



Nude Descending a Staircase, No. 2 (1912)
Marcel Duchamp, o/c, Philadelphia Museum of Art

MODERN ART

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Tues/Thurs 12:30 - 1:50 pm

Office hours: Tues/Thurs 11:30-12:30,



The Rude Descending a Staircase (March 29, 1913)
The Evening Sun

COURSE DESCRIPTION

This course examines the major currents and cultural conditions that instigated and shaped the rise of Modernism. This is a survey course that charts the development in modern art and architecture from the mid-nineteenth century to the mid-twentieth century. Students will survey the major collective movements and theories of art in the Modernist period, and will study the ideas and work of its seminal artists. This course covers painting, sculpture, public art, architecture, photography, and some film. The world was changing in unprecedented ways in these decades, and modern artists responded to these changes in their work. The course will delve into the social, economic, environmental, historical and ideological factors that have shaped works of art in the decades around the turn of the twentieth century. This will enrich students' critical understanding of the history of art and help to position modern art within an historical framework.

LEARNING OUTCOMES

- an understanding of the major collective movements and artists of the twentieth century
- critically analyze and interpret new forms, media and content in modern art.
- situate modern movements within cultural context and world history events.
- development of skills in reading, writing, critical thinking, visual memory, and analysis using visual art as a medium.

COURSE FORMAT

This is an introductory slide-based lecture course, complemented by film clips, textbooks and handouts, but your questions are an important component in the learning process. Participate by asking questions and bringing your own perspective to the classroom. Lectures will provide a broad overview of a culture with a sharper focus on individual works as cross sections in time – many ideas and concepts covered in class may not be included in the texts; you will be responsible for this information on the exams.

CLASS POLICIES

ATTENDANCE

This course covers an immense amount of material and the biggest favor you can do yourself is to attend lectures. Attendance is required and more than three unexcused absences may result in the lowering of your final grade by 10 points. Please be sure to sign in at the beginning of each class meeting. Arrive on time and leave snacking and conversation for outside of class hours. If you have a question about the lecture, raise your hand and ask!

MAKE-UP POLICY

If you miss an assignment or quiz, your grade will be recorded as zero unless you provide official documentation of a medical emergency. You must inform me immediately – not the next day, next week, etc. Consider it this way: if you miss work, do you call in sick the next day? Look at your syllabus now and mark your calendar – all dates of assignments are clearly listed. I will call doctor's offices to verify you were there. Please do not fake notes – it will be considered academic dishonesty and be cause for failure of the assignment (see below) .

ACADEMIC INTEGRITY

In the past students have found forming study groups useful for reviewing material together. Learning is more productive when it comes in a variety of contexts – after hearing a lecture and taking notes it will sink in far more effectively if you then talk about it as well. I encourage you to discuss course material and quiz review questions with each other as long as the work you execute is entirely your own during our quizzes and exams. *Plagiarism and other forms of cheating are serious academic offenses.* Suspected violations of academic integrity standards will be referred to the Honor Council. Students found to have cheated or committed plagiarism will receive a failing grade on the assignment. Everything must be put away during quizzes and exams – no notes, phones, etc. If you are uncertain about standards of academic honesty and ethics, please consult the student honor code policy.

COMMUNICATION

Email is the best way to get in touch with me - **until my UTA account is set up**, you can reach me at m.massar@tcu.edu. Please get in touch with me if you have any questions – I am here to help! I will use your school-assigned email addresses to send class announcements when necessary. Please be sure to either check your school address or have it forwarded somewhere that you do check. I do not discuss grades via e-mail for privacy reasons. If you have a question about grades, check blackboard first, and then please ask in person.

ACADEMIC ACCOMMODATIONS

Any student requiring an accommodation for this course should register in the Office of Access and Learning and Accommodation.

EVALUATION PERCENTAGES

| Assignment | Guidelines | Weight |
|---|--|--------------|
| Class Discussion | Lecture attendance and active participation in discussions are essential. Students will be evaluated on their attention to lectures by questions asked and ideas discussed. | 10% |
| Reading Response *not just a summary, but also your interpretation and reaction to the reading | <p>Undergraduate students will choose one of the additional readings (not from the Arnason text) throughout the semester, and write a 2-3 page critical response to the reading, to be turned in at the beginning of the corresponding class.</p> <p>Graduate students will choose one of the additional readings (not from the Arnason text) throughout the semester, and give a 10 minute presentation and critical response to the reading with images, at the beginning of the corresponding class. Arrange with me which reading you choose to present.</p> <p>WHEN WRITING/PRESENTING YOUR RESPONSE:</p> <ul style="list-style-type: none"> • What was the point or goal of the article/chapter? • Did the author present enough evidence to support his/her points? • Did the author organize his/her points in a logical manner? • Overall, was the work successful? Why or why not? | 10% |
| Undergraduate Group Presentations | Undergraduates in the class will be split into five groups, each with a select group of readings of international modernisms (see end of syllabus) . Each group will create a presentation of 10 minutes synthesizing their readings, followed by questions and facilitation of class discussion. More information to come in class handout. | 10% (U) |
| Graduate International Modernism Response Paper | Each graduate student will select a group of readings of international modernisms (see end of syllabus) write a 5-6 page critical response paper (again, not a summary of the readings, but a synthesis of the major ideas and points, and your response to them) , to be turned at the beginning of the corresponding class. | 10% (G) |
| Slide Quizzes (4) | Four quizzes consisting of slide IDs will ask you to identify a projected image: title, artist name, date, medium, and its location. This is not about pure memorization; it is about developing your visual memory and pattern analysis skills. | 20% |
| Midterm Examination | The midterm examination will be composed of <ul style="list-style-type: none"> • Slide identifications • Short answer questions: regarding artistic terminology and historical movements • Essay: topics that treat general themes discussed in class. You will need to provide specific examples taken from works discussed in class. | 20% |
| Final Examination | The format for the final exam will be the same as the midterm. There will be two essays, drawing on themes discussed in the entire course, possibly in a comparative manner. | 30% |

In general, grades are assigned using the following criteria:

A (90-100) = exceptional work, exceeds expectations

B (80-89) = very good work

C (70-79) = satisfactory, meets minimum requirements

D (60-69) = below average performance

F (59 and below) = failing, does not meet expectations

REQUIRED TEXTS

H. H. Arnason and Elizabeth C. Mansfield, *History of Modern Art* (7th Edition) , 2012.

Page numbers for reading assignments appear after (HA) on the schedule below. There will usually be an article to read, as well. The articles and chapters are chosen to give you a broad view of the different styles that art historians employ. Again, anything in the reading is fair game for quizzes or exams. Please do the readings before class.

COURSE SCHEDULE

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| WEEK 1 | |
| Tuesday | Course Overview & Introduction |
| 1/16 | (no reading) |
| Thursday | Modernist Beginnings: Photography, Romanticism, and Realism |
| 1/18 | HA Ch. 1-2 |
| WEEK 2 | |
| Tuesday | Impressionist Impulse: Monet, Manet, Degas, Caillebotte, Morisot, Cassatt |
| 1/23 | HA Ch. 2; T.J. Clark " Olympia's Choice " |
| Thursday | Post-Impressionism and other voices of the fin-de siècle: van Gogh, Cezanne, Seurat, Modigliani, Matisse (early years) |
| 1/25 | HA Ch. 3; Stephen Eisenman, " The Failure and Success of Cezanne " |
| WEEK 3 | |
| Tuesday | Symbolism and Expressionism: Chagall, Munch, Kirchner |
| 1/30 | HA Ch. 3, 8 |
| Thursday | Worldwide Art Nouveau; Whistler |
| 2/1 | HA Ch. 5; Kirk Savage , " 'A Forcible Piece of Weird Decoration': Whistler and ' The Gold Scab,'" Smithsonian Studies in American Art 4, no. 2 (Spring 1990) : 40-53. |
| WEEK 4 | |
| Tuesday | QUIZ 1 Vienna Secession and Klimt |
| 2/6 | HA Ch. 5 |
| Thursday | Turn of the century art and culture in America: Ashcan School, J. White Alexander, Sargent* |
| 2/8 | Michael Leja, " Introduction " to <i>Looking Askance</i> |
| WEEK 5 | |
| Tuesday | Paris Salons, Cubism, Purism: Stein family, Picasso (early years) , Braque, Léger, Le Corbusier, Ozenfant Group 1 Presents |
| 2/13 | HA Ch. 10 |
| Thursday | Italian Futurism: Marinetti, Boccioni, Carra, Balla, Stella* |

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| 2/15 | HA Ch. 11; Marinetti, " Futurist Manifesto" |
| WEEK 6 | |
| Tuesday | Der Blaue Reiter and De Stijl: Kandinsky, Marc, Münter, Klee, Hartley*, Mondrian |
| 2/20 | HA Ch. 8; Peter Selz, " The Aesthetic Theories of Kandinsky and Their Relationship to the Origin of Non-Objective Painting" |
| Thursday | QUIZ 2 Russian Suprematism and Constructivism: Goncharova, Malevich, Tatlin, Burliuk, Lissitzky |
| 2/22 | HA Ch. 11 |
| WEEK 7 | |
| Tuesday | Abstraction, the Armory Show, and the arrival of Modernism to the U.S. Group 2 Presents |
| 2/27 | HA Ch. 18; Angela L. Miller, " 1913-1919: A Gaggle of Modernist ' Isms'" |
| Thursday | Bauhaus and the Weimar Republic: Kandinsky, Klee, Dix, Gropius |
| 3/1 | HA Ch. 16; Gropius, " Principles of Bauhaus Production" |
| WEEK 8 | |
| Tuesday | Review for Midterm |
| 3/6 | |
| Thursday | MIDTERM |
| 3/8 | |
| 3/12-3/16 | SPRING BREAK |
| WEEK 9 | |
| Tuesday | New York 1: Stieglitz Circle (the Great American Thing) |
| 3/20 | HA Ch. 18; Wanda Corn, " Introduction ," <i>The Great American Thing</i> |
| Thursday | New York 2: The Arensberg Circle, Duchamp and Dada |
| 3/22 | HA Ch. 14; William A. Camfield, " Marcel Duchamp's <i>Fountain</i> : Its History and Aesthetics in the Context of 1917" |
| WEEK 10 | |
| Tuesday | New York 3: The Harlem Renaissance |
| 3/27 | HA Ch. 18; Richard J. Powell, " Re/Birth of a Nation," from <i>Rhapsodies in Black: Art of the Harlem Renaissance</i> . |
| Thursday | Immigration, Great Depression, and Social Unrest: Ben Shahn, Edward Hopper, Dorothea Lange |
| 3/29 | HA Ch. 18; James C. Curtis, " Dorothea Lange, Migrant Mother, and the Culture of the Great Depression," <i>Winterthur Portfolio</i> 21.1 (1986) : 1-20. |
| WEEK 11 | |
| Tuesday | Surrealism: Dalí, Magritte, Breton, de Chirico, Miró, Kahlo Group 3 Presents |
| 4/3 | HA Ch. 15; " Preface, The Surrealist Manifesto" http://poetsofmodernity.xyz/POMBR/French/Manifesto.htm |
| Thursday | QUIZ 3 Entartete Kunst: WWII Totalian Regimes and Degenerate Art |
| 4/5 | Mary-Margaret Goggin, " 'Decent' vs. ' Degenerate' Art: The National Socialist Case," <i>Art Journal</i> 50.4 (1991) : 84-92. |
| WEEK 12 | |

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| Tuesday | Regionalism: Wood, Benton, Curry, Wyeth * |
| 4/10 | HA Ch. 18; Leo G. Mazow, " Regionalist Radio: Thomas Hart Benton on ' Art for Your Sake,'" <i>The Art Bulletin</i> 90.1 (2008) : 101-122. |
| Thursday | Murals in Action: WPA, Diego Rivera Group 4 Presents |
| 4/12 | Mary Jane Zander, " Instructional Resources: Murals as Documents of Social History," <i>Art Education</i> 57.5 (2004) : 25-31. |
| WEEK 13 | |
| Tuesday | The late work of Picasso and Matisse |
| 4/17 | Kathleen Brunner, " 'Guernica': The Apocalypse of Representation," <i>The Burlington Magazine</i> 143.1175 (2001) : 80-85. |
| Thursday | QUIZ 4 AbEx Intro: Jackson Pollock, Barnett Newman, and Mark Rothko |
| 4/19 | HA Ch. 19; Jackson Pollock, " Two Statements," " Eva Cockroft, " Abstract Expressionism: Weapon of the Cold War," from Francis Frascina's <i>Art in Modern Culture</i> , 82-90 |
| WEEK 14 | |
| Tuesday | Action Painting: Joan Mitchell, Stuart Davis, Franz Kline, Willem de Kooning |
| 4/24 | HA Ch. 19, 22 |
| Thursday | Avant-Garde and Kitsch: Clement Greenberg v. Norman Rockwell Group 5 Presents |
| 4/26 | HA Ch. 19; Greenberg, " Avant-Garde and Kitsch," http://www.sharecom.ca/greenberg/kitsch.html |
| WEEK 15 | |
| Tuesday | Color Field Painting: Helen Frankenthaler, Morris Louis, and Mark Rothko |
| 5/1 | HA Ch. 19, 22; Anna C. Chave, " Mythmaking," from <i>Mark Rothko</i> , 77-91. |
| Thursday | Final Review |
| 5/3 | |
| MAY 10 | FINAL EXAM - 2-4:30 p.m. |

INTERNATIONAL MODERNISMS

Group 1 - The African Continent

- Patricia Leighton, "The White Peril and L'Art Negre: Picasso, Primitivism, and Anticolonialism"
- Chika Okeke, "Modern African Art," in Okwui Enwezor, ed., *The Short Century: Independence and Liberation Movements in Africa 1945-1994* (Munich: Presel, 2001) : 29-36
- Michael Harris, "Art of the African Diaspora," in *A History of Art in Africa* (New York: Harry N. Abrams, 2001) : 500-514.

Group 2 - India

- Geeta Kapur, "When was Modernism in Indian Art?" *When was Modernism: Essays on Contemporary Cultural Practice in India* (New Delhi: Tulika, 2000) : 297-324
- Osman Jamal, E B Havell and Rabindranath Tagore, "Nationalism, Modernity and Art," *Third Text* 53 (Winter, 2000-2001) : 19-30.

Group 3 - China

- Xu Hong, "Early Twentieth Century Women Painters in Shanghai," in *Shanghai Modern 1919-1945* (Munich: Villa Stuck, 2005) : 200-215.
- Ralph Crozier, "Post-Impressionists in Pre-War Shanghai: The Juelanshe (Storm Society) and the Fate of Modernism in Republican China," in J. Clark, ed., *Modernity in Asian Art* (Sydney: Wild Peoply, 1993) : 135-154.

Group 4 - Latin America

- Andrea Giunta, "Strategies of Modernity in Latin America," in Gerardo Mosquera, ed., *Beyond the Fantastic* (London: inIVA, 1995) :53-66.
- David Craven, "The Latin American Origins of 'Alternative Modernism,'" *Third Text* 36 (Autumn, 1996) : 29-44.

Group 5 - Japan

- Ahmad Mashadi, "Negotiating Modernities: Encounters with Cubism in Asian Art," in K. Miwa, K. Suzuki and T. Matsumoto, eds., *Cubism in Asia: Unbounded Dialogues* (Tokyo: The National Museum of Modern Art, 2005) : 215-218.
- Omuka Toshiharu, "The Formation of the Audiences for Modern Art in Japan," in E. Tipton and J. Clark, eds., *Being Modern in Japan: Culture and Society from the 1910s to the 1930s* (Canberra: Australian Humanities Research Foundation) : 51-60.