

UPDATED AUGUST 23



Art 3314: Modern Art

University of Texas at Arlington, Fall 2013

Fine Arts Building [FA] 2102A, Monday, Wednesday, Friday 9:00-9:50am

Description: This course provides an introduction to the art of the first half of the twentieth century. It is concerned with both the formal analysis of artworks and their historical context. The lectures and readings are integrated with important works from the collections of art museums in Dallas and Fort Worth.

Instructor: Dr. Benjamin Lima, Fine Arts 2101, (214) 517-8733 ben.lima@uta.edu

Office hours: Mondays and Wednesdays 11:00 to noon. Sign up here for appointments <http://goo.gl/ozd2j>

Student Learning Outcomes:

1. To become familiar with the major artists, themes and movements in European art between 1900 and 1945.
2. To gain experience with close firsthand observation of art in museums, developing observational and analytical skills.
3. To be able to interpret works of modern art both through visual analysis of a work itself, and in light of historically important interpretations given to works by artists, critics, and scholars.
4. To develop research, observational and organizational skills in preparing a written assignment.
5. To develop communication and analytical skills in presenting the results of research and study.

Textbooks: The two textbooks for the course are available at the UTA bookstore (817-272-5757), as well as in the Visual Resource Commons (Fine Arts 2109, open Monday-Friday 8:30am-5:00pm). They will also be on reserve in the Architecture & Fine Arts Library.

1. *Art Since 1900, Volume 1: 1900 to 1944*, second edition [ASN] (Thames and Hudson, 2011; ISBN [0500289522](#))
2. Harrison and Wood, eds., *Art in Theory 1900-2000* [AIT] (Blackwell, 2002; ISBN [0631227083](#))

Attendance Policy

Attendance will be taken with a sign-in sheet at the beginning of class.

Each late arrival will lower your overall course grade by 0.5 percent.

You may miss two class sessions for any reason, with no penalty. After two absences, each additional absence will lower the overall course grade by 1 point.

There are no excused absences. I will not discuss attendance over e-mail or respond to e-mails about attendance. Please see me in person to discuss attendance.

Left: Pablo Picasso, *Man With A Pipe*, 1911. Oil on canvas. Kimbell Art Museum, Fort Worth.

Center: Paul Strand, *Abstraction, Twin Lakes, Connecticut*, 1916, silver-platinum print. Metropolitan Museum of Art, New York.

Right: Constantin Brancusi, *Beginning of the World*, c. 1920, marble, nickel silver, and stone. Dallas Museum of Art.

COURSE REQUIREMENTS

Please note: there are different course requirements, depending on whether you are an art history major or not.

Requirements for Art History Majors:

1. **25 percent:** The midterm exam will take place on Sept. 20 in class. It will cover material through Sept. 18.
2. **50 percent:** A research paper of between 3500 and 4500 words, plus notes, bibliography and illustrations.

Deadlines:

- Submit initial question or problem: Sept. 6
- Submit 300-word abstract and annotated bibliography: Sept. 27
- Submit rough outline: Oct. 18
- Submit rough draft: Nov. 11
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) by Nov. 22
- Submit final draft in class: Nov. 25. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **25 percent:** The final exam will take place on Wednesday, Dec. 11 from 8:30 to 10:30am. It will cover material from Sept. 23 to the last day of class.

Requirements for All Other Undergraduate Students:

1. **33.3 percent:** The midterm exam will take place on Sept. 20 in class. It will cover material through Sept. 18.
2. **33.3 percent:** There will be a written assignment of 750 words. The assignment is to write a formal analysis of one work in a local museum, chosen from a selected list of works. Deadlines:

- Submit rough draft: Nov. 4
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) by Nov. 15
- Submit final draft with rough draft, consultant notes and pencil sketch of the work: Nov. 25. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **33.3 percent:** The final exam will take place on Wednesday, Dec. 11 from 8:30 to 10:30am. It will cover material from Sept. 23 to the last day of class.

Graduate Requirements

Graduate students enrolled in Art 5360 will complete the requirements for undergraduate art history majors, and will write an advanced research paper on a topic and scope to be determined in consultation with the professor. As part of the research paper, graduates will make an oral presentation to the class on the topic of their research.

Format of examinations (midterm and final)

Each exam will have three parts.

Part 1: Image identification. You will see images on screen, and be asked to give the artist, title, date and medium of the artwork. [The images will be taken from the website at: www.uta.edu/art/slidereview/arlington]

Part 2: Short-answer comparisons. You will see multiple images on screen, and be asked to identify them (artist, title, date, medium) and write a short comparison between the two of them, based on your knowledge from lectures and readings.

Part 3: Essay question. You will be given a list of essay questions, and choose one to answer. The questions will ask you to choose artworks from the class, and give your interpretation of the works, using knowledge from the course lectures and readings.

Grading Policy

- A (90-100): excellent, thoughtful, thorough, comprehensive understanding
- B (80-89): good or very good, solid, minor mistakes, no major flaws
- C (70-79): solid, fulfills requirements, some mistakes
- D (60-69): major mistakes or omissions
- F (0-50): does not fulfill requirements for the course

TOPIC OUTLINE

			ASN: <i>Art Since 1900</i> AIT: <i>Art in Theory</i> Required Reading
Dates	Topics	Key Artists	
8/23	Introduction		
8/26, 28, 30	Expressionism	Kokoschka, Munch, Klimt, Beckmann, Kandinsky, Kirchner, Klee, Marc	ASN: 1900a, 1908
Sept. 2	Labor Day Holiday		
9/4, 6	Primitivism	Picasso, Kirchner	ASN: 1903, 1907
9/9, 11, 13	Fauvism	Bonnard, Matisse, Derain	ASN: 1906, 1910.
9/16, 18	Cubism and Futurism	Braque, Picasso, Léger, Balla, Boccioni, Carrà,	ASN: 1909, 1911, 1912.
Sept. 20	Midterm Exam	In Class	
9/23, 25, 27	Abstraction	Delaunay, Malevich, Mondrian	ASN: 1913, 1915, 1917a, 1917b
9/30, 10/2, 4	Dada and Duchamp	Arp, Klee, Picabia, Schwitters, Dix, Grosz, Hausmann, Heartfield, Höch, Schlemmer	ASN: 1914, 1916a, 1918, 1920, 1925b
10/7, 9, 11	Constructivism	Lissitzky, Rodchenko, Tatlin	ASN: 1921, 1926, 1928a, 1928b
10/14, 16, 18	Surrealism I	Dalí, Ernst, Klee, Miró, Oppenheim	ASN: 1922, 1924, 1927a
10/21, 23, 25	Surrealism 2	Cornell, Giacometti, Magritte, Man Ray	ASN: 1930b, 1931a, 1931b
10/28, 30 11/1	Photography in the U.S. and Europe	Evans, Stieglitz, Strand, Sander, Moholy-Nagy, Rodchenko	ASN: 1916b, 1929, 1935, 1936
11/4, 6, 8	Modern Sculpture	Rodin, Matisse, Brancusi, Moore, Hepworth	ASN: 1900b, 1927b, 1934b
11/11, 13, 15	The Return to Order	Léger, Picasso, de Chirico, Davis, Demuth, O'Keeffe, J. Stella	ASN: 1919, 1925b, 1927c
11/18, 20, 22	1930s Art & Politics	Picasso, Rivera, Speer	ASN: 1933, 1937a, 1937c
Nov. 25	Final Paper Due	In Class	
11/25, 27	Surrealism in Exile	Gorky, Matta, Masson, Duchamp	ASN: 1942a, 1942b
Nov. 29	Thanksgiving Holiday	No Class	
12/2, 4	Late Modernism	Braque, Matisse, Mondrian, Picasso	ASN: 1944a, 1944b
Dec. 11	FINAL EXAM	8:30-10:30am	

PRIMARY SOURCES

Each week in the course, in addition to the chapters in the textbook (*Art Since 1900*), we will read selected primary sources found in Harrison and Wood, *Art in Theory 1900-2000*. These are texts written by artists or critics from the period in question, and give the perspective of those who were involved in the movements. Ideas from the primary sources will be on the midterm and final exams.

8/26, 28, 30	Expressionism	Ernst Ludwig Kirchner, Programme of the Brücke, 65 Wassily Kandinsky, The Cologne Lecture, 89-93 Franz Marc, "The 'Savages' of Germany" and "Two Pictures," 93-95 August Macke, "Masks," 95-96 Oskar Kokoschka, "On the Nature of Visions," 97-99
9/4, 9/6	Primitivism	Franz Marc, 'Foreword,' 158-159 Gauguin, letter to Fontanas, 18-20 Emil Nolde, "On Primitive Art," 96-97

9/9, 11, 13	Fauvism	André Derain, Letters to Vlaminck, 63-65 Henri Matisse, "Notes of a Painter," 69-75
9/16, 18	Cubism and Futurism	Guillaume Apollinaire, texts, 185-190 Daniel-Henry Kahnweiler, from <i>The Rise of Cubism</i> , 208-214 Georges Braque, "Thoughts on Painting," 214-215 Filippo Tommaso Marinetti, "The Foundation and Manifesto of Futurism," 146-149 Umberto Boccioni et al., "Futurist Painting: Technical Manifesto," 150-52
9/23, 25, 27	Abstraction	Robert Delaunay, "On the Construction of Reality in Painting," 152-154 De Stijl, Theo van Doesburg and Piet Mondrian, texts 281-292 Kasimir Malevich, <i>From Cubism and Futurism to Suprematism: The New Realism in Painting</i> , 173-183; AND texts 292-298
9/30, 10/2, 4	Dada and Duchamp	Hugo Ball, Marcel Duchamp, Tristan Tzara, Richard Huelsenbeck, and Raoul Hausmann, texts 250-260 George Grosz, "My New Pictures," 272-274 Francis Picabia, "Thank you, Francis!" 274-275 Hannah Höch, <i>The Painter</i> , 321-323 Paul Klee, from <i>On Modern Art</i> , 362-369 George Grosz and Wieland Herzfelde, "Art is in Danger," 467-470
10/7, 9, 11	Constructivism	Vladimir Tatlin, "The Initiative Individual in the Creativity of the Collective," 334, and "Report of the Section for Material Culture's Research Work for 1924," 352-353 Nikolai Punin, "The Monument to the Third International," 336-339 Alexander Rodchenko, Varvara Stepanova, Alexei Gan, El Lissitzky, Ilya Ehrenburg, texts 339-345 October (Association of Artistic Labour), "Declaration," 480-482 Gustav Klucis, "Photomontage as a New Problem in Agit Art," 489-491 Wladyslaw Strzeminski, "What is legitimately called the New Art," 316-17, and Statements, 376-378
10/14-10/25	Surrealism	André Breton, from the First Manifesto of Surrealism, 447-453; <i>Surrealism and Painting</i> , 457-63 Max Ernst, "What is Surrealism?" 491-493
10/28, 30 11/1	Photography	Siegfried Kracauer, from "The Mass Ornament," 477-480 Walter Benjamin, from "The Work of Art in the Age of Mechanical Reproduction," 520-527
11/4, 6, 8	Modern Sculpture	Barbara Hepworth, "Sculpture," 393-396 Henry Moore, "The Sculptor in Modern Society," 677-680
11/11, 13, 15	The Return to Order	Gustav Friedrich Hartlaub, "Reply to a Questionnaire," 247-249 Otto Dix, "The Object is Primary," 408 George Grosz, from "My Life," 411-412
11/18, 20, 22	1930s Art & Politics	Alfred Rosenberg, from <i>The Myth of the Twentieth Century</i> , 412-413 Andrei Zhdanov, "Speech to the Congress of Soviet Writers," 426-429 David A. Siqueiros et al., "A Declaration of Social, Political and Aesthetic Principles," 406-407 and Siqueiros, "Towards a Transformation of the Plastic Arts," 429-431 Adolf Hitler, Speech Inaugurating the "Great Exhibition of German Art," 439-441
11/25, 27	Surrealism in Exile	Meyer Schapiro, "The Social Bases of Art," 514-518 André Breton, Diego Rivera and Leon Trotsky, "Towards a Free Revolutionary Art," 532-535 Clement Greenberg, "Avant-Garde and Kitsch," 539-549
12/2, 4	Late Modernism	Alfred Barr, from <i>Cubism and Abstract Art</i> , 381-383 Mondrian, "Plastic Art and Pure Plastic Art," 387-393 Harold Rosenberg, "The Fall of Paris," 549-553 Clement Greenberg, "The Decline of Cubism," 577-580

POLICIES AND PROCEDURES

Please be ready to give your full attention to the course each week. For this reason, no mobile phones, laptops, or other electronic devices are permitted in the classroom. If you text in class, you will be sternly ordered to put that thing away.

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

Americans With Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability.

Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a **completely unacceptable mode of conduct and will not be tolerated in any form.** All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents' Rules and Regulations, Series 50101, Section 2.2) All students must review the UTA Library's plagiarism tutorial here: <http://library.uta.edu/plagiarism/index.html>

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communications: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Official UTA policy requires the use of the UTA e-mail address for communication between faculty and students. I will not be able to respond to e-mail from other accounts.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located at the stairwell directly behind this classroom [FA 2102A], facing Cooper Street. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.