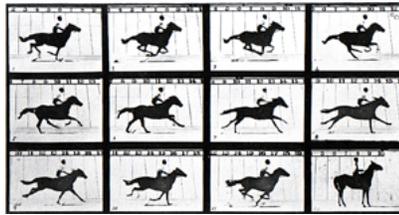


ARHS 1332-001
 20th-Century Art:
 Sources and Styles of Modern Art
 Dr. Charissa N. Terranova
 Spring 2007
 Tuesday-Thursday 12:30-1:50 PM
 Owen Fine Arts Center B600
 charissa@smu.edu

office location- Owen Fine Arts
 Center 3622
 office phone- 214/768.2488
 office hours- Tuesday-Thursday 2:00-
 3:30
 TA - Lindsev Wvlie.



Morton J. Schamberg, *God*, 1918



Eadweard Muybridge, *Horses in Motion*, 1878

Description

This class is a survey of modern art in the twentieth century. Together we will approach the terms at hand, "art" and "twentieth century," with eyes and minds wide open. In terms of "art," our focus will include but not be limited to painting, photography, sculpture, architecture and urbanism. With respect to time, we will arrive at an understanding of time's elasticity. In keeping with such temporal stretchiness we will find that the logic of art in the twentieth century really began with the emergence of new technology in the nineteenth. In short, the twentieth century began almost one hundred years prior, in the early decades of the 1800s. Our goal is to better understand how industrialization brought about new modes of perception: how modern life gave birth to modernism.

Lectures and Readings

You are required to attend every lecture that is scheduled in the syllabus and complete the assigned reading prior to class. The reading assignments come from your textbooks as well as books that are on reserve at Hamon Arts Library.

The following texts are available for you to purchase at the bookstore:

- 1.) H. H. Arnason. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. Upper Saddle River, NJ: Prentice Hall, 2004. Fifth Edition.
- 2.) Debbie Lewer. *Post-Impressionist to World War II*. Oxford: Blackwell Publishing, 2006.

The following texts are available for you on reserve at Hamon Arts Library:

- 1.) Marshall Berman. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin, 1982.
- 2.) William J. R. Curtis. *Modern Architecture Since 1900*. London: Phaidon, 2001.
- 3.) Ken Frampton. *Modern Architecture: A Critical History*. London: Thames & Hudson, 1992.
- 4.) Josep Palau i Fabre. *Picasso: The Early Years 1881-1907*. New York: Rizzoli, 1981.
- 5.) Colin Rowe. *Mathematics of the Ideal Villa and Other Essays*. Cambridge, MA: MIT Press, 1982.

Written Assignments: Engaging the Museum, Critical Writing and Reading the *New York Times*

There are two short written assignments in this class that require you to read and model your voice after the art, architecture, book, and film criticism of the *New York Times*. With each of your essays, you must submit a review article from the *New York Times* as proof that you have read the newspaper and taken note of writing in a critical voice. Each written assignment requires you to visit the Dallas Museum of Art and Nasher Sculpture Center to see the exhibition *Matisse: Painter as Sculptor*. In terms of writing style, please avoid the passive voice, hyperbole and cliché. Simplistic and unfounded descriptions of art, such as "it is beautiful," "she is a genius," or "this is an amazing masterpiece," are banned from this writing assignment. Although your textbook will be helpful to you, this is not a research assignment. The written assignment must be submitted in paper: I will not accept electronic documents. The requirements for both essays are the following:

- identification of the work by title and date (written assignment #1)
- double-spaced, 10 or 12 pt. font
- 1" margins
- 2-3 written pages + an art, architecture, book or film review from the *New York Times*

1.) For the first written assignment you must go to the exhibition at the Dallas Museum of Art and Nasher Sculpture Center to see the exhibition *Matisse: Painter as Sculptor*. Choose one work of art by an artist in the show and write a descriptive analysis. While describing is essential to this writing exercise, your end product should be synthetic. That is to say, you should make a statement about the work of art – take a position – and write about the elements of the work as they relate to your argument. Your description should be part of your main idea. By "taking a position" your argument might take up one of the following points:

- what the work of art means
- why the work of art is important
- how the work of art makes meaning
- how the work of art relates to the artist's life
- how the work of art relates to our contemporary world
- how the materials carry or don't carry the intent of the artwork
- how the artwork is or is not political
- how the artwork functions as "form"

The first written assignment is due Thursday, February 15.

2.) For the second written assignment you must return to the museums to write a review of the entire exhibition. Be prepared to present the show in your writing to a hypothetical audience of readers (in Dallas and the greater nation), describing its main idea, the installation of the work, whether it succeeds or fails and why.

The second written assignment is due Thursday March 22.

Exams

There are two exams in the course: a mid-term that will be held during regular class time on Tuesday, March 6 and a final which will be held 11:30-2:30 on Monday May 7. You will receive a review sheet prior to each exam. The exams will consist of slide identification, multiple choice, fill-in-the-blank, and short answers. The exam material will be culled from the lectures, reading assignments, a film viewed in class, and class discussions. The final exam will be cumulative.

Grading

Written Assignment #1 – 25%
Written Assignment #2 – 25%
Midterm Exam – 20%
Final Exam – 30%

Policy on Make-Ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your grade will be lowered one half grade. Assignments must be turned in on time. There are no make-up exams unless you are a student participating in an officially sanctioned, scheduled University extracurricular activity. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue) Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Schedule

Tuesday January 16

Terms: Modernity, Modernization, Modernism and Reproduction

-Berman, 15-36 (on reserve)

-Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in Lewer, ed., *Post-Impressionism to World War II*, 174-188

Thursday January 18

Academic Painting, Historicist Architecture and Paris Urbanism

-Arnason, 1-14

-Curtis, "The Idea of Modern Architecture in the Nineteenth Century," 25- (on reserve)

Tuesday January 23

Realism

-Arnason, 13-24

Thursday January 25

Impressionism

-Arnason, 25-36

Tuesday January 30

Post-Impressionism

-Arnason, 46-71

-Lewer, "Programs and Manifestos: Introduction," in Lewer, ed., *Post-Impressionism to World War II*, 1-12

-Fry, "Post-Impressionism," in Lewer, ed., *Post-Impressionism to World War II*, 13-18

Thursday February 1

Symbolism

-Lewer, "Spirit and Subjectivity: Introduction," in Lewer, ed., *Post-Impressionism to World War II*, 53-68

-Huysmans, "Gustave Moreau," in Lewer, ed., *Post-Impressionism to World War II*, 69-70

-Aurier, "Symbolism in Painting: Paul Gauguin," in Lewer, ed., *Post-Impressionism to World War II*, 71-78

Tuesday February 6

Art Nouveau and Arts and Crafts

-Arnason, 82-96

-Curtis, 87-98 (on reserve)

-*Ver Sacrum* editorial, "Why Are We Publishing a Journal," in Lewer, ed., *Post-Impressionism to World War II*, 18-20

Thursday February 8

Fauvism and Expressionism

-Arnason, 108-144

-Matisse, "Notes of a Painter," in Lewer, ed., *Post-Impressionism to World War II*, 21-27

Tuesday February 13

Picasso, an Introduction

-Palau I Fabre, pages TBA (on reserve)

-Arnason, 156-64

-Cottingham, "What the Papers Say: Politics and Ideology In Picasso's Collages of 1912," in Lewer, ed., *Post-Impressionism to World War II*, 349-365

Thursday February 15

Modern Primitivism and Cubism

-Lewer, "Identity and Appropriation: Introduction," in Lewer, ed., *Post-Impressionism to World War II*, 297-303

-Solomon-Godeau, "Going Native," in Lewer, ed., *Post-Impressionism to World War II*, 304-319

-Arnason, 164-82

-Written Assignment #1 Due

Tuesday February 20

Futurism

-Arnason, 193-99; 234-35

-Marinetti, "The Founding Manifesto of Futurism," in Lewer, ed., *Post-Impressionism to World War II*, 28-32

Thursday February 22

Soviet Formalism

-Arnason, 199-212

-Kandinsky, "From *On the Spiritual in Art*," in Lewer, ed., *Post-Impressionism to World War II*, 93-127

-Malevich, "From Cubism and Futurism to Suprematism: The New Painterly Realism," in Lewer, ed., *Post-Impressionism to World War II*, 130-145

Tuesday February 27

Soviet Constructivism

-Tatlin, "The Work Ahead of Us," in Lewer, ed., *Post-Impressionism to World War II*, 35

Thursday March 1

In-class Film: *Man with a Movie Camera*

Tuesday March 6

MID-TERM EXAM

Thursday March 8

Dada

-Arnason, 242-58

-Ball, "Dada Manifesto," in Lewer, ed., *Post-Impressionism to World War II*, 33-34

-Bergius, "Dada as 'Buffoonery and Requiem at the Same Time'," in Lewer, ed., *Post-Impressionism to World War II*, 366-380

Tuesday March 13-15

Spring Break: No Class

Tuesday March 20

Painting and the New Objectivity

-Arnason, 259-265

-Hartlaub, "Introduction to 'New Objectivity': German Painting Since Expressionism," in Lewer, ed., *Post-Impressionism to World War II*, 50-52

Thursday March 22

Surrealism

-Arnason, 288-328

-Breton, "First Manifesto of Surrealism," in Lewer, ed., *Post-Impressionism to World War II*, 36-49

-Ades, "Surrealism: Fetishism's Job," in Lewer, ed., *Post-Impressionism to World War II*, 381-399
-Written Assignment #2 Due

Tuesday March 27

Le Corbusier and Manifesto Architecture
-Arnason, 333-35
-Curtis, 275-288 (on reserve)

Thursday March 29

Mondrian and De Stijl
-Curtis, 149-162 (on reserve)
-Arnason, 213-215
-Mondrian, "Neo-Plasticism: The General Principle of Plastic Equivalence," in Lewer, ed., *Post-Impressionism to World War II*, 146-154

Tuesday April 3

Bauhaus, Architecture and the New Objectivity
-Curtis, 183-200 (on reserve)
-Arnason, 329-333
-Frampton, 130-141 (on reserve)

Thursday April 5

Modern Architecture in America: Skyscrapers in Chicago's Loop
-Curtis, 33-72 (on reserve)
-Rowe, "Chicago Frame," in *Mathematics of the Ideal Villa and Other Essays*, 89-118 (on reserve)

Tuesday April 10

New York Modernism I: The Ashcan School
-Arnason, 371-382

Thursday April 12

New York Modernism II: The Armory Show and Precisionism
-Arnason, 383-386

Tuesday April 17

Regionalism
-Arnason, 387-392

Thursday April 19

The New Deal
-Arnason, 393-401

Tuesday April 24

Totalitarianism in the Arts: "Degenerative Art" and Fascist Architecture
-Curtis, 351-370 (on reserve)
-Lewer, "Mass Culture and Modernity: Introduction," in Lewer, ed., *Post-Impressionism to World War II*, 155-64
-Kracauer, "The Mass Ornament," in Lewer, ed., *Post-Impressionism to World War II*, 165-173

Thursday April 26

New York Modernism III: Abstract Expressionism after WWII
-Arnason, 361-365; 403-410

Monday May 7 11:30-2:30

Final Exam

Please print and sign your name in the spaces below and return to the TA, Lindsey Wylie on the first day of class.

I, _____, have read and noted in my schedule the
(print name)
dates of the midterm and final exam and the due dates of the four written assignments.

(signature)