12. Apr. 9, 11. De Stijl, Neo-Plasticism & the Non-Objective Alternative
     Readings: A/M, pp. 362-374; Chipp, 349-362.
     The Russian Avant-garde
     Suprematism and Russian Constructivism
     Readings: A/M, pp. 198-210; Chipp, 337-346.

13. Apr. 16, 18. 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.

14. Apr. 23, 25. Fantasy Art; Dada (Anti-Art), Scuola Metifisica (Pittura Metifisica).
     Readings: A/M, pp. 313-333 (top); Chipp, 376-396

15. Apr’30, May 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.

Final Exam Week (check SFA exam schedule)